

**The Preservation of the Cultural Heritage in its Regional
Context: Making a New Archaeology Museum in Diyarbakır**

Francesca Gulli

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Bölgesel Bağlamında Kültürel Mirasın Korunması: Diyarbakır'da Yeni bir Arkeoloji Müzesi Yapmak

Yerel idari kurumların ve çeşitli sivil toplum örgütlerinin desteğiyle, son yıllarda Diyarbakır Arkeoloji Müzesinin personeli müzenin yeni yerine taşınma projesini tasarlayıp uygulayarak yerel kültürel mirasın korunmasında ve gelecek kuşaklara aktarılmasında lider rolü oynamayı hedeflemektedir. Mevcut müzedeki yapısal sorunlar ve özellikle de binanın sınırlı boyutları müzeye koleksiyonun %10'undan fazlasını teşhir edememesine yol açıyordu. Bu yüzden Arkeoloji Müzesinin ihtiyaçlarına daha uygun bir mevki için tasarlanan proje bugünlerde uygulama aşamasındadır. Tarihi kent tahkimatının çekirdeği olan *İçkalé*'de kapsamlı bir müze oluşturma projesinin ilk önerisinden 12 yıl sonra, Diyarbakır Arkeoloji Müzesi üç tarihi binaya taşınmak üzere son adımları atmaktadır. Bu arada GAP çerçevesinde büyük barajların inşası arkeolojik miras konusunda özellikle zengin olan bir bölgede kültürel ve doğal mirası yakından etkileyen bir değişim sürecini başlatmıştır.

Bu araştırma sivil toplumca da paylaşılan bir kültürel girişim olarak yeni Arkeoloji Müzesinin tarihini anlatıp yukarıda söz edilen çarpıcı biçimde farklı iki unsuru uzlaştırmaya çalışmaktadır. Ayrıca bu araştırma, yeni müzenin amaçlarına uygun olarak bütün bölgeyi kapsayan eğitim ve sosyal yardım stratejileri oluşturup müzeye sunmayı hedeflenmektedir.

ABSTRACT

With the support of the local administrative institutions and several NGOs, in recent years the staff of the Diyarbakır Archaeology Museum has been designing and implementing the project of its new venue in order to play a leading role in the scene of the preservation and transmission of the local cultural heritage. The structural problems faced in the current museum building, but particularly the limited dimensions of space, did not allow exhibiting more than 10% of the collection. Therefore, a more suitable venue for the Archaeology Museum was needed and the project is now in process. Thus, twelve years after the initial proposal of an extended museum compound in the İçkale area, the nucleus of the historical city fortification, the Diyarbakır Archaeology Museum today is finally completing the last steps towards its transfer into three historical buildings. Meanwhile, the construction of several large dams within the GAP Project, and the consequent flooding of significant zones of a territory particularly rich in archaeological heritage have also initiated numerous transformations deeply affecting the local cultural and natural heritage.

This research constitutes an attempt to conciliate these two dramatically contrasting aspects of cultural heritage that are simultaneously in force in the region by telling the story of the new Archaeology Museum as a cultural initiative shared by the civil society. Furthermore, in accordance with the new Museum's goals, the research delivers educational initiatives and outreach strategies aimed at involving all segments of the population from the region.

Keywords: Archaeology, GAP, Non Governmental Organizations, Museum Marketing Strategy, Social Outreach, Diyarbakır Archaeology Museum

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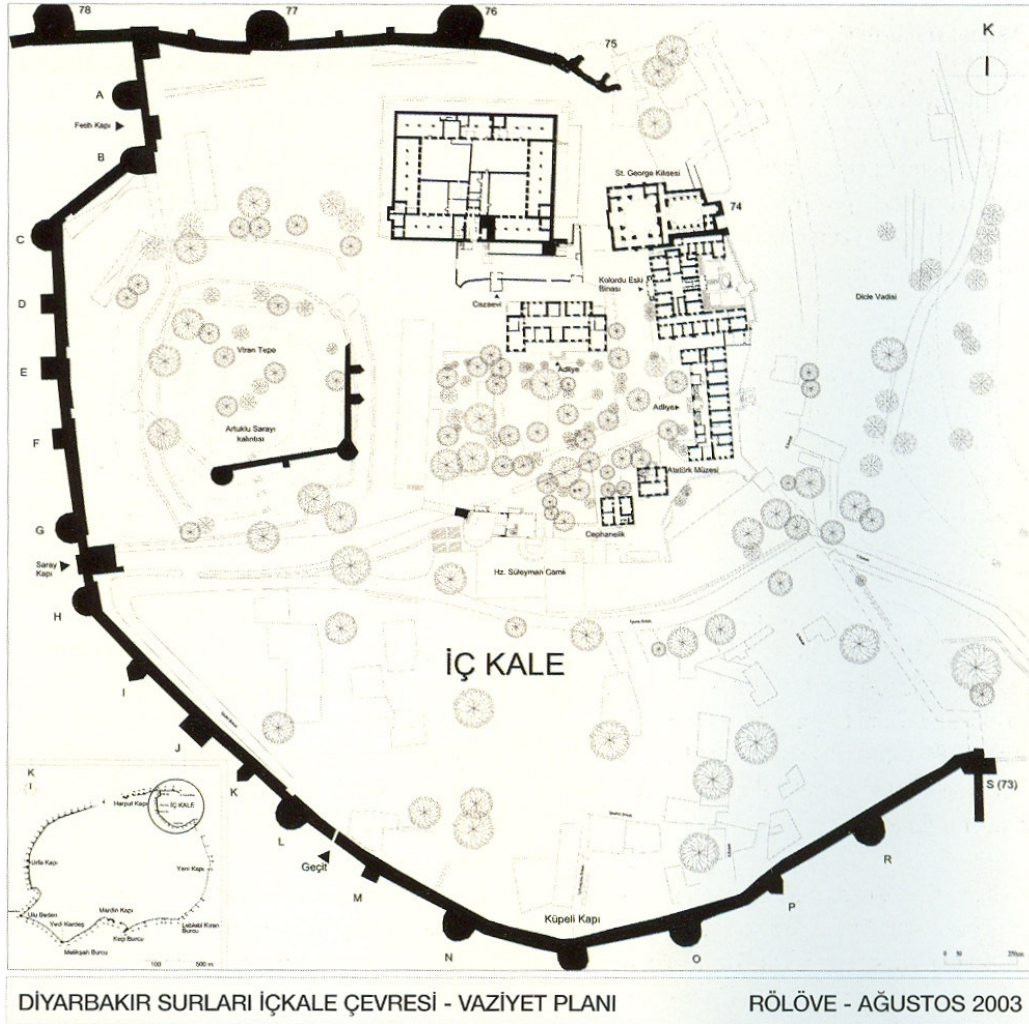


Figure 1: The plan of İçkale after the Trust for Environmental and Cultural Assets (ÇEKÜL Vakfı). Clockwise: the large building on the left is the prison, the second edifice is the church of Saint George, close to it is the Military Garrison Headquarter, then the long Courthouse building, and the smaller square building close to the Courthouse is the Atatürk Library Information and Documentation Center. Finally the structure in the middle is the other Courthouse.

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Chapter 1

INTRODUCTION

The idea of this thesis research developed as a consequence of my personal involvement in the archaeology of the region since 2003, when I joined the Hirbemerdon Tepe archaeological project mainly as a linguistic mediator between the locals and the team. The project then was just at the beginning, and as the team was composed of very few people, besides negotiating skills, technical abilities such as information recording and pottery drawing were needed. My interest was soon directed towards the local heritage issues connected with the building of the Ilisu dam, like the salvage interventions on the archaeological sites and the flooding of Hasankeyf. However, acknowledging the time constraints affecting the rescue operations, and probably also because of my closer interaction with the locals, my attention mainly focused on the significance of the heritage for the local people, and the meaning attributed to the material remains of the past.

My collaboration with the Archaeology Museum of Diyarbakır, therefore, can be considered to begin in the first research season in 2003 and continuing in the summer of 2005, when besides taking care of the relations between the excavation team and the museum's personnel, I was hosted in the museum's courtyard for completing the drawing of a complex artifact. After beginning the Master Program at Koç University my interest in archaeology remained constant but was also associated with a concern for the multiple interpretations and uses of heritage. Later, during the first year of the program, as part of the Museum Studies and Cultural Heritage Management class, under the supervision of Asst. Prof. Lucienne Şenocak I wrote a research project paper on the Archeology Museum in Diyarbakır. Originally, the idea of this research was quite different from the actual result. During the process of defining a research angle, the focus of the investigation switched many times, the limitations of the research scope

and objectives being set by the constraints which gradually emerged as the inquiry proceeded. A topic which was proposed to investigate at first, for example, was the construction of identity through the use of the archaeological heritage in the museum. Because of the sensitivity of the topic, and also because the museum is far from being ready in the next future, this theme was soon abandoned. Successively, given the contradictory character of the heritage policies in Southeastern Turkey, the research should have concentrated on the difficult position of the museum as an institution devoted to the conservation of the local cultural heritage within the contrast between the development politics and the transmission of archaeological heritage to the future generations. The complex weaving of sociopolitical factors constituting the scenery of cultural heritage preservation in Diyarbakir region, though very delicate, was considered an interesting and challenging topic. Thus, the goal of the research would have been the design of outreach and educational strategies for the future museum aimed at mitigating this conflict situation through the museum's activities. However, since information about the new museum project was not made available and this new research perspective was deemed uncomfortable by the museum representatives, the research objectives were changed once again. Finally, the research was aimed at understanding the actual extent of the sharing of the new museum project with the local communities, concentrating the inquiry especially on the actual current outreach of the museum. The investigation was then oriented at getting an outlook of the museum as it is seen from the outside, and defining how the museum is perceived by the people who are not directly involved in the museum's life.

Inspired by the recently developed community archeology approach (Marshall 2002: 211-219; and Moser et al. 2002), the work has been focused on the research of possible ways in which the local communities can be actively involved in order to contribute to the development of the social outreach of Diyarbakir Archaeology Museum. In addition, the vast heritage literature produced during the last years ranges from theoretical writings setting universal guidelines for heritage management to a number of case studies which propose problem solutions for the

management of specific collections, museums, or sites. In this research a combination of the community archaeology and the case study approach, by analyzing the specific features of the Diyarbakır Archaeology Museum, has been chosen. From a strictly museological point of view the most peculiar aspects of this museum at present are the transition phase and the standpoint between preservation and transformation. In concordance with the state of the Archaeological Museum, during meetings with the personnel, two dimensions in which the new museum's activities could be expanded through the design of specific projects have been identified. Accordingly, the suggestions collected in the research have been interpreted on the light of the interest of the target groups chosen in accordance with the museum. Two target groups in particular have been acknowledged which should be the preferred target groups for the museum's future activities, women and children, and particularly those from the disadvantaged segments of the society. After a study that combined the three elements of socio-economic context in Diyarbakır, the opinions and expectations of the civil society, and the potential offered by the museum's collection and its new structures, general guidelines for the development of a social outreach and educational program have been set.

The research has been articulated into five sections undertaken by using different research methodologies. The first introductory chapter provides an overview of the reflections of the national development policies on the heritage of Diyarbakır region, contrasting these policies with the Museum's mission and its role as a conservation institution. In particular, public information available from governmental and NGO's official websites, along with NGO's and governmental reports have been consulted in order to reframe the importance of the local archaeological and historical heritage within the specific context of the GAP¹ and the Ilisu dam projects. Moreover, the interest of international NGO's in the case of the Hasankeyf² trial at the European Court of Human Rights has contributed to highlight also the 'global' dimension of this

¹ The 'Southeast Anatolia Project' or GAP (Güneydoğu Anadolu Projesi) is a historical development plan designed by the Turkish Government, aimed at generating socio-economical growth in this region.

² Hasankeyf, a first degree archaeological site located in Batman province, is threatened by the construction of the Ilisu dam.

particularly debated heritage issue. The second chapter has focused on the institutional role of Diyarbakır Archaeology Museum, its history, administrative organization, and collections. This part of the research, based on interviews with the museum's personnel, explored in detail the life of the museum starting from the history of the institution and of its collections and ending with a description of the development of the new museum project. This section analyzes the museum's mission and vision, its organizational structure, its activities and its relations with local NGO's, focusing on the radical transformations implied by the transition to the new location. The third chapter constitutes an overview of the sites whose material culture is kept in the museum. This section outlines the archaeological sites, their cultural features and the artifacts represented in the museum's collection from a curatorial perspective. In this section the survey of the archaeological heritage of the region has been reconstructed through an extensive examination of scientific publications such as specialized journal articles and excavation reports. The fourth part of the research has been conducted as an evaluation research carried out through qualitative interviews aimed at understanding the actual extent of the museum's outreach. Representatives of eleven local NGO's have been interviewed in order to determine the public image and perception of the museum in a variety of different social groups. As the museum vice director expressed the wish to integrate the museum's outreach with a social inclusion program³, an additional goal of the evaluation research was also to figure out opportunities for an eventual extension of the museum's audience. Finally, drawing on the ideas emerged in the course of the research the last chapter was aimed at delineating guidelines for the planning of the future museum's communication strategy, outreach and educational programming. In order to design an effective action plan in fact, in this chapter the future museum's objectives have been pursued by conjugating suggestions and opinions of the survey interview with theory and practice of the new museology.

³ In agreement with the museum, socio-economically disadvantaged women and children have been chosen as target groups for the programming of the future museum's activities.

Chapter 2

THE REGIONAL CONTEXT OF THE DIYARBAKIR ARCHAEOLOGY MUSEUM

2.1 GAP, the Museum's Regional Background

The archaeology museums across Turkey, due to their essential role of responsibility in the conservation of the local archaeological heritage, represent a very important connection between the regional material culture and the local communities. Accordingly the example of Diyarbakır Archaeology Museum here is considered in relation to its regional context, and in particular to the heritage issues of the region. The archaeological collection of the museum in Diyarbakır contains artifacts unearthed in excavations within the province of Diyarbakır and partly from the Batman province. The museum's present situation, a phase of transition to a new venue, is parallel to the ongoing transformation process involving the whole surrounding region. In fact, with a project supported by the governorship of Diyarbakır province, the collection of the museum is going to be moved into a group of historical buildings in the İçkale, an urban area which in the year 2000 the Ministry of Culture submitted to the UNESCO tentative list of the World Heritage together with the enclosure walls of the city. On the other hand, since 1997 the Eastern area of Diyarbakır province has been the object of intensive archaeological researches because of the planned construction of the Ilısu dam in the vicinity of the Syrian border, as part of the development plan for the Southeast of Turkey.

Demographically, the city of Diyarbakır is one of the most populated provinces in the Southeast of Turkey, a region for which in the late 1970s the Turkish State set an extensive development plan, the GAP - Southeastern Anatolia Project. The so called 'GAP region' constitutes almost 10% of the whole national territory, and the development plan implemented in

the nine provinces covered by the project⁴ has specific socio-economic targets. The establishment of the GAP Regional Development Administration assigned a sort of special status with distinctive administrative features to this area of the country. As part of the larger Southeastern region, this particular status characterizes Diyarbakır's administration and similarly constitutes the specific background of the Archaeology Museum in terms of the relationship between development and heritage politics. Therefore, although the Archaeology Museum is directly dependent on the Ministry of Culture and Tourism, for the aim of this research, the particular background of the region and the city is considered as a feature distinguishing Diyarbakır Archaeology Museum from all other similar museums in the country.

Since the GAP provinces are indeed characterized by socio-economic conditions at times remarkably lower than the national standard, the objectives of GAP focus on concepts such as sustainable development, enhancement of productivity and creation of employment opportunities for the people living in this area of the country⁵; accordingly, the project's most significant goal is eradicating this regional disparity through the implementation of fair development strategies and the programs related to the 'rational use' of water resources are among the most important components of the project.

In fact, officially the initial idea of a national organization aimed at the exploitation of river resources for the production of energy was born in the early Republic years, with Atatürk's conception and appointment of the 'Administration for Electricity Studies' in 1936⁶. Today the ultimate national institution responsible for the exploitation of hydraulic resources is a central, yet separate organism, the General Directorate of State Hydraulic Works (DSİ), created by the government in 1954⁷. The idea of river exploitation to boost this region's economy goes back to those times, however the GAP project was designed and named as such only by the second half

⁴ The other provinces comprised in the GAP (Güneydoğu Anadolu Projesi) are Kilis, Gaziantep, Adıyaman, Şanlıurfa, Mardin, Batman, Siirt, and Şırnak.

⁵ (http://www.gap.gov.tr/gap_eng.php?sayfa=English/Ggbilgi/ghedef.html).

⁶ (http://www.gap.gov.tr/gap_eng.php?sayfa=English/Ggbilgi/gtarihce.html).

⁷ Ibid.

of the 1970s⁸, while its current principles, rules, and directive bodies were established by the Council of Ministers in 1989⁹. Unlike the mandate of DSİ, which focuses exclusively on the administration of the national water resources, the GAP actually represents the commitment of the central State to involve the whole Southeastern region into a transformation process meant to effect on both economy and society.

From the point of view of the political administration, the GAP project provides a central and a regional component, the former represented by the GAP Higher Board (Council), the latter by the 'Regional Directorate'. However, although the organization comprises a regional organism, the actual bureaucratic structure is heavily dependent on the central government, which has a remarkable weight in the whole executive body¹⁰. In fact, the Higher Council of the GAP is represented by the Prime Minister or a State Minister acting on his behalf, the State Planning Organization Minister, the Minister of Public Works, and since 2002 also the Minister of Agriculture and Rural Affairs¹¹, whereas the regional organization is constituted by the Presidency of GAP Regional Development Administration. The project's regional administration, divided into 'Headquarters' and a 'Regional Directorate' based in Şanlıurfa, is conceived as an institution mainly dealing with secretarial tasks¹², while the description of the role of this local administration focuses on concepts such as 'authorities' and 'duties'.

Since the economy of Southeastern Anatolia is mainly based on agriculture and farming, the current vision of the GAP Master Plan seeks the transformation of the region into an 'agriculture based export center'¹³. The GAP Regional Development Administration therefore is appointed to provide the planning, the infrastructures and the other services in order to 'ensure a rapid development', as it is also emphasized in the second article of the decree-law emanated by

⁸ (http://www.gap.gov.tr/gap_eng.php?sayfa=English/Ggbilgi/gyonetim.html).

⁹ The project was ratified with the Decree-Law no. 388, and was supposed to have duration of 18 years. See <http://www.gap.gov.tr/English/Teskil/gkarar.html>.

¹⁰ For more information see http://www.gap.gov.tr/gap_eng.php?sayfa=Flash/Ing/idaregap.html and the related pages.

¹¹ (<http://www.gap.gov.tr/English/Teskil/gapyk.html>).

¹² (<http://www.gap.gov.tr/English/Teskil/gapbki.html>).

¹³ (http://www.gap.gov.tr/gap_eng.php?sayfa=English/Ggbilgi/gmaster.html).

the Council of Ministers in 1989¹⁴. As observed, initially the GAP ‘modernization plan’ was centered especially on top economic targets such as the exploitation of water resources for both the irrigation and the production of hydroelectric power as an alternative to oil, but still today the project’s aim is to foster the local economy through the energy produced by the hydroelectric power plants built along the Tigris and the Euphrates rivers. Hence, the flooding of such large areas because of the construction of several dams is what immediately affects not only the landscape but also the archaeological heritage scattered in the region; thus by dramatically changing the geographical configuration of the territory in fact, the GAP ends up also affecting the local heritage. Understandably, through time this aspect of GAP has slightly modified the orientation of the whole project, which after the early years has been extended to other relevant sectors such as environment and culture¹⁵.

2.2 The Ilisu Project

The archaeological properties in the area planned to be submerged by the water of the Ilisu dam are under the administration of the Diyarbakır Archaeological Museum. Consequently, during the recent years, the project of the Ilisu dam affected both the region and the museum by actively involving it in the rescue excavations. However, while it is simple to reconstruct the GAP concept and its history, it is more difficult to trace the development of the Ilisu project within the GAP’s policy. Announced by the State Hydraulic Works Agency as ‘one of the greatest in the world’¹⁶, the Ilisu is one of the twenty-two dams planned along the Tigris and Euphrates rivers within the GAP, to be realized within the next seven years on the Tigris River, in the vicinity of the Ilisu village 45 kilometers from the Syrian frontier. Today indeed the contested project of the

¹⁴ (<http://www.gap.gov.tr/English/Teskil/gkarar.html>).

¹⁵ See http://www.gap.gov.tr/gap_eng.php?sayfa=English/Ggbilgi/gbilesen.html#cevre.

¹⁶ http://www.dsi.gov.tr/ilisu_projesi.pdf.

Ilisu dam¹⁷ has reached the organizational dimensions of an international corporation which ‘has achieved clear improvements and high western standards’, as advertised by the Ilisu Consortium’s webpage¹⁸. Albeit the original idea of the Ilisu dam and power plant belongs to the Turkish State, today forces external to the Turkish nation appear to be involved in several executive aspects of this project.

The construction of the Ilisu dam and hydroelectric power plant has been always supported by the Turkish Government (as GAP and DSI), while the financial sponsoring was offered initially by the World Bank, which later retreated from the project. Today the building of the dam is financed by different European Export Credit Agencies and private banks. On the other hand, the actual construction and accomplishment of the infrastructure will be realized by a group of private companies not only from Turkey, but also from Austria, Sweden and Germany. The controversial aspect of the Ilisu project is evidenced in the short but significant history of the withdrawals of the big stakeholders from the project: first, in 1984 the World Bank refused the funding of the Ilisu dam because it violated the guidelines set by the World Bank itself. Later, four European companies involved in the building of the infrastructure withdrew in 2000 and 2001. After the formation of the corporation created by the new companies involved in the Ilisu project, between 2004 and 2006, the Ilisu Consortium and representatives of various environment and human rights NGO’s have been meeting to discuss the impact of the project. Consequently, different reports on the impact of the dam have been produced both by the ‘Ilisu Environment Group’ (set up by the Ilisu Consortium) and by experts appointed by the NGO’s. As an answer to the Ilisu Consortium, the different NGO’s interested in stopping the Ilisu project united under the umbrella of the campaign ‘Stop-Ilisu’, which is conducting diverse actions in Europe and in Turkey to promote public information about the impact of the dam. Though no public bid took place, the agreement between DSI and the Consortium for the

¹⁷ A recent article published in the Financial Times of april 2008 makes an overview of the main issues on the Ilisu dam.

¹⁸ <http://www.ilisu-wasserkraftwerk.com/page.php?modul=Index>.

realization of the infrastructure was signed, while the contract for the authorization of the export credit has been signed in August of 2006 and celebrated through the ceremonial laying of the foundation of the dam.

The current campaign ‘Stop-Ilisu’, for example, focuses on the impact of the dam in three main areas, namely ecology, cultural heritage, and human rights, stressing the idea that European Banks are financing a project which could not be allowed in Europe. The campaign focuses on the ecological and cultural historical values which are compromised by the Ilisu dam. Accordingly, one of the objectives the campaign is to promote Hasankeyf, the most significant of the sites which will be flooded by the water reservoir, as a world heritage site and consequently succeed in its inscription in the UNESCO World Heritage List.

2.3 The Museum and the Regional Heritage Issues

Because of the great historical importance of the two rivers in the ancient cultural landscape, in the GAP region the problem of the heritage rescue had to be dealt with on a national scale. However, the academic viewpoint, stressing the non economic and symbolic value of the cultural heritage on the one hand, and the development-oriented political vision on the other appear as two polar positions with no joining points. For archaeological research, the relevance of the region is profound because it documents the most important passages in the formation of human civilization, from the mobile to settled life and from the hunter and gatherer groups to village societies basing their subsistence on animal and plant domestication. The elements listed above contribute to defining popular the Mesopotamian region as ‘the cradle of civilizations’. Archaeological research has shown how fundamental developments which took place in ancient Mesopotamia were connected to the surrounding regions, such as Northern Mesopotamia. As part of the ancient Northern Mesopotamia, this region was involved in fundamental transition phases resulting in the evolution of the complex societies and in the state

formation processes. Conversely, in the vision of the national project the relevance of these rivers shifts from the 'symbolic' value to the potential contribution to the local economic development. The historical relevance of the Tigris and Euphrates indeed has not been underestimated in the design of the GAP project, although in the oversimplified political vision of the way to the improvement of life conditions, the idea of civilization seems to be the same as a concept of development based on the production of economic wealth generated as easily and as quickly as possible; 'in short, the GAP brings civilization back to the Upper Mesopotamia'¹⁹, as in the self-definition of the GAP's history.

Therefore, within this framework the management of the archaeological heritage in Southeastern Anatolia results twice intertwined with the State policies, both through the Ministry of Culture and through the GAP. The destiny of this region's heritage appears indissolubly linked with decisions made internally to the GAP, and in as much as a consequence of the need for development, heritage policies in South-eastern Turkey are directly affected by this project. Although the 'cultural sector' is not central in the GAP program, this modernization process ends up affecting and damaging the regional heritage, rather than effectively enhancing its value. The flooding of such a wide area in fact implies an irreversible process at the end of which the archaeological record will no longer be accessible. But, whereas the large scale excavation activities can prevent the loss of archaeological data, what makes the case of the Ilisu dam construction particularly controversial is actually the flooding of a first degree heritage site, the historical town of Hasankeyf.

On the other hand, in the late nineties a program for the survey of archaeological sites and the rescue of the findings in the area that is going to be flooded was implemented. In 1998 in fact, through the signing of a protocol between the State Hydraulic Works (DSİ) and the Centre for Research and Assessment of the Historic Environment (TAÇDAM) set up by the Ankara-based Middle East Technical University (METU), the coordination of the archaeological

¹⁹ (http://www.gap.gov.tr/gap_eng.php?sayfa=English/Ggbilgi/gtarihce.html)

salvage operations in the Ilisu and Carchemish Dam reservoir regions was assigned to METU. Consequently, the sites to be excavated were selected, and many Turkish and international archaeological teams then began intensive work in the region in collaboration with the Archaeological Museum of Diyarbakır. The large scale research effort that followed resulted in the collection of a great quantity of data, accumulated, processed and recorded in a relatively short time span. Therefore, thanks to the massive archaeological excavations undertaken in the region, the mass energy production planned by the GAP in the specific case of Diyarbakır also had the indirect effect of enriching the museum's collection during the last years, as a result of the rescue process.

At present the large number of excavations in the region is not coordinated by the TAÇDAM anymore, and the Archaeology Museum in Diyarbakır is supporting the excavation teams, providing the permits in collaboration with the Ministry of Culture and in some cases also the logistic help. However, within the intricate thread formed by the Turkish national development policies and the international corporations and banks, local museums should emerge as pivotal agents in the political scene of the process initiated by the GAP dam projects. The local museums, which on the local ground operate as state-related organizations also in collaboration with international scientific teams, should constitute the connection ring between the central State on the one hand and the non-governmental and local forces on the other. From a curatorial point of view the Diyarbakır Archaeology Museum collection items are distinguished for their antiquity, as the exhibition hosts artifacts from local Neolithic sites which are among the most ancient settlements in Southeastern Anatolia. Besides the medieval palace of the Artukid period, the various edifices in the İçkale date from the early years of the Turkish Republic and the whole citadel is being revitalized and adapted for reuse as a multifunctional cultural area. After restoration, the historical buildings within the citadel will host the new archaeological museum, whose doors are planned to open in 2010, with other permanent and temporary exhibitions.

2.4 Hasankeyf and the Case before the European Court of Human Rights

Since the building of the Ilisu dam will flood many villages and according to different estimations it will affect between 55000 and 78000 people, assuming a wider perspective including the extinction of cultural heritage within the whole geographical transformation, the flooding of Hasankeyf can not be considered the only reason for concern. Not all the aspects of the impact of such a radical change are clearly predictable, since it targets a current local economy which is still strongly dependant on the employment of seasonal workers in farming and agriculture. Additionally, the consequences of the displacement of a large part of the local population are clearly both social and economic, as such a sharp turn in the economic system will almost surely fuel large migration waves to the already overcrowded big urban centers.

Though on a 'global' level the media's concern focused especially on the Hasankeyf case, actually the complex weaving of problems related to the dam have raised the whole local territory to international attention. As a consequence of pressures from non governmental human rights associations, and especially minority rights, the compensations for house and land losses have been rearranged according to more equitable criteria. The case of Hasankeyf at the European Court of Human Rights reveals a sharp contrast in terms of value and significance, as the economical potential of the rivers is opposed to the cultural value of a landscape. In fact, despite the fact that the resettlement of people in the region has a great social impact, the appeal to the European Court of Human Rights has centered on the loss of a cultural rather than economic value. This contrast finally embodies the essence of the issues between the need for development and the need for preservation of cultural diversity and natural environment.

Although Hasankeyf is located in the Batman province, the Regional Council of Diyarbakır is the institution responsible for the conservation of the natural and cultural heritage in the region, and therefore Diyarbakır authorities have been involved in the decisions concerning the conservation of this site. Also for this reason this case is considered relevant for

the scope and mission of the Archaeology Museum in Diyarbakır. Currently Hasankeyf has a population of 3669 inhabitants²⁰, and there is a wide agreement on the importance of this settlement, which in 1978 was declared first degree heritage site by the Committee of Antiquities and Monuments, not only for the impressive beauty of its natural setting but also for its outstanding historical value. Indeed, the site of Hasankeyf embodies the values of multiculturalism, because it was a Christian settlement before the Islamic conquest, and the historical monuments built there bear witness to the arrival of Turkic tribes, moving from Central Asia towards Anatolia during the Middle Ages.

The legal action against its flooding was first begun in 2000, when the Turkish lawyer Murat Cano, an expert on cultural rights, brought the case to the Turkish courts to obtain the cancellation of the Ilisu agreements. Subsequently, the legal decision rebounded between the Council of State and the Administrative court of Diyarbakır, and finally in 2003 the case was refused by the Council of State, which established that the Administrative Court in Diyarbakır should have had the last say. Meanwhile, in response to the Ilisu project's impact on cultural heritage, and claiming that more than 80% of the site – the upper town – will not be impounded by the Ilisu dam reservoir, in 2005 the Turkish Ministry of Culture prepared a fifteen page report with a specific rescue project for Hasankeyf (CHAP-Cultural Heritage Action Plan) which plans the transfer of a set of monuments to the upper town. As stated in the legal application to the European Court, the DSİ requested the permit for the transfer of the monuments' resettlement which has not been issued yet. After this impasse, on February 2006 the lawyer Murat Cano together with four other Turkish citizens brought the action to the European Court of Human Rights, while in the summer of 2006 the foundations for the dam have been laid down.

The claim generally voiced in the media by the NGO's engaged in the struggle for the survival of the whole Hasankeyf is that the traces of many civilizations and more than ten thousand years of history will be sacrificed forever in change for a dam which will provide energy

²⁰ (<http://www.hasankeyf.gov.tr/index.html>)

for only 50 or 60 years. Considering the culturally historical relevance of Hasankeyf in the larger context of Southeastern Turkey on the one hand and the ongoing debates about cultural diversity within world wide organizations such as the UNESCO on the other hand²¹, the submission of this case to the European Court of Human Rights is particularly important because it opened a new debate area focused on the concept of cultural heritage viewed as a fundamental human right.

In fact, the application to the Court emphasizes that the value of Hasankeyf resides in the cultural thread which creates an indissoluble link between the monuments and their geographical locations. This is to say that the value of a site such as Hasankeyf, other than being priceless, lies not only in the special features which made possible that particular settlement in that particular landscape, but also in the special relationship between those specific monuments and that unique landscape. Such special features in fact are what characterize the uniqueness of Hasankeyf and the universality of its value, and therefore both a change of location for the monuments and a transformation in the landscape would be a damage annihilating the symbolic significance of the whole site. The fact that such an important debate has been opened in relation to a local site constitutes an unavoidable issue also for Diyarbakır Archaeology Museum as institution active in the preservation of the local heritage.

Despite the reassuring words pronounced in 2003 by the prime minister about the future of Hasankeyf²², the recent ceremonial laying down of the foundations and consequently the official start of the construction has revealed once again the firm decision of the government about the construction of the Ilisu dam. The two opposing positions, pro and against the dam, are engaged in a debate whose political tones are often harsh, as they also involve the troubled history of the Kurdish minority. As a consequence of this debate, the site of Hasankeyf stands as the only symbol of the local historical heritage, and the struggle to defend it from destruction

²¹ See http://portal.unesco.org/culture/en/ev.php-URL_ID=35258&URL_DO=DO_TOPIC&URL_SECTION=201.html.

²² <http://www.aksam.com.tr/arsiv/aksam/2003/07/21/gundem/gundem4.html>).

should shun such ideological implications in an atmosphere which is already emotionally very charged. Accordingly, the universal values of the site, both ecological and historical, should be stressed in order to favor a shift in the debate focusing on the positive aspects of the preservation of natural and cultural heritage.

This short account of the current situation of the problematic aspects of heritage conservation in this specific regional context should suggest the need for a more thoughtful approach to and a sensitive reconsideration of the delicate issue of the symbolic value of heritage. The dangers implied in the underestimation of the relationship between the local history and the local community should be taken into account as well as all the other risk factors. In this sense the role of the local museums could be reassessed and redesigned in terms of their intellectual influence as mediators of the cultural heritage. For example, the opportunities related to the expansion of the Diyarbakır Archaeology Museum can be transformed into an occasion to extend cultural awareness and widen people's participation in the preservation of the local heritage.

Chapter 3

THE MUSEUM: HUMAN AND CULTURAL RESOURCES

3.1 The History of Diyarbakır Archaeology Museum and its Collection

The rich history of the Archaeology Museum in Diyarbakır is closely connected with the one hand to the history of its collection, and at the same time with the ongoing history of the buildings which housed the exhibition. The museum in Diyarbakır is one of the earliest to be founded in Turkey, being established in 1934. Its original location was in a Koranic school, the Artukid building called Zinciriye Medresesi, near the Ulu Cami, the medieval Great Mosque in the historical center of the city. Initially the museum was connected with the Ministry of Education and although there is very little information about those years, it is known that between 1934 and 1974 the museum was administrated by functionaries of this ministry, such as teachers²³. In the beginning, the collection was primarily composed of ethnographic material, and only partially by archaeological artifacts collected in the area. In its first location the collection was composed of more than 300 artifacts, most of them acquired by the museum. Later, as the archaeological excavation in the Neolithic site of Çayönü began in 1964 under the direction of R. J. Braidwood and H. Çambel, artifacts from this site were the first to be brought in the museum as the result of a scientific excavation.

After the early years, through both acquisitions and excavations the collection continued to be expanded, and as a consequence of this further expansion, soon the Koranic school was no longer suitable for the exhibition of the museum's collection. In the 1980s, a new structure, built exclusively for the purpose of housing and displaying the museum's collection, was designed to

²³ Between 1974 and 2005 the director of the Diyarbakır Archaeology Museum was Necdet İnal, between 2005 and 2006 by proxy Nevin Soyukaya temporarily headed the museum, and since 2006 the director is Mehmet Arif Bilici.

be the museum's venue. However, the passage from the original building to the current structure was a gradual and complex process which lasted eight years. In fact, the exhibition remained in the Zinciriye Medresesi until 1985, when the museum moved to the new edifice, which is also its present location. However, the new display did not open until 1993, when it was arranged by the exhibition specialist appointed by the Ministry of Culture. The current museum is located north of the city wall enclosure, on a large modern avenue, close to an important hotel and to two shopping malls. The building is at a ten minute walk from one of the historical city gates, the Northern gate called 'Dağ Kapı', but it remains definitely outside of the historical urban settlement. The structure, surrounded by a small green area, has a square plan extending over 5000 square meters. The exhibition area was arranged on two levels, and the museum building included facilities such as a conference room adjacent to the entrance hall, three depots for artifact storage²⁴ and a coin storage room, offices for the technical and administrative personnel, bathrooms, and a central open courtyard.

The exhibition in the 1985 building, beginning with the material from the site of Çayönü, was arranged according to the chronological system and was structured in two sections, concluding with the ethnographic section, which was then significantly smaller than the archaeological section. The ethnographic collection mainly consists of locally produced artifacts, from Diyarbakır and the region, such as silver and copper handicraft, carpets and kilims, various clothes and textile examples, mother-of-pearl and silver inlay examples of wooden handicrafts of local production, objects belonged to Ziya Gökalp and Cahit Sıtkı Tarancı, different religious objects (Islamic, Jewish and Christian) like priest clothes and church furnishings, sacred books such as the Gospel, Koran and Torah, material from a dervish lodge, and finally, objects of daily use such as radios, gramophone, kitchen tools, mirrors, Turkish bath tools. The ethnographic material has entered the museum's collection mainly through acquisition and donation. During the 1990s the collection was being enriched further with archaeological artifacts from the

²⁴ A storage room contains the material from the Ilısu excavations, and another one contains material from other excavations, while a third storage contains the material of the ethnographic collection.

excavations at Üçtepe, Hallan Çemi, and Demir Köyü, and later from the salvage excavations in the Ilısu zone. However, as soon as the museum moved to its new location, many problems were identified. The new museum was built in a modern, newly developing zone outside the wall enclosing the historical center; as a consequence it was quite marginal with respect to the more animated heart of the city. Moreover, the museum building was soon surrounded by high modern buildings and by a large military headquarters, a combination which finally resulted in a remarkable lack of visibility within the urban texture. Unfortunately, in addition to the disconnection from the historical city center and the loss of visibility, other technical problems affecting the 1985 structure were soon recognized. In fact, since the site chosen for the building was a dried marsh, the building was seriously threatened by humidity, and thus the exhibition hall planned to take place in the basement floor could never be opened. The idea of transferring the Archaeology Museum into the historical area of İçkale then was developed and proposed by the museum personnel as soon as such problems were attested. In particular, the museum's technical staff, in collaboration with the Foundation for the Environmental and Cultural Assets (ÇEKÜL Vakfı) prepared a report assessing the building's inappropriateness to house the museum and the harmful consequences humidity could have on the artifacts. The report, which documented the presence of water in the lowest parts of the edifice and the structural collapses in the basement, was presented to both the Governorship of Diyarbakır and the Ministry of Culture. Therefore, both as a result of this process and within the project of revitalization of the city walls and the citadel area, the idea of the museum's relocation in the İçkale area was developed and recommended by the museum staff, and in 1995 the project was formally approved by the Ministry of Culture.

The future location of the Archaeology Museum in the İçkale, will be advantageous for many reasons. First, it will achieve a better balance between the actual movable heritage and the space available for the exhibition. The number of items in the museum in fact is increasing daily, as the museum acquires the artifacts from private citizens, and from smugglers. Today the

number of items owned by the museum is over 25000. As part of ancient Mesopotamia, and located at the crossroads which connected Anatolia with the East, Diyarbakır and its region have been the stage of uninterrupted settlements for many civilizations from the Neolithic to the present era. Therefore examples of material culture ranging from the most ancient to the most recent ethnographic objects are represented in the museum's diverse and rich collection. However, the number of artifacts exhibited in the 1985 museum was around 500, while more than 90% of the artifacts owned by the museum were in the storerooms. Additionally, the artifacts being displayed in the showcases were rarely changed or alternated with the stored materials. The stored artifacts which were not shown in the exhibit were divided in four different storerooms according to the following categories: the coins, the ethnographic material, the archaeological artifacts collected through acquisition, and the archaeological material coming from excavations. In order to execute the necessary conservation treatment of the artifacts displayed in the 1985 museum, by August 2007 the exhibition has been closed to the public. The İçkale project initially started as an idea developed within the local context of Diyarbakır and with it a new phase for the Archaeological Museum begins.

3.2 The Museum's Vision and Mission

With the decision of the resettlement of the Diyarbakır Archaeology Museum in the İçkale, the museum's vision and mission are undergoing significant changes as they are being readjusted for the first time in the museum's history. Since 2006, when the restoration works began in the İçkale buildings, the experts of Diyarbakır Archaeology Museum have been redefining the museum's vision together with a group of professors from Yıldız University's (Istanbul) Faculty of Museology, which is also collaborating in designing the new exhibition in the İçkale Museum. Essentially, the new orientation of the museum shifts from a local focus to a more 'global' approach. The scope of the current institution was defined in quite general terms in

the museum's previous mission, *'to preserve artifacts of historical and archaeological relevance in order for them to live, and through their preservation, to transfer them and the related knowledge to the next generations'*. In the words of the museum's vice director Miss Nevin Soyukaya, the primary goal of the future museum is to be a *'world museum'*. Accordingly, the new museum's vision provides the collection with a much more specific interpretation: *'to transfer to the future generations the museum's collection in its quality of world and humanity heritage'*. Specifically, the mission of the future museum has been defined as follows: *'to contribute to the advance of the historical research in Turkey and in the world, since Diyarbakır, as a part of the Ancient Mesopotamia, contains very important artifacts from the earliest epochs of humanity'*, *'to contribute to the communication between the individuals and the cultures'*, and finally *'to contribute to the creation and establishment of the awareness of the protection of the cultural heritage'*. Thus, whereas the previous museum's vision was focused on the sharing the heritage conservation's value with an undefined general audience, giving an interpretation of the museum's material culture as humanity's heritage, the clear definition of the new museum's vision extends the mission to a universal perspective. The main orientation of the İçkale Museum then is meant to be both scientific and educational, as in fact the new museum's vision is characterized at two different levels, one of scientific relevance and another of communication and awareness of the cultural values.

3.3 The Museum's Life, its Activities and its Connection with Other Organizations and Institutions

Since the Diyarbakır Archaeology Museum is a state museum it is under the direction of the Ministry of Culture, and its regulations are established by this ministry. The personnel work five days a week, and the working hours are the same as in the other public institutions, from 8:00 to 17:00. The museum is open six days a week and is closed on Mondays; however the personnel are at work from Monday to Friday, while the week-end duty is rotated. One employee

from the curatorial staff (a duty officer) is present in the museum to open the exhibition to the public or in case of specific needs, if for example an artifact is brought to the museum or if the presence of a museum employee is required in the field. As in all the Turkish state museums, also in the Diyarbakır Archaeology Museum there are two separate sections, a curatorial and an administrative department. In the technical section archaeologists and art historians are hired, while in the administration department accounting employees and bookkeepers carry the correspondence with the Ministry and are also responsible for the management of the security and cleaning staff. As a rule, in the Turkish museums the director must belong to the curatorial staff. In the Diyarbakır Museum, the director is an archaeologist, while four other archaeologists and three art historians are currently working in the curatorial section. The museum director is also in charge of the administration of two historical houses in the Suriçi zone which have been transformed into museums, Cahit Sıtkı Tarancı's and Ziya Gökalp's households. Occasionally, some volunteers who were working at the museum until the end of 2007, also work in the museum in case of need. Two inventories are kept and updated in the museum: a paper inventory and a digital one, with pictures and all the information about the artifacts.

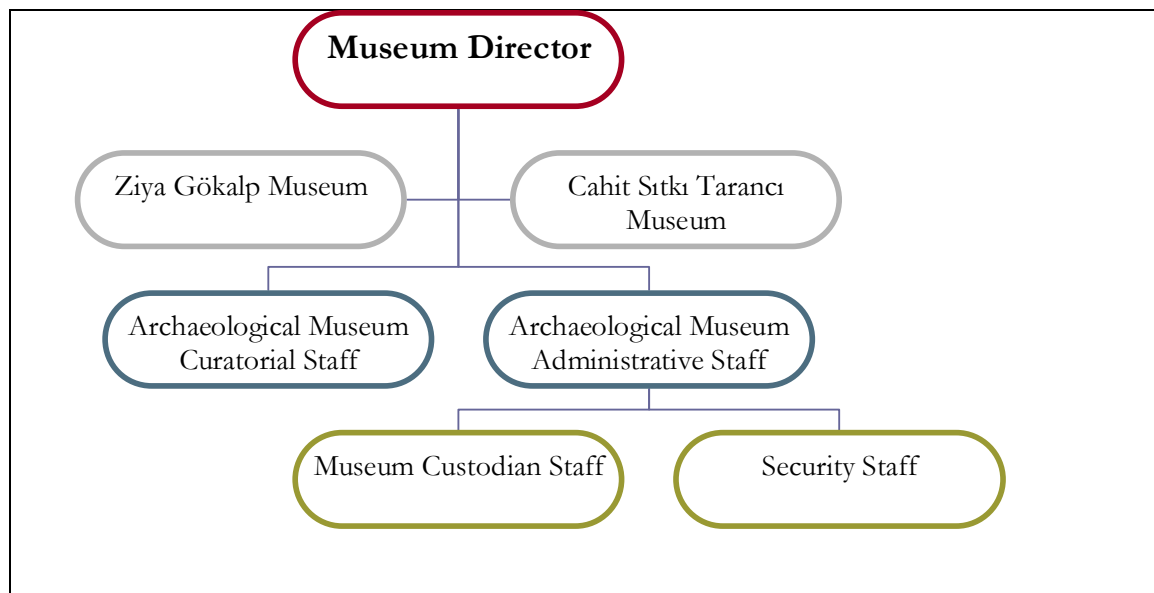


Figure 2: The museum's current organization of the human resources

The museums' personnel is assigned by the Ministry of Culture and hired on the basis of scores from the KPSS, the exam for the selection of the public personnel. The administrative personnel is in charge of the organization of the security and the cleaning of the museum, and is also responsible for the official correspondence, while the personnel of the curatorial service is in charge of all the museum operations related to the management of the scientific operations such as the excavations, and the documentation of the artifacts. In the İkale museum a conservation laboratory serving the whole region will be established. The administrative section of the museum is in connection with the Ministry of Culture through the Provincial Direction of Tourism and Culture (Diyarbakır İl Turizm Kùltür Mùdùrlùęù); consequently, the official correspondence with the central State passes through this local institution. Conversely, the curatorial department is governed by national laws which set the museum's own internal instructions and management regulations.

In running its cultural projects and educational activities, the museum in Diyarbakır mostly collaborates with a number of local NGOs, such as Diyarbakır Association for the Protection of the Cultural and Natural Assets (Diyarbakır Kùltürel ve Tabiat Varlıklarının Koruma ve Yaşatma Derneęi), and the local Chamber of Architects and Chamber of Engineers. In other projects, also the Trust for the Environmental and Cultural Assets (EKÜL Vakfı), a NGO with national network, is cooperating with Diyarbakır museum. For example, the Archaeology Museum has been implementing an educational project focused on the protection of the cultural heritage, entitled 'The cities are the children's', which was designed in collaboration with EKÜL and is going to be repeated this year. The same project, organized in four sections, was adapted and applied for the young boys in Diyarbakır's center for minor delinquency. This project, aimed at balancing fun with learning, is based on a concept of interactive education which uses pictures, dramatization and games. Both projects, designed by the museum in collaboration with the EKÜL, are implemented by the personnel and the volunteers of the Diyarbakır Association for the Protection of the Cultural and Natural Assets.

Finally, the museum actively participates in campaigns organized by local NGOs and occasionally it also organizes small activities focused on the heritage stewardship and conservation. The Museum is also a member of the Diyarbakır urban council and therefore it plays an important role both in the decisions and the actions regarding the protection of the local heritage. Again in collaboration with local NGOs, the museum not only is active in the implementation of technical works such as conservation projects, but it also plays a decisive role in campaigns against the neglect of heritage, aimed at the transmission of the importance of conserving Diyarbakır's cultural assets.

Alongside the educational activities, the Museum is also running an excavation at the Hilar caves, and, in collaboration with both the Dicle University and Diyarbakır Association for the Protection of the Cultural and Natural Assets, is designing a site management plan for the site of Çayönü. These two projects, aimed at the opening of both sites to the tourism and the public, are conceived in a modern way which combines a careful conservation with the actual reuse of the site. The other projects are run in collaboration with local institutions such as the Governorship of Diyarbakır (Diyarbakır Valiliği) and with the Municipality of Diyarbakır.

3.4.1 The İçkale Project

The İçkale Museum project began in 1995 as part of the Citadel and the Walls (İçkale ve Surlar) Revitalization Project, with the goal of establishing a new relationship between the İçkale area and the city. The project, strongly supported by a number of NGO's²⁵, was designed by the museum personnel in collaboration with ÇEKÜL, the Municipality and the Governorship of Diyarbakır. Its first objective was the scientific documentation of these two important architectural features characterizing Diyarbakır's cityscape. The project for the revitalization of

²⁵ The project was supported by the City Council established within the United Nations program of the Local Agenda 21, but in particular the other organizations which actively participated in the execution were the Chambers of Architects and Engineers, the Trust for the Environmental and Cultural Assets (ÇEKÜL Vakfı), Diyarbakır Association for the Protection of the Cultural and Natural Assets (Diyarbakır Kültürel ve Tabiat Varlıklarının Koruma ve Yaşatma Derneği), and the Archaeologists Association of Diyarbakır.

the entire İçkale is actually very extensive and involves two different functional areas, the museums zone and the area extending towards South, below the Artukid arch. Accordingly the project has been designed in two large phases, and the current phase is being concluded with the resettlement of the museum and the opening of the exhibition structures.



Figure 3: A view of the restoration works in progress in some of the İçkale buildings from one of the northern towers along the İçkale wall enclosure. On the left is the Church of Saint George, in the center one of the two Courthouses, on the right the Prison. On the background the basalt minaret of the Suleiman Mosque is visible.



Figure 4: The left side of the façade of the Courthouse building visible in the center of figure 3.

At the outset of the project almost all of the buildings in the İçkale were still used for their original purposes²⁶; the army barracks were occupied by the military, the prison was actually the penitentiary, and while two of the buildings were occupied by the Gendarmes, the Tribunal (Adliye) functioned as such. Only the church of Saint George, instead of being used as a place of worship was used by the Gendarmes because it had no religious community left in Diyarbakır. In 1995 the project was proposed to the Ministry of Culture, which accepted it and moved the institutions into new venues. Meanwhile, the architectural drawings of the buildings were prepared, the project's further steps were designed, and new functions for the structures were being established with the idea of creating a culture-tourism center. One of the edifices has already been used by the Diyarbakır Directorate of the Ministry of Culture and Tourism. The church was planned to be turned into an Art Gallery, the prison to be a Congress Center, the Garrison Headquarters will be the Museum's Cafeteria, while the other buildings were planned to be used for exhibitions.



Figure 5: A frontal view of the façade of the second Courthouse building. The back side of this edifice has a panoramic view on the Tigris valley.

²⁶ Unfortunately very little information was found about the history of the buildings in İçkale. However, since the structures in İçkale played a very particular role until the beginning of the İçkale Museum Project, a specific research should be focused on the relationship between these buildings and the contemporary history of the city. The acknowledgement of the original functions of the İçkale buildings should be included in the new museum project, because as it also emerged in the interviews in chapter five, the place held by the İçkale structures in the collective memory is very strong.



Figure 6: The entrance of the church of Saint George, a large square space to be covered by a dome.

The second phase of the İçkale Revitalization Project is aimed at the improvement of the area that extends towards the Tigris valley below the İçkale, which is currently occupied by squats. The objective of the second phase is to demolish the present modern buildings, erected during the troubled years of 1980s, to excavate the area and to develop an archaeological park open to the public. The Ministry of Culture, in cooperation with the Housing Development Administration of Turkey (TOKİ) is currently working on the resettlement of the people today living in the squatter houses.

The public participation in the process of making the new Archaeology Museum and the contribution of the civil society must be acknowledged. As a stakeholder since the beginning of the İçkale museum, the members of the ÇEKÜL have voiced their opinions and suggestions for the choice of the exhibition themes. Furthermore, the possibility of expressing their opinions and suggestions about the exhibition has been offered to the local civil society in general. For example, the museum personnel organizes periodical meetings with the people of Diyarbakır City

Council²⁷, which has about 400 members representing all the local organizations; by organizing such information campaigns the museum staff is making an effort to involve all the civil society in Diyarbakır which is also invited to express its expectations and suggestions. Additionally, the museum organizes meetings aimed at both showing the progresses of the project and getting people's suggestions and ideas. A board with the plans of the future museum buildings, placed in the curatorial department of the museum, has been used to express preferences and is constantly updated with the suggestions of the scholars, the researchers, and the members of the NGOs. Also, through informative programs transmitted by the local television the museum shares all progress in the project with the people of Diyarbakır. Finally, the museum also held meetings with the representatives of all the archaeological excavations ongoing in the Ilisu region. Right after the 2007 summer excavation season, for example, a meeting with the Ilisu excavation directors was organized in which each one of them was asked to explain how they would prefer to present their sites and which objects would better represent the characteristics of their sites and the region.



Figure 7: On going works at the Military Garrison Headquarters (Kolordu), the new Museum's Cafeteria.

²⁷ Diyarbakır City Council, established by the Local Agenda 21, is composed of the representatives of all the NGOs in the city, such as the professional organizations of architects and engineers, the syndicates, several associations, the Tigris University, and the local Agenda 21, among others.



Figure 8: The already restored Atatürk Museum and Library, Information Center.



Figure 9: The Directorate of the Ministry of Culture and Tourism, with the typical Diyarbakır architecture alternating black basalt stone with white plaster decoration.

Restoration works are currently executed to transfer the İçkale buildings for their future reuse as museum spaces. The two courthouse buildings, both two-storey structures with similar plans, will house the permanent display of the collection. Significant structural modifications, such as the demolition of some internal walls and the construction of staircases have been realized in order to smooth the passage from one hall to the other. The selection of the themes for the exhibition halls is being made by the museum staff, with the contribution of the Yıldız University experts and suggestions made by people belonging to the local NGOs. In the new exhibition there will be no separation between ethnographic and archaeological materials; instead, the concept is to show different examples of a particular category of artifacts grouped together, from the earliest to the latest items. The organization of the exhibition then will follow specific themes, whose arrangement is not completely established yet. Some examples of the already established themes stress the value of the local culture, with an educational focus: for example ‘understanding Diyarbakır’, ‘understanding the city walls’, or ‘understanding the Tigris’, ‘cultural diversity’, ‘the wars’, ‘the architecture of Diyarbakır’, ‘the jewelry’. In order to reflect the archaeological and historical richness of the city and the region, the subjects selected for the exhibition have been chosen on the basis of the variety both of the artifacts in the museum collection and of the different cultures which lived in different epochs in the region. In fact, the archaeological record of the region gives important information about the origin of commerce and architecture, about the social complexity and the variety of religions, the conflicts, the fundamental importance of the Tigris for the existence of Diyarbakır and the cultures in the region. Other themes in fact might be centered on the key events of the different phases which marked the history of humanity, such as the first permanent settlements, the inception of agriculture and animal husbandry, the production of stone tools, the production of clay objects.



Figure 10: A view of the Prison, future Conference Center, on the background the Amida höyük on the left and part of the walls encircling the İçkale visible on the right.



Figure 11: Architectural details. On the left is a detail of the architectural decoration of one of the gates of the church of Saint George, on the right the entrance of one of the two Courthouse buildings.

3.4.2 Financial and Organizational Aspects

The largest part of the project's financial support is provided by the Ministry of Culture. Today the project is still in its beginning phase, though up to now more than 3 trillions of Turkish liras have been invested by the Ministry. The financial aspects of the project can be summarized and described as follows: local institutions support the design and planning, while the central Government, through the Ministry, finances the actual execution of the project. For example, the execution expenses for the new museum's organization and exhibition and the works of restoration, which are currently being accomplished, are financed by the Ministry of Culture. On the other hand, the aspects concerning the design of the project, such as the planning and the architectural drawings and the restitutions, are sponsored by the ÇEKÜL Vakfı and the local administrative institutions, namely the Province Governorship (İl Valiliği) and the Municipality (Diyarbakır Büyükşehir Belediyesi). Also some important scientific personalities played a very important role in the realization of this project; for example the scientific supervision of ÇEKÜL's president, Prof. Dr. Metin Sözen²⁸, has been fundamental both for the İçkale and the new museum. The ÇEKÜL Vakfı also formed a group of experts, such as engineers, architects, urban planners, conservators, who undertook the technical aspects of the project.

From the organizational point of view, the new Diyarbakır Archaeology Museum can be described as a portion of the larger İçkale Project. However, besides managing the new museum project, the staff of the Archaeology Museum also played an essential role of coordinating and running the various parts of the İçkale Project. As mentioned before, the Ministry of Culture considered recommending the historical Citadel and the Walls to UNESCO as a candidate for a World Heritage Site. As a result, the revitalization project is also reflected in the international scene of heritage conservation. In fact, since the scientific documentation of a site is one of the

²⁸ In 2006 Prof. Dr. Metin Sözen has also received the first national prize for architectural conservation, assigned by the Ministry of Culture and Tourism (<http://www.arkitera.com/h12069-metin-sozen-e-koruma-onur-odulu.html>).

fundamental requirements set by UNESCO for the inscription of a site into the list of the World Heritage, the conservation plan and the documentation produced for the İkale project also contributed in facilitating the process through which the Walls and the Citadel were inscribed in UNESCO's tentative list.

3.4.3 The Positive Impact of the İkale Project

A glimpse into the main features of the new museum project makes it clear that the relocation of the exhibit venue implies radical changes in the museum's organization, both in the museum's human resources and the exhibition concept. For example, considering the deep transformation resulting by the passage from one building to a set of structures, it is obvious that the extent of change for the Diyarbakır Archaeology Museum is really remarkable. As explained in the first section of this chapter, due to the shortage of room available for the exhibition, only a small percentage of the artifacts held in the museum were displayed to the public, whereas with this new arrangement the museum will be able to show 70% of its items. In total four buildings will be used by the Archaeological Museum; two buildings will house the exhibitions, one will be used as storeroom and conservation laboratory, and another building will be used exclusively for educational purposes²⁹, thus it will be possible to organize and implement special and wider educational programs. Also the organizational aspect of the new museum will need to be remodeled. From the museum's current organizational chart (page 6), it is evident that the present personnel will no longer be sufficient for the management and running of the new museum. Today for example, the planning of the future exhibition is being headed by the architect Mehmet Alper³⁰ and a group of museum experts from Yıldız Technical University, but

²⁹ One floor of this structure will host an educational laboratory, while the other floor will house an exhibition arranged according to specific educational purposes. The educational activities will be oriented to groups such as children, youth, and women.

³⁰ Mehmet Alper is the founder of the Tourism, Planning and Restoration Industry Corporation Ltd. (TURES - Turizm, Planlama ve Restorasyon Sanayi ve Ticaret Ltd. Şti). More information about the works he realized can be found at <http://www.mimdap.org/w/?p=545>.

when the new museum is opened the permanent personnel need to be enlarged. Because the goals set for the new Diyarbakır Museum were beyond the capacity and the expertise of the local personnel, a delegation of Istanbul Yıldız Technical University museology experts is providing the project with constant scientific support; this team for example, offers the collaboration of different experts for the preservation and conservation of artifacts, for the exhibition design, and finally for the creation of independent units, such as the conservation laboratory, the information/documentation center and the education center. Furthermore the exhibition will be planned and realized not only for the local visitors but also for the international public. Finally, among the new facilities which will be available in the İçkale complex there will be also a museum café.

Certainly, in addition to the much larger space, the most relevant change regarding the exhibition is the re-organization of the display system, which passes from the chronological to the thematic arrangement. In the İçkale Museum the exhibition will no longer be classified into an archaeological section and an ethnographic section. The display will be organized according to themes, showing examples representing a particular theme, ranging from the most ancient to the most recent. Moreover, along with the permanent exhibition, organization of temporary exhibitions will be possible in the new spaces.

The İçkale Museum will also give the possibility to store the part of the collection which is not displayed according to improved criteria, allowing for both a more scientific classification and higher conservation standards. The materials, for example, will be divided as organic and inorganic. Finally, in terms of infrastructure resources the Diyarbakır Archaeology Museum has been designed to play an important strategic role in the area of Southeast Turkey, as the future conservation laboratory will be able to serve the whole region. With the conservation laboratory thus the İçkale Museum will also provide very important logistic support to the ongoing excavations in the region, while the storerooms will be provided with the technical infrastructure needed for the protection of the materials according to international standards.

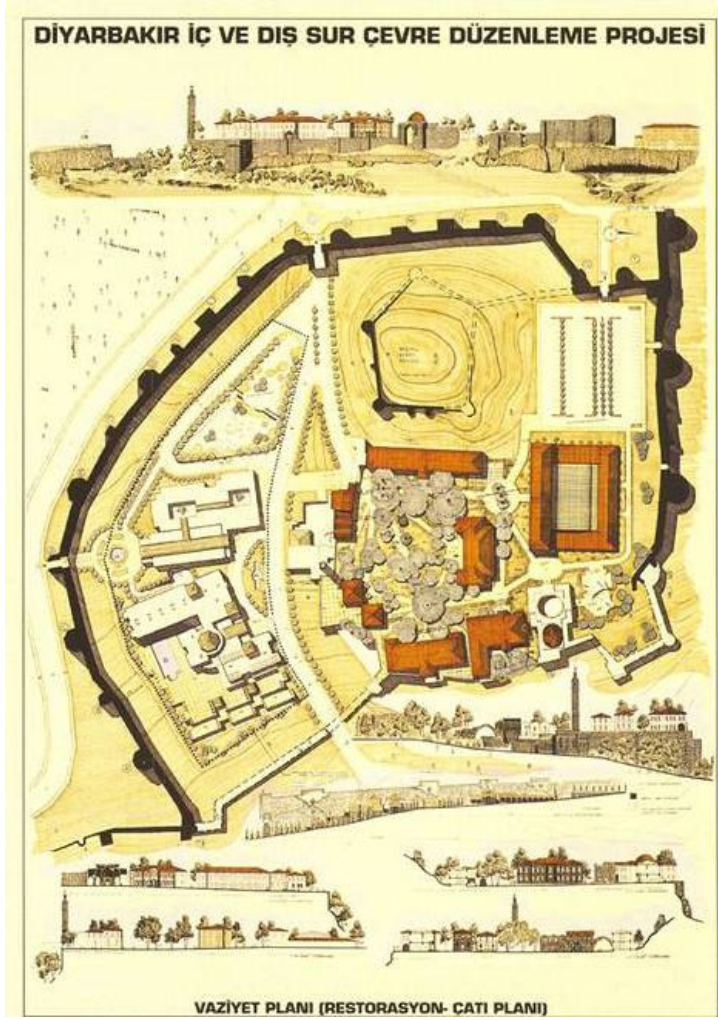


Figure 12: The İçkale area in the project plan made by the Foundation for the Environmental and Cultural Assets (ÇEKÜL Vakfı).

Chapter 4

THE ARCHAEOLOGICAL SITES OF THE LOCAL TERRITORY REPRESENTED IN THE COLLECTION

The chronological arrangement of the exhibition in Diyarbakır Archaeological Museum offered the visitor a journey into the material culture through the ages, starting from the findings of one of the best known Neolithic settlements of the region, Çayönü. Following the ‘visit path’, the showcases exhibited artifacts such as stone tools and pottery, grouped according to their provenances. Panels with photographs, reconstructions, geographical maps, drawings and plans of the architectural structures found at the sites of provenances of the artifacts helped the visitors to understand the cultural context of the exposed material. The visitor crossed the time passing from the Neolithic to the Iron Age, and at the end of the ‘visit path’ arranged by site, a showcase displayed the Urartian and Classical artifacts acquired by the museum. After a long showcase exhibiting only Greek, Roman, Byzantine and Islamic coins, another case displayed the Classical, Roman, and Byzantine artifacts. The hall for the Medieval and Ottoman sections featured several tombstones scattered in the center of the room, and a statue of the Virgin Mary. Finally, according to the cultural history of the region, the exhibition ended with the ‘ethnographic section’, which displayed more recent artifacts such as carpets, clothes and other objects still in use in the twentieth century.

As Diyarbakır Archaeological Museum chronologically illustrated human venture through the display of artifacts representative of different phases of history and prehistory, for the aims of this thesis a characterization of the sites based on the archeological evidence provided by the excavations is needed. Therefore, in order to focus on the museum’s transition and changes, the following section of this chapter provides an informative synopsis of the sites. This chapter presents information about single sites whose artifacts were in the museum display between 1993

and 2007 in the first part, while in the second part it reports the most significant findings regarding the sites excavated during the last years, in the framework of the archaeological heritage rescue operations started after the beginning of the Ilısu Project. Since the single artifacts cannot be considered independently from their cultural context, this chapter is aimed at illustrating the elements characterizing the complex cultural system of the region in ancient times. This chapter is based on the archaeological knowledge produced by the archaeological researches.

Accordingly, in order to provide the reader an overview of the available information on the local material culture in relation with its context, the data has been structured by settlement. Finally, a timeline of the regional archaeology is proposed to summarize the distinctive cultural elements characterizing the region through the ages.

4.1 Çayönü

Archaeologically, the first site exhibited in the museum is extremely important for building technologies. The development of architectural techniques can be observed very clearly (Banning 2003, Schirmer 1990) in Çayönü, a Neolithic settlement located 7 kilometers southwest of the Ergani district in Diyarbakır province. The site has been uninterruptedly occupied since 10000 B. C., and it is the most extensively excavated settlement belonging to the Pre-Pottery Neolithic Period³¹ (Erim Özdoğan 2007: 57). The earliest architectural features found in Çayönü were simple shelters, constructed on stone foundation with circular plan. Following these early structures are the so-called ‘grill-plan’ structures typical of Çayönü and other almost contemporary Neolithic sites such as Nevalı Çori, all of which belong to a later period, dating 9400-9200 B. C. The successive building phases at Çayönü show significant variety in the building

³¹ The term ‘Pre-Pottery Neolithic’ (PPN), is used to designate the earliest phase of a period during which sedentism and farming emerged in human life. Such period follows the Paleolithic (Early Stone Age), therefore the transition from Paleolithic to Neolithic, which lasted some millennia, is also called ‘Neolithic Revolution’. The PPN is generally divided into two phases, the PPN A and PPN B, the former constituting the earliest phase of sedentism preceding plant and animal domestication, the latter characterized by extensive evidence for both sedentary village communities and plants and animal domestication (Belfer-Cohen and Bar-Yosef 2000: 19).

techniques, ranging from the two mentioned examples to the ‘multi-cellar’ buildings, and finally public or residential units with larger rooms and floors covered by pebble stones.

The artifacts found at Çayönü reflect the human activities and lifestyle. A great variety of stone tools, such as grinding stones, pestles and flint stones, as well as bone needles and tools made of horns testify the diversification of production. Burial goods for example are indicators of specific cultural characteristics. Stone beads of different shapes were used as body ornaments, while the presence of obsidian and sea shells in Çayönü suggests that exchange of objects and artifacts occurred at this early stage, setting the beginning of long distance commerce which will appear thousands of years later. In Çayönü animal burials, clay and stone figurines hint at the existence of religious rituals.

In the museum the site was presented with an original reconstruction of the ‘skull building’, in whose walls a great number of skulls were found, with a stone ‘altar’, while the showcases exhibited the tools on a background covered with drawings of scenes illustrating how the tools were produced and used.

4.2 Grikihaciyān

In the museum exhibition the site of Grikihaciyān (Hacılar) was presented after Çayönü. Grikihaciyān is located in the Ergani district, 20 kilometers southeast of the town of Ergani. The ‘Halaf culture’, typical of the fifth millennium BC Levant and North Mesopotamia, is attested at this site³². The term Halaf refers to a cultural horizon, generally identified with a distinctive painted ceramic typology³³, first recognized at the site of Tell Halaf in Syria. The so called ‘Halaf culture’ is a phase of the Early Chalcolithic period, which emerged in the sixth millennium BC (Hijjara 1997: 100), and is characterized by a fine pottery painted with geometric motifs.

Settlements of this archaeological phase are distinctive for the increase and spread of animal

³² [http://www.tayproject.org/TAYages.fm\\$Retrieve?CagNo=1063&html=ages_detail_e.html&layout=web](http://www.tayproject.org/TAYages.fm$Retrieve?CagNo=1063&html=ages_detail_e.html&layout=web).

³³ See McCriston (1992: 315) and Hijjara (1997: 1-6), and also the website of the Tell Halaf excavation project: http://www.tell-halaf-projekt.de/en/index_eng.html. According to Hijjara (1997: 100) the Halaf ceramic typology evolved from the Samarra pottery.

farming, and in fact in Girikihaciyān both domestic and wild sheep and goat were found, besides bones of completely domesticated (cattle, pig, dog) and wild animals (deer, wild donkey, fox, rabbit, and turtle)³⁴. The presence of other small animals (fresh water crustacea, birds, gnawing animals, fish, and small carnivores) has also been recorded. On the other hand, the various groups of seeds found at the site (wheat, barley, einkorn wheat, peanut, almond, lentil, bitter vetch, and chickpea) suggest the advance of agricultural practice³⁵.

Trade in the form of regional exchanges was probably practiced (Watson and LeBlanc 1990: 135-36), since imported pottery was found at Girikihaciyān. As no obsidian cores or flakes were found, it indicates that such material was brought there after it had been worked³⁶. The architecture found at this site is made up of round structures with an additional rectangular room with stone foundations³⁷. Besides the typical Halaf painted ware, unpainted pottery was also found. The small findings in this site are stone tools such as notched bones and seals, grinding stones, mortars, pestles, and axes, chipped flints, spindle whorls, clay human and animal figurines, various stone beads and pendants, and obsidian blades³⁸. Finally, an interesting artifact category found at Girikihaciyān is a group of ovoid sling missiles made of clay or pottery, which were probably used as weapons, and which were attested to be used by the locals in our days (Watson and LeBlanc 1990: 94-97).

4.3 Üçtepe Höyük

The mound of Üçtepe is located 40 kilometers southeast of Diyarbakır, on the highway connecting Diyarbakır and Bismil. At this site the earliest settlement attested by archaeological excavations dates from the Early Bronze Age (Özfirat 2006: 11). In the nineteenth century two

³⁴ [http://www.tayproject.org/TAYages.fm\\$Retrieve?CagNo=1063&html=ages_detail_e.html&layout=web](http://www.tayproject.org/TAYages.fm$Retrieve?CagNo=1063&html=ages_detail_e.html&layout=web).

³⁵ Ibid.

³⁶ Ibid.

³⁷ Ibid.

³⁸ Ibid.

Neo-Assyrian limestone stelae³⁹ from this site were brought to the British Museum, where they are known as ‘Kurkh Monoliths’ (Özfiat 2006: 45). The stratigraphy evidenced at Üçtepe has shown occupation of the site from the end of third millennium BC (Early Bronze Age to Late Bronze Age), Middle and NeoAssyrian (tenth-ninth century BC and eight-seventh century BC), Hellenistic (fourth-first century BC), and Roman Imperial (second-fourth AD) (Özfiat 2006: 46). Besides the ‘plain simple ware’, the ceramic groups typical of the Early Bronze Age were found in the region, such as metallic ware and dark rimmed orange ware, are also present at Üçtepe (Özfiat 2006: 47-48). On the Eastern slope of the mound a corridor with mudbrick walls built on raw basaltic stone foundations, probably belonging to a monumental architectural complex dated to the Middle Bronze Age, was excavated (Özfiat 2006: 19-20). In this corridor along with the ceramic typologies typical of this period, other terracotta artifacts were found; a loom weight, stamp seals, animal figurines, miniature vessels, two rectangular prisms of unknown function, a terracotta bath basin with thick walls decorated with metopes in high relief, and a house model with horseshoe shaped plan, an artifact category known from other North Mesopotamia sites of the Chalcolithic period (Özfiat 2006: 27-29). In the same corridor artifacts of different materials were also found: bone needles and a bone ring, a lead figurine and a bronze needle, stone tools such as basalt mortars, pestles and grinding stones, stone bowls (Özfiat 2006: 28-29). Additionally, the finding of a group of ceramic assemblages (red-brown wash ware, dark rimmed orange ware and the painted ‘Khabur ware’) typical of this region in the Middle Bronze Age confirms the occupation of the site during this period (Özfiat 2006: 50-53).

In the building level of the Late Bronze Age, features dedicated to food processing were found: a silo and a hearth, a pebble hearth floor, and a room with residual ashes which probably served as a kitchen, while the finding of a stone pestle in the same context also supports this interpretation (Özfiat 2006: 56). In this building level Beige-Brown ware, having similar examples in the nearby settlements was found along with ‘Nuzi ware’ of the Mitanni period

³⁹ Özfiat (2006: 45) reports that the stelae belong to the kings Assurnasirapli (883-859 BC) and Shulmanuasherid III (858-824 BC).

(Özfirat 2006: 34-36). Small findings from the same building level include a bone loom weight, a bronze toggle-pin, basalt artifacts (a mortar, a pestle and a bowl) and also a bulla of unbaked clay with a schematic human figure incised (Özfirat 2006: 36-37).

4.4 Hallan Çemi

Hallan Çemi is ‘the oldest fully settled village site thus far known from Eastern Anatolia’ (Rosenberg and Redding 2000: 40), and its importance is associated with the relationship between sedentism and the formation of complex societies. The interpretation of the archaeological record at Hallan Çemi in fact demonstrated that sedentism preceded agriculture. According to Rosenberg and Redding’s conclusion drawn from excavations at the site, community organization and social complexity, were consequences of sedentism rather than being derived from the community size (Rosenberg and Redding 2000: 57). This site, located in Batman province, 50 kilometers north of Batman center at the confluence of the Batman River with its affluent (the Sason çayı), was occupied on a year-round basis by hunter-gatherers who did not practice agriculture (Rosenberg and Redding 2000: 41). The spatial distribution of the buildings, the artifacts and the conspicuous traces of food consumption found at Hallan Çemi give information especially about the organization of the society living there. The features found at Hallan Çemi are plaster hearths on the floors, semicircular stone benches and platforms built against the walls (Rosenberg and Redding 2000: 42-47). The building layout of Hallan Çemi presents a central open area surrounded by various circular features and structures of different dimensions (Rosenberg 2007b: 1-2). Such open and central ‘activity’ area, unlike the surrounding architectural structures, was devoid of food processing tools (Rosenberg and Redding 2000: 44).

Furthermore, at the site two buildings of larger dimensions with a set of distinctive features, defined as ‘public buildings’, were distinguished by the presence of special features such as platforms and benches, and probably symbolical elements such as an aurochs skull which was

possibly hanging opposite the entrance of one building, and several sheep skulls aligned in the central activity area (Rosenberg and Redding 2000: 45-46). Plant and animal remains, food processing equipment, copper ore and obsidian blade cores were found all over the buildings; deer, wild sheep and goat, and pig (which probably began to be domesticated at Hallan Çemi), but no bovines, have been found at the site (Rosenberg and Redding 2000: 42-47). The artifacts used at Hallan Çemi were mainly decorated stone bowls, possibly used for grinding, pestles sculpted with animal motifs, and small stone batons with notches incised on their edges, which most likely indicated things done, given, or owned (Rosenberg and Redding 2000: 50-54). This last element indicates a new behavior, typical of settled societies which base their economy and continual permanence on a site on the seasonal accumulation and redistribution of food resources (Rosenberg and Redding 2000: 52-54). On the other hand, the presence of platforms, interpreted as foundations for storage facilities (Rosenberg and Redding 2000: 47), and the great concentration of animal bone suggest that people at Hallan Çemi engaged in collective food preparation and consumption activities which probably were recurrent, organized and ritualized (Rosenberg and Redding 2000: 40).

Finally, an interesting characteristic of Hallan Çemi is the total absence of human burials in the whole excavated area, which probably hints at a lack of ideological territoriality claims, thus showing once again the transition from the mobile hunter-gatherers society to the settled village life (Rosenberg and Redding 2000: 54-55).

4.5 Yayvantepe (Til Huzur)

Located six kilometers south of Ergani, in the northwest of Diyarbakır, the site has been damaged by the construction of the modern day village, and additionally it could not be extensively excavated because of political problems in the region during the 1990s⁴⁰. As a result, scientific information about Yayvantepe is fragmentary and not updated. Similarly, architectural

⁴⁰[http://www.tayproject.org/TAYages.fm\\$Retrieve?CagNo=3201&html=ages_detail_e.html&layout=web](http://www.tayproject.org/TAYages.fm$Retrieve?CagNo=3201&html=ages_detail_e.html&layout=web).

record is very limited as well, as only the mud brick walls of a house and a stone sarcophagus with plastered sides have been excavated⁴¹. Chipped stone tools and ceramic material were collected from this site, and the varied ceramic findings, helped to establish the occupation phases. In fact, Yayvantepe was considered contemporary to Çayönü because of similarities between the pottery typologies found in the two sites; in particular the Dark Burnished ware of Yayvantepe was comparable to Çayönü Ceramic Neolithic ware⁴².

4.5.1 Ihsu Project Excavations

4.5.2 Körtik Tepe

The site is located very close to the junction of Tigris with the Batman Çayı, east of Diyarbakır, in the Bismil district. Through C 14 analysis it has been dated to the Pre-Pottery Neolithic, chronologically between Hallan Çemi and Demirköy⁴³ (Özkaya and Coşkun 2007: 88). All the material culture found in the earliest occupation phases at Körtik Tepe, from the architecture to the bone and stone tools, confirms the characteristic Pre-pottery Neolithic culture. At Körtik Tepe in particular, the structures having circular and oval plans, pebble stones floors and stone foundations, reflect the typical early phases of PPN and are also very similar to the architectural remains of the earliest phases in Çayönü, Hallan Çemi and Demirköy (Özkaya – San 2007: 23). The great variety of burials unearthed in Körtik Tepe probably reflects a great diversity of rituals; numerous burials have been found under the floors of the buildings, some of the bodies had been covered with broken stone vessels, and some have been buried without the head, others have been painted or have been covered with mortar, while one dead having body ornaments constitutes a unique example (Özkaya – San 2007: 23-24). Also the differences in the quantity and quality of the burial gifts reflect inequalities in social status present at this stage of

⁴¹Ibid.

⁴²[http://www.tayproject.org/TAYages.fm\\$Retrieve?CagNo=3201&html=ages_detail_e.html&layout=web](http://www.tayproject.org/TAYages.fm$Retrieve?CagNo=3201&html=ages_detail_e.html&layout=web)

⁴³ The site of Demirköy has been dated 10000 before present (Rosenberg 2007a: 14).

the Neolithic era (Özkaya – San 2007: 24). Shells, stone and bone beads of different shapes, obsidian and flint stone tools, different axes, and a variety of stone vessels with incised decoration have been found as burial gifts (Özkaya – San 2007: 24).

The great majority of stone tools found at Körtilik Tepe are made of stone of local provenance such as the Raman Mountains in the vicinity of Batman (Özkaya – San 2007: 25). Burnished bone artifacts, such as steaks and needles, and stone artifacts of daily use, such as sculpted pestles and decorated and plain stone vessels of different shapes (Özkaya – San 2007: 25-26) have been found as grave goods. In particular, Özkaya and San interpret the variety of burial patterns as the reflection of beliefs having roots in the Paleolithic Age, an idea also supported by the finding of stone vessels in the burials of the Epipaleolithic and PPN sites of the Near East (Özkaya – San 2007: 24-27). The stone vessels furthermore are striking also for the variety of their incised decoration, ranging from geometric patterns to the representation of snakes or fantastic animals (see Özkaya 2006: 46-47; Özkaya – San 2007: 28-30). Finally, fourteen smaller stone artifacts with a common zoomorphic decoration in relief are considered as a separate and unique findings group. These stone artifacts, also found as burial gifts, have been interpreted as symbolic expressions of belief and similar examples have been found at Hallan Çemi and Demirköy (Özkaya – San 2007: 30). To conclude, bearing important testimonies of the early settlement, the specific features of Körtilik Tepe reflect the life style of a population basing its subsistence on hunting-gathering and animal husbandry (Özkaya – San 2007: 32), and this characteristic confirms once again that this region played an important role as a stage in the passage from nomadic to settled life.

4.5.3 Salat Cami Yanı

The Neolithic site is located ca. 20 kilometers from the town of Bismil, along the Salat Çayı, an affluent of the Tigris. Miyake (2007: 38) has determined the size of the Neolithic settlement at Salat Cami Yanı being less than two hectares, thus the extension of a typical village

inhabited by people practicing agriculture. The features recovered at this site are pits, ovens (tandır) and roasting pits, while the architecture is represented by rectangular structures, with pisé walls and stone floors, built without foundations and divided into small rooms through separation walls (Miyake 2007: 39). Three Pottery Neolithic phases have been identified in Salat Cami Yanı, the middle one having similarities with the Proto-Hassuna pottery, spread in North Mesopotamia and the Levant and recognized as the beginning of the Neolithic pottery production (Miyake 2007: 42). Consequently, the finding of pottery preceding the Proto-Hassuna typology indicates that pottery production begun before the Proto-Hassuna culture and suggests the cultural relationship of this site with the North Mesopotamia (Miyake 2007: 42).

The assemblage found at Salat Cami Yanı comprises chipped flint stones (the raw material probably coming from the nearby river), obsidian blades (probably coming from Nemrut Dağ) and flakes, and ceramic vessels of various shapes, the latter mainly from the Pottery Neolithic period but also from the Early Bronze Age and the Islamic period (Miyake 2005: 3-4). Also spindle whorls, stone axes, grinding stones of various dimensions, stone and ceramic beads, bone tools, bronze ore, terracotta animal (sheep, goat) and anthropomorphic figurines have been found (Miyake 2007: 41-42). Bones of domesticated animals, mainly sheep, goat, cattle, and pig (the latter constituting the 39% of the total of domesticated animals) have been found in great number on the stone floors (Miyake 2007: 42).

4.5.4 Hakemi Use

This site is a small mound, located twelve kilometers southeast of Bismil, where three occupation levels have been recognized: the Late Neolithic (Hassuna/Samarra), Late Bronze Age (Middle Assyrian), and the Iron Age/Neo-Assyrian (Tekin 2007: 47-48). At the end of the Late Neolithic period the site was abandoned for a long time, until it was occupied again in the second half of the second millennium BC (Tekin 2007: 54). At the site domestic architecture from two different building levels has been discovered; particularly relevant is a structure with rectangular

plan, without foundations and built with pisé and mudbrick walls, joined to a group of four smaller rooms which were probably used for food storage (Tekin 2007: 49). In fact, the presence of lentils and wheat, mixed with sheep, goat and pig bones, has been revealed by the analysis of traces of ashes found in the fire places related to these structures (Tekin 2007: 49). At Hakemi Use the finding of some ceramic typologies previously known only from other regions, such as the so called 'husking trays'⁴⁴, the Hassuna and the Samarra ware⁴⁵, suggests cultural relations linking different regions, as well as the occurrence of obsidian coming from the surrounding regions proves the existence of long distance trade (Tekin 2007: 49-50). A multi-hollow mortar made of basaltic stone from the earliest occupation phase is one of the most interesting findings of Hakemi Use, and it is thought that it was used to produce the pigments to paint the pottery⁴⁶ (Tekin 2007: 51).

Among the small findings from the Late Neolithic at Hakemi Use are animal and anthropomorphic clay figurines⁴⁷, two stone seals, spindle whorls used in textile weaving, and small bone tools used to work leather (Tekin 2007: 52-53). From the Late Neolithic level also domesticated animal bones have been collected (cattle, goat, sheep, pig), while among the archaeobotanical findings are different groups of cereals and legumes, and fruits such as grape, demonstrating that both plant and animal husbandry were practiced (Tekin 2007: 53). At Hakemi Use some burials have been found under the floors of the houses, and monochrome vessels have been found as dead gifts in most of the adults' burials⁴⁸. Moreover, as dead gifts also necklaces made of limestone beads have been recovered, while a small obsidian blade has been found under a child's chin (Tekin 2007: 54).

⁴⁴ This ceramic typology was found for the first time at Tell Hassuna, and is also found in Çayönü (Tekin 2007: 49-50).

⁴⁵ Hakemi Use constitutes the northern border for the Samarra/Hassuna cultural horizon (Tekin 2007: 54). For color images of the ceramic findings at Hakemi Use also see: <http://antiquity.ac.uk/ProjGall/tekin/index.html>.

⁴⁶ This implies that the beginning of metallurgy and the long distance trade of raw material may have begun as early as in 6000 BC (Tekin 2007: 51).

⁴⁷ According to Tekin (2007: 52), women and bull figurines, discarded and found outside the houses, could have been deliberately destroyed as part of some unknown religious ritual.

⁴⁸ In one of the burials a particular kind of painted vessel with a four leg pedestal, which has no comparison in North Mesopotamia, has been found (Tekin 2007: 54).

4.5.5 Müslümantepe

This mound is located in Bismil district, along the south bank of the Tigris, above a promontory flanked by a tributary of the Tigris. Archaeological activities at Müslümantepe showed that this site was occupied during the Chalcolithic, the Early Bronze Age (Ay 2004: 385), and the Middle ages. The site in fact was in an area often contended between different powers, and during the Dynasty of Ur and Uruk the Northern it was within the borders of the Sumerian cultural horizon (Ay 2002: 507).

The two areas excavated at Müslümantepe have brought to light workshops and cemeteries of different ages. On the mound medieval burials and a room with rectangular plan and rubble floor, built with stone foundations and containing an oven opposite to the entrance have been found⁴⁹. On the slope of the mound a mudbrick architectural structure divided into different rooms, which Ay (2002: 509-10) interpreted as a sanding workshop, has been unearthed. On the floor of this structure, paved with mudbrick and mud mortar, an oven and a pit have been found, which were probably used to process metals, as also numerous metal slags and fragments of crucibles have been recovered from the same place (Ay 2002: 510). Furthermore, the finding of *pythoi* probably used as water container, and of grindstones and numerous loom weights in other rooms of this structure⁵⁰ also supports the interpretation of this building as a workshop (Ay 2002: 511). In the same area of the workshops a street paved with pebble stones mixed with pottery fragments and animal bones was also discovered (Ay 2002: 511).

Tools used in various industries, such as crucible fragments, metal slag, bronze rods, loom weights, spindle whorls, wool spindles and sewing needles (Ay 2002: 512) indicate the variety of artifact production at the site. Small finds at Müslümantepe are mostly related with burials: glass bracelets, necklaces made of semiprecious stones, bronze earrings, and rings are among the funerary gifts (Ay 2002: 511). In one of the graves found at Müslümantepe pedestal

⁴⁹ This building has been dated to the Neo Assyrian period (Ay 2002: 513).

⁵⁰ This mudbrick architectural structure was built on a thick ash layer (Ay 2002: 512).

bowls⁵¹ and Ninive 5⁵² bowls had been left as burial gifts (Ay, 2004: 384). Among the other small finds is a metallic ware miniature jar, probably a burial gift, containing two small green quartz figurines⁵³ representing a ram and a fox or wolf (Ay, 2002: 512-13).

4.5.6 Kavuşan Höyük

At Kavuşan Höyük, located 10 kilometers from Bismil on the South bank of the Tigris, five building levels – from the Late Chalcolithic to the medieval period – have been recognized in the area excavated on top of the mound. Badly conserved burials, walls constructed with cobbles and compacted mud associated with a stone floor, have been found at the medieval occupation level (Közbe, Köroğlu, Sağlamtemir 2004: 496). The second building level, damaged by the medieval cemetery, is constituted by two associated mud walls and garbage pits containing pottery and bone fragments, while the third level presented simpler building features, such as a mud floor, stone post supports, and mudbrick walls⁵⁴ (Közbe, Köroğlu, Sağlamtemir 2004: 497). Other medieval features found at the second level are a floor of stone cobbles on which three ovens (*tandır*) made of small pebble stones strengthened with mud were installed (Közbe, Köroğlu, Sağlamtemir 2004: 498). Simple features such as walls and pits have been identified at the fourth and fifth levels, while the unearthed architectural material points to the third building level as the most extensive occupation period (Közbe, Köroğlu, Sağlamtemir 2004: 498-99).

The finds from the Late Chalcolithic (level V) are mainly hand made pottery and flint tools (Közbe, Köroğlu, Sağlamtemir 2004: 499-500). Pottery from level III is varied and has comparisons with the ceramic production of the surrounding regions. The most important

⁵¹ These bowls have been identified as ‘Late Uruk/Ninive 5 transition’, or ‘Proto Ninive 5’ (Ay 2002: 384).

⁵² The term Ninivite 5 is used to denominate a material culture, appeared at the beginning of the third millennium BC, represented by a particular vessel typology found at Near Eastern sites located on important trade routes (Van De Mieroop 2004: 51). Though this term is applied to heterogeneous material cultures, by extension, this term is used to indicate a cultural entity, not urbanized and not centered in a specific region, which probably managed long distance trade (*idem*).

⁵³ Parallels with the burial gifts of the Royal Graves at Ur (Ay 2002: 513) underscore the extension of the cultural relations of this region with South Mesopotamia.

⁵⁴ This phase, representing the most ancient occupation at Kavuşan Höyük, appears to have been destroyed, as dense traces of fire have been found at this level (Közbe, Köroğlu, Sağlamtemir 2004: 497).

typologies are the 'Dark Rimmed Orange Bowls'⁵⁵, also found in the Syrian Jazira of the second half of the third millennium, the Red Brown Wash Ware⁵⁶ and the Khabur ware, both from the second millennium, but the former typical of the Upper Tigris region and the latter originated in the Khabur river valley (Közbe, Köroğlu, Sağlamtemir 2004: 500). From level II pottery associated with Middle Assyrian and Mitanni cultures has been brought to light. The Middle Assyrian ware includes large storage jars and a variety of shapes with parallels at contemporary sites of the Diyarbakır and North Syrian regions, while the shapes of the Mitanni pottery, very similar to the Middle Assyrian ware, are comparable to examples in Northern Iraq and Syria (Közbe, Köroğlu, Sağlamtemir 2004: 501).

4.5.7 Salat Tepe

The mound of Salat Tepe is located in Bismil district, 35 kilometers west of Batman, near the confluence of the Salat Çayı with the Tigris. At the site of Salat Tepe occupation is attested from the Chalcolithic period, as the finding of Ubaid ceramic confirms (Ökse et al. 2006: 55). Ceramic findings from the Late Chalcolithic period reveal similarities with pottery production of the Upper Euphrates and Upper Tigris basins, while Early Bronze Age ceramics mainly consist in cooking ware with triangular lugs, a pottery typology having remarkable similarities with the same kind of ware in the region between Eastern Anatolia and the Khabur River (Ökse 1999: 346-47). Various other Early, Middle and Late Bronze Age pottery typologies have been recovered at Salat Tepe, all having parallels in the surrounding regions. On the other hand Hellenistic and Iron Age pottery has been found at the site as well (Ökse et al. 2001: 620-632). The interpretation and comparison of the ceramic material found at Salat Tepe suggests that the site was continuously occupied from the beginning to the end of the early Bronze Age (Ökse et al. 2001: 632). On a

⁵⁵ It has been suggested that the production of the Dark Rimmed Orange Bowls ended in Syria in the late third millennium but continued in North Mesopotamia during the early second millennium (Közbe, Köroğlu, Sağlamtemir 2004: 500).

⁵⁶ This ceramic typology has been discovered in many contemporary sites in Diyarbakır region and Western Syria, and in Üçtepe it has been found also associated with the Khabur ware (Közbe, Köroğlu, Sağlamtemir 2004: 501).

platform on top of the mound, in a position dominating the surrounding, a monumental mudbrick structure from the Middle Bronze Age built over massive limestone foundations has been also brought to light; in this building, a sort of administrative palace which was probably used to control the agricultural activities occurring in the valley, the finding of traces of burned wood, complete but broken vessels suggests that the structure was used during the time when it collapsed (Ökse et al. 2007: 311-12). The architectural remains at Salat Tepe are distinguished for a particular feature discovered in the wall structures of the site. Traces of a widespread collapse of the mudbrick walls identified in all the trenches excavated in Salat Tepe have been interpreted as the consequence of an earthquake with restricted local effects⁵⁷.

4.5.8 Hirbemerdon Tepe

The archaeological settlement of Hirbemerdon Tepe, about 40 km east of Bismil, rises on top of a natural mound located on the west bank of the Tigris and very near to the confluence of the Batman Çay into the Tigris. The excavation at Hirbemerdon Tepe brought to light an ‘agglutinated’ architectural system (defined complex edifice) composed of a variety of cellular stone structures divided by a longitudinal alley and alternated with two large open spaces, one of which was interpreted as a ceremonial area (Laneri et al. 2008: 184).

The various material culture recovered in the different rooms of the architectural system suggests that centralized working activities took place in this extensive architectural complex⁵⁸. The artifacts assemblage in fact consists in a variety of tools (some of them, such as spindle whorls, needles, used for textile production, and others, like stone mortars and pestles, diverse types of grinding stones were employed in food processing), obsidian blades, decorated portable hearths, and ceramic vessels of different shapes and dimensions, from large storage jars and cooking ware to examples of ‘fine ware’. In particular, besides a pottery assemblage resembling the Khabur ware and therefore called ‘Pseudo-khabur’, the most frequent ceramic typology

⁵⁷ <http://antiquity.ac.uk/ProjGall/okse2/index.html>.

⁵⁸ <http://www.antiquity.ac.uk/ProjGall/laneri/index.html>.

found at this site is the so-called 'Red Brown Wash Ware', a Middle Bronze Age painted pottery class found throughout the sites of the region. However, a distinctive group of artifacts found at this site is represented by some decorated terracotta plaques found in the large open area, which were probably discarded and intentionally broken after use (Laneri and Schwartz 2007: 140). These terracotta plaques⁵⁹ presented a constant figural decoration pattern, and since they had no apparent practical function, it has been assumed that they had a ritual use. In fact, the sides of the plaques are painted and incised with a geometrical decoration framing the anthropomorphic figures incised or in relief. All these plaques in addition presented a pierced lug on the top side, likely used to hang it, and under the human figure they also presented a spout extending from the bottom edge, which seemed to have been used to contain a small quantity of a liquid or other material (Laneri and Schwartz 2007: 140).

Other artifacts interpreted as 'ritual' objects that have been found in the open area of the architectural complex, are fragments of female clay figurines with elongated eyes and raised hair, and a couple of particular vessels (Laneri and Schwartz 2007: 140-41). One of the mentioned vessels in particular, a bottle with geometric mold decoration impressed throughout the surface and a circular hole on the base (Laneri and Schwartz 2007: 141), seems to be a unique example. The region surrounding the site of Hirbemerdon Tepe is also being studied by an intensive survey which, through the discovery of settlements, campsites and other landscape features, is revealing traces of social groups such as nomad pastoralists, previously unrecorded by the archaeological research (Laneri et al. 2008: 200-204).

4.5.9 Kenan Tepe

Kenan Tepe, located in Bismil district is another one of the sites excavated for the Ilisu Project. Research in Kenan Tepe was centered on the settlement's socioeconomic features revealed by the material culture remains, focusing especially on the ceramic assemblage found at

⁵⁹ The only similar example is a gypsum plaque from the Ishtar Temple at Assur, in Northern Mesopotamia (Laneri and Schwartz 2007: 140).

the site. Occupation at this site has been discontinuous, with the earliest settlements dating back to the mid-fifth millennium Ubaid culture (ca. 5000-4000 BC), characterized by an assemblage of various ceramics, obsidian and chipped stone tools (Dodd et al. 2004: 358). In the foundation of one of the Ubaid buildings the burial of a woman in a large ceramic jar has been unearthed (Parker 2006: 326-327). Here, in two different sections of the mound, various stone architectural structures belonging to the early second millennium have recovered, one of which has been recognized as a work area. In this area the discovery of fire traces and artifacts related to fire activities, such as clay andiron, a burned earth, and slag pieces, points to the use of these structures for metal processing (Parker-Swartz Dodd 2003: 36). Levels from various periods have been found at Kenan Tepe. Furthermore, archaeological field research at Kenan Tepe has been integrated with textual evidence in order to reconstruct the key elements characterizing the progressive expansion and the main features of the Assyrian empire, drawing special attention to the concept and role of boundary in ancient times (Parker 2002). The ceramic corpus found at Kenan Tepe displays both specific local features and similarities with pottery assemblages of the surrounding regions (Parker 2003: 53). The two typologies frequently encountered at the site are the so-called 'Red Brown Wash Ware' and the Khabur.

4.5.10 Ziyaret Tepe

The site of Ziyaret Tepe was occupied since the beginning of the Bronze Age (ca. 3000 BC) (Matney - Donkin 2007: 12) but it was an important urban center during the Late Assyrian period, until the collapse in the seventh century BC (Matney et al. 2007: 23). In fact, among the sites being excavated for the Ilisu project, Ziyaret Tepe is distinguished because through the historical sources⁶⁰ it has been likely identified with Tushhan, one of the three cities established along the Tigris by the Assyrian king Assurnasirpal on the northern boundary of the empire (Matney - Donkin 2007: 14). The diachronic investigation, through textual and field research

⁶⁰ For more information about textual evidence related to the identification of Ziyaret Tepe with Tushhan see Matney et al. 2004: 409.

conducted at the site, has revealed the nearly continuous occupation of the mound through the ages, from the Bronze Age to the early modern period, when Ziyaret Tepe was probably used as a nomadic campsite during the Ottoman Empire. In the Medieval period the site was under the influence of different reigns, as both pottery and small findings, mainly coins, testify⁶¹.

A Lower Town separated from the Higher Town through a fortification wall has been identified at the site. After a geophysical survey which revealed the underground features beneath the mound the field research at Ziyaret Tepe unearthed the architectural remains of the Late Assyrian period. Such architectural features consisted of sun-dried mud brick walls, while the structures, with regular plans, had rooms clustered around several courtyards, one of which was covered with a mosaic floor made of stones arranged in black and white alternated squares (Matney - Donkin 2007: 18). The structure has been defined as a 'public building' and was probably the Assyrian palace, as the finding of luxury goods also suggests (Matney et al. 2004: 13). Confirming this interpretation is also the finding of an archive of 27 cuneiform clay tablets⁶² (Matney and Rainville 2005: 119-121). Finally, among the other features are kilns for pottery cooking, two monumental gateways, and domestic architecture joined to the southern gateway (Matney - Donkin 2007: 18-25). The absence of fire traces in the public building indicates that at the end of the Late Assyrian period the site was not destroyed but simply abandoned (Matney – Donkin 2007: 47).

The small findings from the medieval period are mainly coins of various material and epochs, glazed and unglazed pottery, and polychrome sgraffiato ware, a bronze ring seal, glass, and horse or donkey shoes (Matney et al. 2007: 29-39). Among the most important material culture remains, at Ziyaret tepe twenty-eight unbaked cuneiform tablets, dated 610 BC and probably related to the treasury of the temple of Ishtar of Niniveh, were found in two small rooms (Matney - Donkin 2007: 18). Besides the typical Late Assyrian ceramic typologies found

⁶¹ For a review of the material culture from the medieval period at Ziyaret tepe see Matney et al. 2007: 29-43.

⁶² The tablets, two of which have been dated between 613(+or – one year) and 611 BC, were administrative documents, such as receipts recording storage and issue of grain (Matney and Rainville 2005: 120-121).

also in other seventh century sites of the region, Iron Age findings from the Late Assyrian period include a cylinder seal found in the public building (Matney et al. 2004: 411). Also iron artifacts have been recovered, such as two knives, an arrowhead, a fragment of scale mail armor, and two bronze fibulae (Matney et al. 2007: 44-47). The luxury artifacts found in the public building were carved ivories, very fine imported pottery, and numerous metal vessels (Matney 2004: 412).

4.5.11 A Timeline⁶³ for the Archaeology of Northern Mesopotamia

- Natufian 12800-10300 BP.
- Pre-Pottery Neolithic A 10300 BP-9300 BP.
- First traces of agriculture at Çayönü 7250-6750 BC.
- Pottery Neolithic 7000 BC. Hassuna/Samarra culture.
- Chalcolithic Period. Sixth millennium BC. End of the Samarra Culture and emergence of the Halaf Culture. Ubaid culture.
- Between ca. 3500 and 3200 BC the Sumerian Period begins with the ‘City States’ in South Mesopotamia. Towards 3300 BC pictographic writing emerges at Uruk (city located on the Euphrates River, South Mesopotamia). Sumerian civilization extinguishes more than 1000 years later, at the beginning of the second millennium BC.
- The Akkadian Empire founded by Sargon lasted between 2235 and 2160 BC.
- The Assyrians appear ca. 2500 BC, and later they introduce the cuneiform writing. The Assyrians found merchant colonies in Anatolia, and the Ancient Assyrian Empire (1816-1783 BC).

⁶³ Since it goes beyond the scope of this thesis, and also because of the complexity of the task of reconstructing a chronology for the cultural history of the Upper Tigris Valley, this timeline has been deliberately simplified. Also the definitions of prehistory and history, and the partitions of archaeological times in Early, Middle, Late Bronze Age and Iron Age have been avoided. The main source used is Griffé, M. ‘The Chronologies of Maurice Griffé. Asia Minor and Mesopotamia. Chronological Table from -3300 to the Present.’ Le Caneet: Editions Tableaux Synoptiques de l’Histoire, 2003. For the medieval and early modern history the source used is the publication by Beysanoğlu (1999).

- Hammurabi (1792-1750) imposes the Akkadian as the official language to unify the kingdom.
- ca. 1525 BC the Hurrians establish the Mitanni Kingdom in Northern Mesopotamia, which is destroyed by the Hittites and the Assyrians in ca. 1360 BC.
- The invasion by the 'Sea People' (ca. 1200 BC), coming from outside Anatolia, causes repercussion throughout the Middle East.
- New Assyrian Empire (911-605 BC). Assyrian annexation of Upper Tigris valley by king Ashurnasirpal (883-59 BC).
- Neo-Babylonian or Chaldean Empire (625-539 BC).
- Persian Empire (546-330 BC).
- Empire of Alexander the Great 333-323 BC. After Alexander's death the Empire is divided among the Seleucids. The Seleucid Kingdom begun in 323 BC is replaced by the Parthian Kingdom in the Tigris Valley in 170 BC. In 164 BC after the Roman sack of Ctesiphon the Romans conquest the region.
- During the expansion of the Roman Empire, struggles occur between the Romans, the Seleucid (232 BC-170/140BC), the Parthian (170/140 BC-227 AD) and the Persian Sassanian Kingdoms (227/260-628 AD).
- Byzantine Empire in the Diyarbakır region (395-639 AD).
- In 640 Muslim Arab conquests begin from the Arabic peninsula.
- Between the seventh century and the eleventh century the region is occupied by different Arab kingdoms, among which the Omayyad and the Abbasid.
- After the Mervanid kingdom (984-1085), in 1071 the Seljuk Turks established the Seljuk Sultanate of Rum which by 1085 also included the Diyarbakır region. Under the Artukid Kingdom (1183-1232) a palace was built in İçkale and religious and scientific manuscripts were produced in Diyarbakır.

- Ottoman Empire (1453-1923). Diyarbakır region was included in the Ottoman Empire by 1515; in the sixteenth and seventeenth centuries an intensive building program was conducted by the Ottomans in Diyarbakır.
- In 1762 a plague killed 50000.
- In 1880 the Diyarbakır Municipality is established, with two different offices, one headed by a Muslim officer and the other headed by a Christian.
- October 29th 1923. Foundation of the Turkish Republic by Mustafa Kemal Atatürk.
- In 1935 the railway was inaugurated in Diyarbakır.
- After 1984, as a consequence of the tensions between the PKK and the Turkish military forces, an intense migration started from the rural areas to the main urban centers of the region, including Diyarbakır.

Chapter 5

THE ARCHAEOLOGICAL HERITAGE, THE MUSEUM, AND THE İÇKALE PROJECT: AN EVALUATION THROUGH VIEWS AND SUGGESTIONS FROM THE REPRESENTATIVES OF LOLACL INSTITUTIONS AND NGO's

5.1 Introduction. Survey Sample and Research Objective

In order to investigate the public image of the Archaeological Museum in Diyarbakır, the perception of the İçkale Project, and the recent developments involving cultural heritage in Diyarbakır, interviews have been realized during one month, in parallel with fieldwork at the archaeological site of Hirbemerdon Tepe. The survey target ranged from local institutions to a number of NGO's engaged in very different fields. Totally, eleven interviews have been conducted: two with the heads of two different sections of the municipality, another two with the responsible officers of a couple of UNDP⁶⁴ organizations, while a set of seven interviews⁶⁵ has been realized with representatives of local NGO's.

With the museum personnel in fact it was agreed that a package of outreach and educational strategies would have been delivered as a part of this thesis research. According to the principles of new museology, the pivotal element in the management of cultural heritage should imply the spontaneous, proactive and participative role of the local communities not only in the preservation, but also in the use and especially in the interpretation of the material culture

⁶⁴ United Nation Development Programme.

⁶⁵ Part of the interviews has been digitally recorded (KUDEB, Local Agenda 21, Diyarbakır Archaeologists Association, Initiative to Keep Hasankeyf Alive), the responsible people of two NGO's (Youth Culture House and Foundation of the Social Volunteers) provided written answers, and the head of the KUDEB office also provided written response, while the conversation with the other NGO's officers (Bağlar Education Support House, ÇAÇA, KAMER, SELIS, Diyarbakır Art Center) has been conducted as informal meetings, without any recording.

(Kreps 2003: 10). Hence, in the light of this understanding the personal and vocational involvement in social and cultural activities has been assumed as a necessary element and the premise for the programming of the new museum's future activities. As a result, the creation of a virtual platform of associative entities which could be able to actively involve human resources in the implementation and even in the proposal of new projects was established as the purpose of this preliminary research.

The aim of this survey research on the scene of the local NGO's was not only to discover the potential involvement of local associations in eventual educational and outreach projects, but also to explore the extent of the interest towards the issue of the interpretation of the local heritage. Consequently, the NGO's chosen for this purpose are not only those associations working specifically in cultural fields, but also organizations with very different scopes, which could be interested in actively joining cultural projects and activities related with different aspects and themes of the rich local history. To summarize, this part of the research was designed to recognize the actual curiosities of the general public about the local archaeological and historical heritage, and accordingly, a sample of NGO's with a variety of scopes as large as possible has been selected for contributing to this research.

5.1.2 The Questions' Focus

The questions asked in the different samples of the survey have been centered on the role of the museum and its activities. The questions thus, have been arranged and oriented to the specific scopes of the organizations, considering the viewpoint of each one of the associations or institutions. However, not all of the interviews were specifically directed at the evaluation of the museum's activities, as in fact, the last four interviews presented in this chapter have been conducted differently. Three of this final group of interviews, two with the representatives of women associations and another one with the head of a municipal institution sustaining children

education, had been arranged directly by the vice director of the museum. Such interviews, were aimed at the achievement of support for future collaboration in activity and research, and consequently had a major focus on planning and project feasibility. Likewise, the last interview, with the project Officer of Diyarbakır Art Center, was aimed at understanding the extent of the eventual support for events and activities to be organized as part of the museum's future outreach program.

On the other hand, the questions aimed at the evaluation of the museum and the İçkale project have been centered on various aspects of heritage issues concerning the region. While some questions have been targeted at the understanding of the social role of the museum at the local level, within the city, other questions were aimed at the formation of a general picture about the local perception of cultural heritage and the relevance of material culture, also among people not directly involved in heritage issues and management.

In order to draw a comprehensive overview of the associational life in Diyarbakır this section will also yield a short account of the aim and scope of the NGO's whose representatives have been interviewed. This, in addition, will provide the reader with information relevant to the goal of the inquiry and the approach of the research. Accordingly, in the following section the most significant information collected through the interviews will be presented starting with a description of the scope and goals of the single associations, and successively by analyzing the observations and expectations related to the local cultural heritage and the role of the museum in the personal opinions of the interviewed. In conclusion, the questions related to the role of the museum were not aimed at criticizing the current activities of the museum, but rather at building the potential for future activities of the museum whose role will be redefined also through its transition to the new location.

5.2 The Role of the Department for the Supervision on the Implementation of Cultural Projects (KUDEB⁶⁶) in the Preservation of the Urban Cultural Heritage

The KUDEB⁶⁷ are local institutions entitled with the implementation and monitoring of maintenance projects regarding the cultural property. With the authority assigned by the Ministry of Culture in fact, the KUDEB are aimed at facilitating the execution of projects related to interventions of renovation and conservation of historical monuments. KUDEB represent the local expression of the Ministry of Culture, and are organized and managed as two separate organizations, one administered by the region and the other by the municipality. Such institutions have to report on restorations made within the municipality, and also have the authority to stop improper restorations on monuments, though they can not officially close down building properties under seal.

In Diyarbakır, since the provincial KUDEB has not been constituted yet, only the Municipality KUDEB is operational. The KUDEB office in Diyarbakır Municipality, established in 2006⁶⁸, is the organization responsible for authorizing and inspecting restorations and fixing structural problems of buildings in the official register⁶⁹ of the historical monuments within the borders of the municipality. For instance, the urban development plan which was established in 1992 for the historical area of Suriçi, the zone within Diyarbakır city walls⁷⁰, has been stopped by KUDEB in order to prevent the construction of new buildings in the historical center.

⁶⁶ Kültürel Uygulama Denetim Bürosu.

⁶⁷ The complete legislation regulating the KUDEB can be read at this page of the Ministry's website: <http://www.kultur.gov.tr/teftis/BelgeGoster.aspx?F6E10F8892433CFF060F3652013265D666D0D09E4A9A74F3>

⁶⁸ See the related page at <http://www.diyarbakirkulturturizm.gov.tr/Default.aspx?F6E10F8892433CFF445139E278E0BCE26B1EAE8878B0E38D>. Diyarbakır KUDEB began to operate by May 2008.

⁶⁹ The organizations responsible for the intervention on the buildings registered in the official register of historical monuments are the High Committee and Regional Committees for the Preservation of the Natural and Cultural Property (Kültür ve Tabiat Varlıklarını Koruma Yüksek Kurulu ile Koruma Bölge Kurulları). The regulations regarding such committees, their duties and authorities are in the fifth section of the law for the protection of the natural and cultural property at the following page of the Ministry of Culture website: <http://www.kultur.gov.tr/teftis/BelgeGoster.aspx?F6E10F8892433CFF060F3652013265D69CD69CF44AAF79CF>

⁷⁰ According to the national heritage legislation the area enclosed within the city walls, called Suriçi, has the status of Urban Site.

Consequently, Diyarbakır KUDEB at present is working on a conservation plan specifically aimed at the protection of the Suriçi area⁷¹. In principle, KUDEB facilitates internal communication between different entities. It constantly consults various institutions, from the Archaeology Museum and the Professional Unions to the Natural and Cultural Property Preservation Committee, and through the Local Agenda 21 and the City Council, KUDEB is in contact with NGO's and the other institutions in Diyarbakır. It also provides logistical support for restoration works in the İçkale, but as the area belongs to the Ministry of Culture and the Museum has signed the protocol for the project, KUDEB has no authority over the project. On the other hand, KUDEB is in charge of clearing the squatter houses in the İçkale. The projects implemented by KUDEB are also meant to trigger the implementation of other similar projects, for example while the KUDEB was refurbishing the Gazi street in the historical center, the local foundations executed the revitalization of the Hasan Paşa Han, the historical caravansary located in front of the Great Mosque.

This short overview of the latest events involving the conservation and the revitalization of Diyarbakır urban heritage provides the reader with an insight on the developments of the recent past and the near future. Efforts and activities launched by the municipality are channeled into large renovation projects which aim to create in Diyarbakır a general atmosphere of renewal in the historical center. Understandably, the objective for the coming years is the transformation of the most prized part of the city into the propelling center of the urban cultural life. In the actual topography of the city in fact, the commercial sector is located around the Great Mosque, while various cultural institutions such as the historical museum-houses and a number of cultural centers, are scattered, hidden in the intricate alleys of the Suriçi zone. As a result, a place where cultural resources are concentrated and accessibility to the general public is apparently what is lacking at present in the urban landscape of Diyarbakır.

⁷¹ 'Koruma Amaçlı İmar Planı'. In May 2008 KUDEB completed the project started by the Municipality in 2004, for the refurbishment of Gazi caddesi, a main road located in the historical center within the city walls, starting from Dağkapı. Currently KUDEB is operating two projects in collaboration with TOKİ, the refurbishment of the continuation of Gazi caddesi, ending at Mardin Kapı, and the second phase of the İçkale project.

In the interview with Miss Nejla Akat, the head of the KUDEB office in Diyarbakır Municipality, she stated that the character of the İkale area changed after the establishment of the Republic. Miss Akat said that traditionally İkale was the administrative center of the city, but after the Republic the presence of the Tribunal and the Prison caused people to look at this place with fear. According to Miss Akat for the local history İkale was a place dense of significance, which embodied a very special meaning for the local people. She also stressed the symbolic value of the İkale for the citizenry, as it played an important role in the formation of the urban identity, and mentioned the strong evocative power and the visual impact of the fortification walls on the local imagery: as seen from above in fact, Diyarbakır walls have the shape of a fish whose head is exactly the İkale area. Finally, regarding the relevance of archaeology for Diyarbakır, the region and its inhabitants, Nejla admitted that though for the local people archaeology has an important role in the research of their roots, economical and social problems hindered the development of the discipline in this sense.

5.3 Local Agenda 21 (Yerel Gündem 21) and the İkale Project

The Agenda 21⁷² is a United Nations Development Program established during the ‘Rio Summit’ of 1992. The Agenda was then conceived as a global action plan for the twenty-first century, which combined the promotion of the democratic initiative with the support of the economically, environmentally and socially sustainable development. The program has been introduced in Turkey in 1997 and in Diyarbakır by 2002. The Local Agenda 21 is the local section of the same program, implemented by the local administrations, whereas such local administrations are city councils formed by the joining of political institutions, professional unions, and organizations of the civil society. These city councils are created with the objective of fostering the socio-economic development through the local initiative, and accordingly the Local

⁷² For more information see: <http://www.la21turkey.net>.

Agenda 21 operates in such fields as the protection of the heritage and the environment, the struggle against women discrimination, and the support to youth, children, disabled, and disadvantaged social groups.

Coordinating a wide range of NGO's, the Local Agenda has also an active role in supporting projects for the protection and promotion of the cultural heritage, and it is one of the stakeholders in the İçkale project, since the implementation of this project was one of the first decisions made by the City Council established by the Local Agenda. The responsible person interviewed, Mr. Fethi Suvvari, in fact displayed a deep awareness of the cultural values embodied by the İçkale, defined it as 'an acropolis among the most ancient ones'. In his words, the İçkale area plays a fundamental role as the heart of the city's historic fabric, and it is also very significant for the whole humanity because of its antiquity and cultural accumulation. Mr. Suvvari stressed the archaeological significance of Diyarbakır, pointing to its geographical position within the network of the Paleolithic and Neolithic settlements in the Upper Tigris. He also acknowledged the religious importance of the İçkale area – first used as a pagan temple, later as a church, and successively as a mosque – and also highlighted the living atmosphere of the site, which is at the same time very ancient and still used today. Furthermore, he pointed out the symbolic character of the İçkale area admitting that though the İçkale buildings are not outstanding examples from the aesthetic viewpoint of the museum curators, they are indeed relevant for the transmission of the vernacular architectural knowledge, as the building features and techniques used in their construction are observable in successive structures. According to Fethi Suvvari, the renovation of the İçkale project will return the area its original character and its central role, transforming it into the urban cultural center, as it was in ancient times.

In Diyarbakır the Local Agenda 21 is probably the organization which had the most significant share in the İçkale project. A group of experts in fact constantly follows the progression of the restoration works, and it is evident that the participation in the project and the project itself are strong sources of pride for people like Mr Suvvari, who are actively involved.

However, despite the high expectations about the İçkale project and its cultural importance, a vision entailing the social dimension of the project seems to be missing in the whole picture. In fact, the responsible officer of Local Agenda 21 did not mention any specific activity which could enhance Diyarbakır's cultural life and the role of the new museum either as a social, cultural or educational institution. For example, the large zone of the İçkale occupied by the squatters will be emptied to be substituted by the archaeological park, but what will happen to the relationship between the relocated people and the area they left?

5.4 Diyarbakır Youth and Culture House, (Gençlik ve Kültür Merkezi)

Diyarbakır Youth and Culture House was founded in 2001 by the GAP Administration in collaboration with the Youth for Habitat Association, within the framework of Socio-economic Development Project for Southeast Anatolian Youth. After UNDP and the Youth for Habitat Association pulled out in 2005, the project continued under the sponsorship of PEPSI and the Turkish Foundation for Development⁷³, joined with the GAP Administration. The Youth and Culture House is located in a historical building, close to the Great Mosque in the Suriçi, where a staff composed by ten teachers, seven volunteers in the administrative committee, and an assistant work. Various activities oriented towards the social development of local youth, such as excursions, movie showing, contests, exchange programs, seminars, music and folklore classes are organized along with a variety of courses aimed at the support of high school and college education, to sustain especially youth in difficult socio-economic conditions.

The Project Assistant, Muhtesim Öger, admitted the importance of archaeology for the development of the society, as the ancient artifacts provide important knowledge about the past of a society. Mr. Öger believes that human beings can advance as long as they are aware of their past and their culture. Accordingly, he also affirmed that greater importance should be attributed

⁷³ Türkiye Kalkınma Vakfı (TKV), www.tkv-dft.org.

to archaeological and historical research, because knowledge about the ancestors and the transfer of this knowledge to the next generations can ensure the development of a society. However, admitting that he never visited the museum, Mr. Öger identified as a cause the failure of the museum's responsible staff in turning people's attention to the work done by the museum. Moreover, Mr. Öger remarked that despite his commitment in a civil society organization, he heard about the works at İçkale for the first time during the interview. When asked which kind of activities he would enjoy to see at the new museum, he answered that the museum should make more efforts aimed at catching people's attention, should also organize a larger number of educational activities such as conferences and seminars, and promote them through posters and brochures in order to involve the whole society in the discovery of archaeology and history. Mr. Öger in fact expressed the desire to be able to understand the historical fabric of the İçkale, through the presentation and interpretation of the explanatory panels. Furthermore, Mr. Öger pointed to the rich tourism potential which remains unexploited, and he also evidenced the importance of the future İçkale cultural area as a place which will provide services lacking in the present layout of the city. He explained how the transformation of the İçkale area will constitute an opportunity to enhance the cultural tourism; the historical texture of Diyarbakır could be experienced by tourists visiting the buildings in the İçkale, in the same place where tourists could also have access to documents and information about the city. To summarize, in Mr. Öger's opinion, the museum in the İçkale should have an active role in the transmission of the historical richness of the city to tourists primarily, and according to what he explained, the museum's role should be more focused on the communication of the heritage values.

5.5 Diyarbakır Archaeologists Association, the Archaeology Museum, and the İçkale Project

The Archaeologists Association was founded in 2006, initially formed only by voluntary archaeology students from Dicle University. Today it has 40 members, mainly students and

professionals working in archaeology and art history, although people with other backgrounds are welcomed in the association. The current president, Mr. Ali Demirkan, as a student was among the founder members and is working as an archaeologist at the excavation in Körtik Tepe. The association, self financed by its own members, works in connection with both the municipalities and some NGO's⁷⁴, promoting activities centered on the cultural value of the historical and archaeological heritage. It also works with the Governorship of Diyarbakır, facilitates the students' access and research in the Diyarbakır Archaeology Museum and finally, in collaboration with the museum, the association organizes seminars and conferences. However, besides the activities directly involving the archaeologists' community, the collaborative support the association offers to the museum is manifested through the offer of voluntary workforce.

Additionally, education is one of the fields in which the association concentrates more, as speeches, seminars, meetings with Turkish and foreign archaeologists, and presentations with visual supports are organized by the association, though other different activities are organized as well. Recently in fact, it has been working on the creation and spread of heritage awareness among people of different ages, participating in various projects, for example in the Diyarbakır Festival of Art and Culture. The Archaeologists Association also organizes a variety of cultural activities, such as guided tours for groups of archaeology students coming from outside Diyarbakır, while cultural visits and tours to the most important archaeological and historical sites are arranged for the members.

The association and the Museum have had meetings about the İçkale Project, especially during the first part of the project, whereas such meetings became less frequent after the restoration campaign began. Mr. Demirkıran affirmed that the Archaeologists Association did not express any specific suggestion or proposal about the future projects of the new museum, but he also expressed his enthusiasm about two aspects of the İçkale project. First, the new archaeology

⁷⁴ Other NGO's collaborating with the Archaeologists Association are the organizations working for the environment, the historical and cultural heritage, among them is also the Enterprise to Keep Hasankeyf Alive (Hasankeyf Yaşatma Derneği).

museum will give for the first time the possibility to exhibit and see artifacts from the museum's collection which were never seen before, and second he highlighted the historical importance of the new location for the archaeology museum, which has the quality of an 'open air museum'. Mr. Demirkıran also affirmed that generally in Turkey the cultural, historical and archaeological awareness is not rooted yet in people's mentality, and that the new museum could play a very important role in this sense. The Association has no official collaboration with organizations which are not involved in activities unrelated to cultural, historical and archaeological heritage, but he affirmed that eventual collaboration with other associations would be welcomed. Given the association's emphasis on education and heritage awareness, it clearly appears that involvement in initiatives meant to extend and foster such awareness beyond the archaeologists' community would be supported by Diyarbakır Archaeologists Association.

5.6 The Foundation of the Social Volunteers (TGV⁷⁵), a Critical Perspective

Approximately fifty volunteers, students from Dicle University, work in Diyarbakır's section of this organization which runs a variety of projects in Diyarbakır, mainly oriented towards the children, though one project for youth employment is being implemented currently. The association works in collaboration also with the main NGO's in Diyarbakır, and organizes dramatization and cultural events. For example a project on heritage awareness related to Hasankeyf has been organized recently. This project was aimed at youth involvement in a cycle of seminars held by heritage professionals, workshops and creative activities which ended with the production of a documentary movie. The Foundation of Social Volunteers is not among the NGO's consulted by the museum in the preparation of the İçkale exhibition, but since it is an organization running important projects of social responsibility, it has been considered relevant to the scope of this research.

⁷⁵ Toplum Gönüllüleri Vakfı, <http://www.tog.org.tr/>.

The coordinator of the association, Miss Necla Akkaya, an archaeologist from Dicle University, attributes great importance to both archaeology and history as means to analyze and interpret the individual and the society, therefore she sees heritage as an instrument to foster understanding and make meaning of the human actions. In Miss Akkaya's words, archaeology and history do about the past what sociology does about the present. She also affirmed that the roots of modern social behavior can be found in the past, thus the past can be analyzed and accordingly ways for positive change can be strengthened. As an archaeologist, clearly Miss Akkaya attributes great importance to the role of the museum, but she is also much more critical about the museum itself, and found many flaws in it. For example she defined the exhibit design as 'gloomy', rated the presentation of the Protohistoric and Prehistoric heritage as inadequate, and in general she judged the museum insufficient for Diyarbakır. Similarly, she expressed very clear ideas and expectations also about the future museum, affirming that the museum should make significant changes if an increase in visitors' number is desired. In her opinion the new museum should be different from the old one, with lively lighting but based on a display design respecting the historical character of the buildings. What she would like to see in the new museum is an exhibit displaying the relations among artifacts from the same period, the differences and similarities in the material culture of different ages, a display concept underlining the similarities in the local material culture, and an exhibition arrangement showing the conceptual connection in the artifacts of the different periods. Miss Akkaya also affirmed that the new museum will need dedicated and skilled personnel capable of explaining the exhibit drawing the visitors' attention, and should use drawing illustrations, reconstructions and dramatization, in order to draw people attention on cultural heritage, to overcome the prejudices about archaeology and history, and to open these disciplines to creativity. Thus, she affirmed that the İçkale should function as an area enabling people to 'meet' the cultural heritage and to access more information, a place which could also become a colorful and dashing place for learning. Furthermore, on the base of her knowledge of the association, Miss Akkaya affirmed, that the

idea of addressing target groups like children and women would be enough for motivating the people of the organization to join eventual projects.

As Mr. Öger, Miss Necla Akkaya reveals a progressive understanding of the cognitive value of archaeology and history. Additionally, as an archaeologist who works in social responsibility projects she shows a clear understanding of the mental gap between the people and the museum, a gap which the museum should bridge. Miss Akkaya also admitted that the changes she anticipated for the new museum are difficult to implement, and in order to make such changes possible both time and a strong vision are needed.

Finally, an interesting and original point raised by Miss Akkaya is the significance and the important role of the İçkale in the collective memory. One of the buildings in the İçkale in fact for many years hosted a women penitentiary, and Miss Akkaya would like this memory to be acknowledged instead of being completely removed and substituted with a 'garden' atmosphere, artificial and capable of erasing the past. Miss Akkaya actually thinks that the memory of the prison should be preserved in some way. In this perspective she also stressed the importance of landscape architecture, and affirmed that many people visiting the İçkale would like to see not only a museum and a historical place, but also the traces and the reality of the prison.

5.7 Initiative to Keep Hasankeyf Alive. (Hasankeyf Yaşatma Girişimi)

Miss Diren Özkan, the representative of the Initiative to Keep Hasankeyf Alive, has been interviewed in order to understand the perception of this particular heritage issue regarding very closely the Southeastern region. Consequently, because the museum is involved in the conservation and interpretation of the İçkale urban monuments on the one hand and the movable heritage of the region on the other, in this case the interview centered more on the preservation of the local heritage conceived as the conservation of a cultural landscape.

Moreover, since the archaeological heritage rescue activities in the last year have been initiated as

the other side of the Ilisu project, the viewpoint of an organization actively working on such an important issue of cultural heritage preservation was required in order to complete the picture of the museum's relation with its territory.

This organization⁷⁶, founded in 2006, is an umbrella under which seventy-two associations, municipalities and professional associations in Diyarbakır, Batman, Mardin, Siirt, and Şırnak provinces are gathered with the common goal of preventing the Ilisu dam from being built. The organization operates at a local level, raising awareness and spreading information among the people in the villages affected by the dam, but it is also active in the information of the public opinion about the negative effects of the dam, both at the national level and internationally in the Western countries. In fact the initiative works in collaboration with several environmentalist associations, mainly from Germany, Austria, and Italy. Recently the organization has realized numerous actions⁷⁷ also in cooperation with international organizations, and for the next future the focus will be on the villagers' potential action. The campaign focuses on three aspects related to the negative consequences of the dam: the cultural, the social, and the environmental dimensions. As the name of the organization also recalls, the main goal of the organization, related to the cultural dimension of the issue, is the preservation of Hasankeyf in its original character and in its place⁷⁸. The second critical aspect on which the campaign focuses is the heavy social consequences entailed by the construction of the dam, as 99 settlements are affected by the dam water basin, and 55000 people at least, according to the official estimates,

⁷⁶ The current website is www.hasankeyfgirisimi.com. A coordinating secretary is composed by ten people, and the initiative is also connected with an international platform which publishes updates about the last actions of the campaign, in English, German and Turkish, www.stopilisu.com/front_content.php.

⁷⁷ A formal request has been written, signed by the people and addressed to the embassies of the countries of the corporations involved in the building of the dam. The petition provocatively requested the resettlement of the people forced to move by the dam in the most appealing places of the European countries. Besides other demonstrations at European embassies, recently two symbolic tree plant actions in Hasankeyf have been realized to convey the message that local inhabitants want to go on with their lives in Hasankeyf.

⁷⁸ In this regard the organization refuses the proposal of the Ministry of Culture, to move the principal historical monuments from the lower town to the upper town, where they would not be affected by the water of the Ilisu basin.

will be forced to migrate because of the dam⁷⁹. Finally, the extinction of several animal species is prospected as the environmental consequence of the dam.

The organization affirms that even the construction of the dam in compliance with the international social and environmental standards will configure an irreversible scenario for the region, with serious consequences especially for the socio-economic conditions of the local population. Miss Diren Özkan expressed concerns about the role of archaeology in the debatable case of the heritage rescue in the Ilisu region and acknowledged the inner contradiction in excavations aimed at the discovery of a cultural heritage which ultimately will be left under water. She lamented the scarce support of local experts about the case at the European Court of Human Rights, and the lack of active involvement of the archaeologists in the issue. She affirmed that the archaeologists working in the Ilisu excavations should have a stand in the process, should raise their voice and as a moral principle they should fight to prevent the heritage of this region to be left underwater⁸⁰. Miss Özkan underlined that the historical artifacts are pieces of history as well as they are part of the culture, as a consequence it can be easily inferred that the intervention on historical artifacts and monuments is perceived as a direct intervention damaging both history and the local culture. Since the organization's principal goal currently is the stopping of the construction of the Ilisu dam, no project for the use of the cultural assets is being planned yet, conversely the organization has focused on the effort to report and publicly divulge the cultural value of the local heritage through the work with the local communities. The organization has also few contacts with the archaeology museum, as it is currently and constantly concentrated on the endeavor of awareness spread.

⁷⁹ The heaviest effect of the social consequence of the Ilisu dam actually regards not only the expropriation and repayment of people working in agriculture and farming, but also the people's conditions after the building of the dam, because emigrants will move to the crowded urban centers such as Diyarbakır, where unemployment rates are already very high. The responsible of the Initiative especially pointed out the serious risks and the dramatic psychological consequences for the weakest social groups, such as children and women.

⁸⁰ Diren compared the role of the director of the excavation at Hasankeyf, Prof. Dr. Abdüsselam Uluçam from Selçuk University, to that of Ass. Prof. Ahmet Yaraş, from Trakya University, director of the excavation at Allianoi. She admitted that the dialogue about the intervention on Hasankeyf is delayed by the position taken by the excavation director who does not take any action, whereas the director of excavations in Allianoi, is the head of the movement to save this ancient thermal center. For more information about the heritage issue of Allianoi, see www.allianoi.org.

5.8 The Viewpoint of a Municipal Institution and a Local NGO working with the Disadvantaged Children

Bağlar House for Education Support⁸¹ is a section of Diyarbakır Municipality established in 2004 in order to support and sustain school education. The policies and projects of the institution are inspired by the principles of the International Convention on the Rights of the Child, while the mission is to provide with free education the children of families in difficult socio-economic conditions. In fact, the high rate of unemployment and the immigration from the country to Diyarbakır occurred during the 1980s are the most important causes for poverty and social distress in Diyarbakır. Currently, 110 volunteer teachers and 3 educators from the teachers union work at the Education House. Since 2006 the institution has a large modern venue where it hosts a library and several services, like psychological guidance and consultancy, educational activities such as city visits, chess classes, handicraft and art workshops like music, folkloric dances, theatre, cinema, and painting courses.

Mr. Mehmet Güzel, the responsible of the institution, stressed the particularly difficult socio-economic situation in which the Education Support House operates, and explained that a museum visit would be a great experience for the children, though normally it would not even be considered by families whose daily concern is simply subsistence. Again, though the museum's role and importance is widely recognized, it is considered an institution devoid of practical utility, and quite far from the people's actual concerns. An interesting point mentioned by Mr. Güzel, for example, was the role of imagination in the process of formation of the archaeological knowledge. Imagining an archaeologist's work and the interpretive process which brings archaeologists from the discovery of objects to the reconstruction of history, Mr. Güzel wondered how this knowledge about the past is produced by the archaeologists. This point also

⁸¹ Bağlar Eğitim Destek Evi. Bağlar is the name of a new residential municipal district in Diyarbakır where mainly low income families live.

suggests that the ancient material culture represents an occasion to investigate not only different aspects of the past, but also archaeology itself, its goals and its methodology. The interest towards archaeology in this case recalls the curiosity for the mysterious and unknown, in its widest sense, and such appeal could be exploited by the museum to approach a wider audience.

The organization 'Children under the same Roof' (ÇAÇA) was founded in 2003⁸², with the mission of caring for the education of children at risk and their mothers, and specifically helping the families where child labor is particularly spread. The mission of ÇAÇA is to provide aid and assistance to help children get their social rights. In addition, the association supports the elementary education of children and monitors children's constant attendance at school. The organization is financed by its members, while the single projects are funded by international foundations, for example from the European Union. Today the organization counts forty members, while the active staff is composed by nine professionals (2 psychologists, 2 children development experts, 2 educators, 3 coordinators) and sixty volunteers who currently work in the two centers, located in two different neighborhoods. In particular, the center located in the 'Ben u sen' neighborhood takes care of the children from families in particularly difficult situations. It works with circa 500 children aged between 4 and 15, and organizes periodical meetings with the children and their mothers. The association also provides art workshops for each age group and runs a specific project called 'Voluntary brother' and 'Voluntary sister' for different age groups. In addition, until 2004 ÇAÇA collaborated with Diyarbakır Governorship, today it supports the Municipality's work participating to the Children Festival and cooperates with the women association KAMER and Diyarbakır Art Center.

From her perspective, Mrs. Azize Leygara, who is also an archaeologist by education, lamented especially the lack of outreach of the museum. Such an observation can be interpreted as a lack of communication and social outreach in the museum operation. Moreover, she

⁸² The organization, whose Turkish name is 'Çocuklar Aynı Çatı Altında', does not have a website. However, an interview with Azize Leygara, the coordinator also interviewed for this research, is published at the page http://www.haberdiyarbakir.com/news_print.php?id=6529. The interview contains detailed information about the mission, the projects operated by ÇAÇA, and its cooperation with other NGO's and institutions.

affirmed that the length of the closedown of the museum is not appropriate to the city, and that many people do not even know that the museum is closed. ÇAÇA was not involved in the process of decision making about the new museum, but when asked what she wished to have from the İçkale museum, Mrs. Leygara said that the new museum should be more open to the city and the people. As an educator of children, Mrs. Leygara's expectations are consistent with her role in such organization. In fact, she asserted that the knowledge of history is very important in child development, and for this reason it is important that children be able to visit the museum. Similarly, Mrs. Leygara added that the museum should also comprehend a 'children's dimension', not only in the sense of the children's accessibility to the display, but also in the narrative of the exhibit, as the museum should 'explain' what it displays by 'reducing' the information to children's perspective. Mrs. Leygara also declared that the museum should be more open to the collaboration with the local NGO's, as she thinks that this could help raise the visits. Moreover, again in the children perspective, she added that the museum should be able to make 'experience' the importance of archaeology. Finally, talking about the İçkale museum's activities which could involve the children, Mrs. Leygara admitted that she would like to have educational workshops engaging the local children in the discovery and experience of archaeology, like activities to be developed outdoors in the sites. Mr. Güzel and Mrs. Leygara raised the interesting point of the actual experience of archaeology, showing that, seen from the potential visitor's perspective, archaeology and the museum still have appealing facets for people.

5.9 Heritage and Gender: Two Women Organizations, SELIS and KAMER

Both the interviews with the two representatives of these women organizations have been focused on the feasibility of an educational project intended for women, rather than on the museum's perception, for two reasons. First, the archaeological heritage and especially the museum education are largely alien to the actual scope of SELIS and KAMER, therefore, it has

been decided not to involve the representatives of these organizations into the discussion of a matter which is still perceived as irrelevant to the organization and its members. Second, these two interviews have been arranged by Nevin Soyukaya, the museum's assistant director, specifically with the aim of establishing the premises for a future collaboration with the museum. Accordingly, in these cases a conversation which could put the interviewed in a position of criticism towards the museum has been deliberately avoided. Nevertheless, the interviews contributed to identify future stakeholders, for example, the implementation of specific projects and the commitment of the museum in the collaboration with women organizations may also contribute to fill the gap between the museum and some social groups.

SELIS⁸³ is an association aimed at supporting women's human rights and accordingly at eradicating women's social inequality by providing with a variety of social services. The organization works in collaboration with the several women NGO's operating in Diyarbakır and the near provinces. The meeting with the president of SELIS, Mrs. Sudan Güven, has been oriented in two different directions, first the specific mission, scope and objectives of the association have been explained in detail by the representative, while in the second part the interview centered on the possible meeting points between the objectives of the museum and the scope of the organization. In this instance in fact the interview revealed that in some cases the museum is perceived as such a remote institution that it is difficult for the interviewed to figure out the meaning of a museum visit. Mrs. Güven showed a deep sensitivity, awareness and understanding of the strong social implications of the cultural issues for the women of the region. For example, she recognized that for many women who speak only Kurdish the impossibility to access information and express in their mother language is an obstacle which has important consequences in their lives. Mrs. Güven had never visited the Archaeology Museum, however, although she acknowledged the importance of culture in the development of women identity, she answered with great confidence that a visit to the museum would not have any appealing aspect

⁸³ The name of the organizations means light. Information about its activities and its regulations can be found at the website <http://seliskadin.com/>.

for the women of the organization to whom the organization is dedicated. This claim, which should be considered and integrated within the real picture of the social environment of women in Diyarbakır, confirms the perception of the museum as an elitist institution created and benefited by the educated and sophisticated leisure class. Thus, this insight also confirms the deep mental gap between the museum and a large part of the society in Diyarbakır. Nonetheless, despite the distance of the museum from the concerns of SELIS, when the conversation about cultural heritage proceeded the president of the organization admitted that she had thought of a women museum, and why not a women museum in Diyarbakır. This idea reveals a positive concept of the museum as a democratic space based on common values and dialogue, a vision which should be utilized by the museum to promote its image, but especially to accomplish its social mission. Accordingly, the new museum could establish either a section or an exhibit on women.

KAMER is an organization founded in 1997 as the result of an extensive sociological research about violence on women, and today it is present in twenty-three provinces, situated in the Eastern and Southeastern regions of Turkey. The association is aimed at protecting women from any kind of violence, and its main purpose is to secure and support women's social rights as part of the defense of human rights in general. In this case as well, the meeting had been arranged by the Museum vice Director, and consequently the interview was centered on the possible connection between the scope of the association and the museum. In general, the comments about the museum and the archaeological heritage made by Mrs. Akkoç were very similar to the observations made by Mrs. Güven; the museum and its collection are extraneous to the scope of the organization. Similarly, as for the SELIS meeting, the interview with the representative of KAMER⁸⁴, Mrs. Nebahat Akkoç, focused on the discussion of potential projects targeted to the female public. In fact, in the first part of the meeting the approach with Mrs. Akkoç was aimed at explaining the reasons for which a student in cultural heritage writing a thesis on Diyarbakır

⁸⁴ The name of the organization stands for Kadın Merkezi, woman center, and its website is www.kamer.org.tr.

Archaeology Museum could be so interested in their organization. When an array of possible activities involving Diyarbakır women into the discovery of the museum and the local heritage was illustrated, the wish for collaboration was made clear by Mrs Akkoç. She explained that KAMER had previous experiences with a number of projects about gender awareness and women education. Though such experiences realized by KAMER with local women were mainly about thorny themes such as illiteracy and violence, Mrs. Akkoç contributed with a couple of observations about women and education. She affirmed that the educational techniques which worked more were the use of visual supports and the round table, the latter especially as it avoids stressing the difference between who gives and who receives the message.

5.10 An Association Active in Cultural Events, Diyarbakır Art Center⁸⁵

Diyarbakır Culture and Art Center operates as a platform for a number of different associations, organizing several activities related to culture, performing and visual arts. The Center has a library, an exhibition hall, a dark room for the development of photographs, an office for the organization of the activities, a meeting room also used as arts atelier, and a small theatre where movies are projected and theatrical performances are played. Recently, a workshop led by two French theatre artists has been realized with a group of children from Diyarbakır. The workshop was centered on children's improvisation and interaction, and was aimed at the use and discovery of non-verbal communication forms in an intercultural context. Finally, as a result of the workshop a smaller group of local children went to France to perform in a real intercultural theatre experience. Though the members of the association do not have much specific information or a special involvement in the realization of the İçkale Museum project, at Diyarbakır Culture and Art Center it is known as 'World Museum' and it is meant as a sort of multifunctional cultural park. Miss Özlem Örcen, the Project Officer, explained that the Center

⁸⁵ Diyarbakır Sanat Merkezi.

already participated in several cultural activities involving children and dramatization in Diyarbakır, and added that the association would be interested in supporting cultural projects to be realized in the new museum area as soon as the İçkale project will be delivered.

5.11 Conclusive Remarks

This section has provided the reader with a picture of the latest events concerning stakeholders, potential stakeholders and the heritage issues peculiar to this region, and also the opportunities which the associational life in Diyarbakır could create for the future museum. The inquiry conducted with the local activists and NGO's representatives has yielded precious information which could be used by the museum as a valuable tool to lead the institution towards positive changes. This study in fact demonstrated that usually the Archaeology Museum in Diyarbakır, though never directly experienced through a real visit, is perceived as an unknown and unfamiliar institution, or otherwise imagined as a dusty and remote entity completely detached from people's life, whose mission and activities are ignored as a result of the museum's distance from common people's daily concerns. For this reason, as a rule people fail to perceive the values represented by the museum, and by extension the value of the archaeological legacy as an integral part of their own cultural heritage. An exception to this is quite obviously represented by the people directly involved in the project, or those people who have been previously involved in the study of archaeology or history. For example the president of Diyarbakır Archaeologists Association, besides his archaeological knowledge due to his personal academic background, has admitted a constant engagement in various educational activities related to the local archaeological heritage. Similarly, the representatives of two different NGO's – ÇAÇA and TGV – have a degree in archaeology, and therefore because of their studies they spent many hours at the Archaeology Museum. Besides their more extensive knowledge of heritage issues, their answers show a deeper awareness of the museum's potential, and also reveal a viewpoint much closer to the recent trends in museology and cultural resources management.

In the design process of the İçkale museum, the strategy followed by Diyarbakır Archaeology Museum implicated the contribution of associations and institutions which are actually stakeholders in the project. However, this strategy, which allowed the museum to operate, and provided it with a high consensus, did not consider the involvement of organizations of different nature. Such organizations instead, could have a stake in the operational phase of the project, after the delivery of the new museum. The following section will propose ways in which the rich scene of NGO's in Diyarbakır could be gathered into a platform which could favor in different ways the museum's interaction and communication with the public.

Chapter 6

MUSEUM MARKETING STRATEGIES, OUTREACH AND EDUCATION

6.1 A Communication Strategy based on Museum's Social Outreach

When an institution or organization desires to start a positive trend, in order to develop a successful strategy, a thorough identification of the weak points in the existing system is required and clear goals need to be specified in order to design the strategy. This chapter will provide a number of suggestions which ultimately might be arranged as an action plan by the museum. In particular, by identifying weaknesses and opportunities stemming from the ideas that emerge from this evaluation research, this section will focus on two elements here conceived as complementary: communication and social outreach.

While the analysis of the information provided by the interview survey suggests relevant observations about the current state of the museum as a social institution, through the contrast of the opinions of the civil society with the actual museum's resources, important insights on the institution's needs clearly emerge from the interviews about the İçkale project. In the case of Diyarbakır Archaeology Museum in fact, very specific factors affected the public relations of the institution. From the data collected in museum evaluation research it can be inferred that although the civil society widely recognizes several aspects of the Archaeology Museum which could appeal to Diyarbakır citizens, the museum's attendance seems to have constantly been very low. The interpretation of the information collected in the survey suggests the participation of four causes for this outreach failure, two external and two internal to the museum: the extended low level of education and low socio-economic profile of Diyarbakır citizenry, the logistically wrong location of the museum established in 1985, the failure of the institution to reach successfully to the community networks, and finally a museological practice based on a traditional

concept of museum as artifacts' depository oriented towards heritage conservation rather than utilization.

Whereas this research can not offer a solution to the socio-economic factor, the shift in location will surely contribute to realize a positive change in the public eye. On the other hand the two internal factors depending on the museum are connected among to each other, but the institution can respond to them with organizational change and the implementation of an action plan combining social outreach with an effective communication strategy. Organizational change here is not meant as staff changes, on the contrary, the transformation suggested here is to be understood as an adaptation to the specific characteristics of the social environment and to the new role of the museum. A shift in the institution's goals should involve the whole personnel into a new vocational orientation. A radical organizational transformation should focus on the museum management as well, in a process of change where the key factor for success is the gradual implementation through phases (Kotter 2007: 21).

Regarding the transition phase currently experienced by Diyarbakır Archaeology Museum, a consideration of the ideas expressed by the people interviewed suggests two critical elements in particular, which appear in contrast: a high level of expectation from the İkale project and the communication gap created by the forced closure of the museum. The great expectation related to the new museum is twofold, as it is manifested not only in terms of topographic importance of the museum's new location, but also in relation to both the museum's social significance and its new role gained through the passage to İkale. Nonetheless, such positive expectation, which is largely shared by the people directly engaged in the making of the new museum, is less shared by those who are not involved in the İkale project. The second element, which actually emerges from the interviews with the people outside the İkale process, is the need for a more effective communication strategy by the museum, which should be addressed to a variety of audiences.

6.2 Exploiting the Gap of the Museum's Closure: Two Outreach Proposals

All the information collected in this case study about Diyarbakır Archaeology Museum hints at this transition phase as one of the most important steps in the museum's history. The important change of location in fact is a critical happening, not only for the museum but also for the whole city and its population, because it will modify the character of a significant part of the city. During its history, in the years between 1985 and 1993 the museum already experienced a change of venue when the collection and the exhibition were moved from the first historical location to the new museum building. With this second passage the institution will be set again in a historical context, which also has a particularly significant background in the collective memory. Despite the great expectations about the İçkale project, however, the gap between the closure of the 1985 structure and the opening of the new museum represents a 'dark phase' in which the contact with the audience is completely interrupted and the museum's collection remains inaccessible. This clearly implies that the museum can not function properly nor operate its social and educational service. The museum's current situation in fact represents a threat for its public image and role, and though the delivery of the project will finally meet the public's expectations, the risk of continuing the trend of low incidence in social and cultural life is high. However, with the implementation of a few little projects, this risk could be transformed into an occasion for developing the potentialities of the museum, as illustrated by the following examples.

Falletti (2003: 17-18) summarized five different solutions adopted by five important museums as communication strategies operated in response to their prolonged closure until the re-opening of the exhibit with renewed spaces and expanded structures. The examples collected by Falletti are huge institutions with large managerial bodies, very different from Diyarbakır Archaeology Museum⁸⁶, but the cases of the Centre Pompidou in Paris and San Francisco's Asian

⁸⁶ The cases collected in Falletti's report are the Louvre Museum and Centre Pompidou in Paris, MoMA in New York, Swiss National Museum in Zürich, and Asian Art Museum in San Francisco. Falletti's short overview of these 'best practice' cases shows five different communication approaches having in common the temporary gap derived by the closure of the mentioned museums for extensive structural renovation works, as in the case of Diyarbakır

Art Museum have a particular relevance for our museum. The outreach campaigns started by these two museums during their closure period demonstrate how in a similar transition phase outreach can be transformed into an integrant part of the museum's communication system. While Centre Pompidou left open to the public a negligible part of its exhibit, the Asian Art Museum closed completely, but both the museums started intensive outreach campaigns corresponding to the closure of the display. Falletti (2003: 18) reported that the outreach program implemented by the Asian Art Museum during the transition period was supported by the members of the Society for Asian Art, whose help was fundamental in the realization of temporary exhibits and initiatives conjugating education with entertainment.

The idea of starting a specific communication strategy during the period in which a museum remains closed can inspire suggestions to be applied to the Diyarbakır Museum. Whereas either the organization of external events sponsored by the museum or the option of displaying part of the collection are choices made by single institutions, the support of a sectoral organization, in this case Diyarbakır Archaeologists Association, could offer the museum a fundamental contribution. Besides the operation of specific projects, the Archaeologists Association could provide the museum especially with an intellectual contribution, in terms of ideas, suggestions, and expertise. The choice of a communication strategy should be consistent with both the museum's goals and specific circumstances, and some ideas can come from a glance at the recent outreach activities of the museum. Based on the ÇEKÜL's project 'The Cities are the Children's' realized by the museum during the spring of 2007, the staff of the Diyarbakır Archaeology Museum, in collaboration with other education professionals, implemented a similar educational project for the young boys detained in Diyarbakır center for minors delinquency. This project involved the young boys in a variety of activities related to different aspects of cultural heritage, ranging from lectures to open discussions, educational

Archaeology Museum. The five 'best practices' also reveal that the communication strategy is designed by each museum in accordance with the institution's specific features and goals.

games and live music listening. Documentary movies were also shown, and in several steps the development of photography was also taught using the prison's dark room.

The example of this social outreach project could be followed and rearranged for different target groups. However, the element of cultural heritage should remain constant, as the program launched by the museum should be aimed at creating a positive attitude not only towards heritage issues but also towards the museum's role and activity. Consequently, the museum personnel should play a leading role in the design and proposal of similar projects. The infrastructure facilities of the Education Support House (Eğitim Destek Evi) could be used to realize some sections of the projects dedicated to children or some temporary exhibitions. Since access to the museum's collection will not be possible until the re-opening of the new exhibition, guided visits to İçkale could have a fundamental role in establishing a new relationship between Diyarbakır's young citizens and the future museum area. Moreover, such visits may encourage children's curiosity and may also constitute the motivation for a future visit to the museum. The spaces of Diyarbakır Art Center could be used for workshop sections, and the same project format can be rearranged to involve a female audience.

Special activities for children could be organized in the Bağlar Education Support House, with the display of a group of objects from the museum associated with storytelling or dramatization events. However, another option for an outreach program could be based on the idea of bringing people inside the spaces currently at the museum's disposal. Since the exhibition is closed to the public, the spaces which could be suitable for public use are the Conference Hall and the open courtyard. Different kinds of events could be organized in these spaces; the Conference Hall could be used for thematic lectures and seminars as it was used before the closing of the exhibit, while the courtyard could be used to host story telling events centered on a particular period, theme or artifact. The story telling events could be supported by the display of one artifact or a small group of artifacts (which might be replicas as well) representative of the theme or period chosen. The realization of new events such as the story telling can also

constitute an occasion to test the museum's future activities with qualitative evaluations. By recording public's feedback, weak points and elements to be enhanced can be identified. Feedback recording is also useful to design future projects for the new museum by basing them on practice and accumulated knowledge. Finally, while the closure period of the museum could be fruitfully used to do the preventive conservation of the museum's collection, in collaboration with the local NGO's this time could also be employed to figure out what kind of exhibitions, perhaps more relevant to the social issues of the region, could be arranged in the future museum.

6.3 Social Inclusion and Public Image

Recent trends in museology evidence that at both national and international levels cultural policies are advocating social inclusion as an essential element of the museums' mission; this implies a shift in the orientation of the museum and collection management, from the understanding of the museum as a leisure space to an understanding that assigns the museum institution an active role in contrasting social inequality, disadvantage and discrimination (Sandell 2003: 46). In the museological practice such new vision should be supported by the design and implementation of specific projects dedicated to segments of the society which before remained completely outside the museum's influence. In fact also the ICOM Code of Ethics for Museums, underscoring the intimate connection between museum and society, states that museums' collections are maintained 'for the benefit of the society and its development'⁸⁷. The ICOM Code also highlights the concepts of public service and utilization of the collection. The fourth principle also affirms that it is a museums' 'important duty to develop their educational role and attract wider audiences from the community, locality or group they serve', while the related article asserts that 'museums provide opportunities for appreciation, understanding and management of the natural and cultural heritage'.

⁸⁷ This and the following excerpts are drawn from the ICOM Code of Ethics for Museums, downloadable from the ICOM website at <http://icom.museum/ethics.html>.

Considering the information collected through the museum evaluation research, and comparing it with the recent outreach activity of the museum, the contrast is striking. The Archaeology Museum in Diyarbakır has actually organized a couple of educational projects for social inclusion, two initiatives dedicated to children, one of which in particular for the young boys detained in Diyarbakır minors' prison. Therefore, although the museum has already implemented important projects of social responsibility, such services have remained restricted to their direct 'users' and ignored by the rest of the local population, which ultimately constitutes the future museum's potential audience. One of the problems of Diyarbakır Archaeology Museum in fact is its lack of visibility, not only physical but also institutional. On the contrary, the most significant feature of the new Archaeology Museum consists in the radical change actuated by this institution through the transformation of such a remarkable part of the urban landscape. Besides the obvious advantages for the Archaeology Museum, the cultural and political meaning of such a change should be remembered once again. The most ancient part of the city, which for years was occupied by a penitentiary and other structures belonging to the Ministry of Justice, is about to be turned into a cultural area of alternating open green spaces and exhibition buildings. Accordingly, the forthcoming opening of the new archaeology museum should be contextualized within the larger change in the sense of place developed in the collective memory about the İçkale, while a positive change in the public image of the museum should be sought for and fostered by those responsible for the Archaeology Museum. The evaluation research in the associations of Diyarbakır's civil society reveals that the social role of the museum as a public service urgently needs to be extended to other socially and economically disadvantaged groups. Recent inquiries about leisure and urban culture in Diyarbakır also provide with concerning data about the time and spaces dedicated to cultural activities⁸⁸, and surely both the society and the

⁸⁸ A survey realized in 2004 by the Local Agenda 21 in Diyarbakır revealed that on a total of 1038 people 867 individuals did not attend any cultural or artistic event (Diyarbakır Yerel Gündem 21, *Kent Kimliği*, Yıkılmazlar Basın, İstanbul, 2004: 14-15).

museum will benefit from this change, as the social responsibility entitles the museums with a central and leading role in the democratic society.

Finally, besides the issue of the museum's visibility in Diyarbakır's social and cultural landscape, with the passage to İçkale the credibility of the museum conceived as a social agency is actually at stake. The stress on the concepts of 'new', 'modern' and 'contemporary' has been repeatedly stated by the people somehow involved in the making of the new museum. Indeed, despite the risk of maintaining the 'new' and 'modern' concept within the boundaries of artifacts conservation technology, the great change experienced by the museum should be turned into a fruitful occasion to extend such concepts to the actual museology practice. The museum's new mission should inform all the actions accordingly, and by effectively involving in its daily life social groups which have been somehow excluded until now, the museum should be able to associate its public image with its active contribution to social integration, and this should finally benefit the whole institution. The public image of the museum, especially in view of the opening of the new museum, should be coherently connected with the outreach program operated by the museum. This should improve the museum's social visibility, and therefore enhance its role as a democratic institution oriented towards the cultural enrichment of the local communities.

6.4 A Long-Term Plan for Leading Organizational Change

The following action plan has been designed on the eight step model suggested by Kotter (2007: 22) for transforming an organization. Clearly, the model is rearranged in order to suite the constraints and needs of a State institution such as Diyarbakır Archaeology Museum. The museum has already passed through one or more of these steps, like 'elaborating a vision', which has been done with the contribution of the Yıldız University team. However, work on the internal and external communication improvement yet needs to be done.

Step 1	Assessing the urgency of change	<ul style="list-style-type: none"> • Organize meetings aimed at improving internal communication • Identify weaknesses and opportunities through open discussion
Step 2	Forming a leading team	<ul style="list-style-type: none"> • Establish a working unit entitled to lead the change • Support reciprocal collaboration within the group
Step 3	Elaborating the vision	<ul style="list-style-type: none"> • Produce a vision oriented towards the desired change • Design sound strategies through which the vision may be made effective
Step 4	Transfer the vision	<ul style="list-style-type: none"> • Make the new vision effective by behavioral changes • Provide with examples of new behavior consistent with the museum's vision
Step 5	Enabling action	<ul style="list-style-type: none"> • Eliminate hindrances to change • Foster non-hierarchical thinking and communication models
Step 6	Establishing short-term objectives	<ul style="list-style-type: none"> • Fix short-term milestones to organize the path towards the achievement of long term goals • Assign gratifications for effective change
Step 7	Reinforcing positive trends	<ul style="list-style-type: none"> • Support new projects appropriate with the vision • Provide the staff with the opportunity of professional advance like refresher courses, or assigning responsibility
Step 8	Officializing the new approaches	<ul style="list-style-type: none"> • Ensure the changes to the operation of the institution • Transfer the vision and the approaches

6.5 The Museum's Visibility and Heritage Awareness

The overview presented in the first chapter of this research has evidenced the reflections of a top-down model of socio-economic development such as the GAP's, and it has been also

pointed out that such a development model has critically affected important choices about heritage preservation and consequently the course of the heritage management. For example, in the case of the Ilisu project GAP's cultural politics seem to have been limited to heritage rescue operations, while alternative solutions for Ilisu appear to have been dismissed in favor of more profitable compromises. Consequently, interventions on cultural heritage are perceived as complementary to the economical goals of the development plan, rather than central to the concept of development. The concept of socio-economic advance of the GAP project thus recalls a typical understanding of economic growth having its roots in the model of Western countries. Contrastingly, in the last years a different idea of development is emerging, as a pattern of socio-economic improvement mostly based on the specific features of the local cultures.

According to Kreps (2003: 117), this concept of development centered on culture rather than economy is beginning to spread also through the contribution of 'alternative institutions' such as NGO's in supporting models of sustainable development based on local knowledge. Considering the emphasis on the museum's social role, the lively scene of the organizational life in Diyarbakır should represent an opportunity also for promoting the museum's visibility beyond those associations engaged in heritage preservation. Within the constraints derived by the GAP project, the Archaeology Museum in Diyarbakır probably needs to reassess its leading role in the creation of the cultural awareness which relates people with their heritage. But this, which is particularly critical when the museum can not dispose of its collection, can be done once the museum is able to reach an audience wider than the heritage insiders. For Diyarbakır Archaeology Museum, a better public image could be obtained by applying communication models already experimented in the business sector. Indeed, recent studies in heritage administration, which increasingly draw knowledge from disciplines such as economy and

management, have pointed to the advantages of the use of modern marketing techniques in the cultural sector⁸⁹.

In transposing marketing techniques from the commercial to the no profit sector, and especially in museums, Tobelem (2007: 297) remarked the effect of the public perception on the actual outcomes of the individual museum visit. Within an environment rich of competitors such as the culture and leisure industry, it is possible to extend this idea further, to affirm that the public image of a museum may influence the choice of either visiting or not visiting a museum. Consequently, marketing techniques need to be joined to a better communication strategy adapted to the environment of the local civil society, especially because representatives of different organizations have expressed a positive and curious attitude towards the opening of the museum to a variety of activities. Museums in fact, have been also compared to mass communication media (see Hooper-Greenhill 1994: 35). Hence, in the mass communication process, where the museum's vision is the content of the message conveyed through the exhibit and the visitor's learning is the museum's goal, museums should ensure that their message is understood by the receivers. Doubtlessly, the mere transmission of a message does not imply an automatic reception of the message content, nor the perception of the message as it is meant by the communicator. If a museum sets among its goals the achievement of a better interaction with the audience, in order to reduce this ambiguity the concept of feedback loop needs to be integrated into the communication process. A successful communication strategy in fact should include an evaluation system in order to understand the visitors' perception and positively react to the audience's feedback.

The museum in fact can communicate with its audience through a variety of ways, but a simple invitation to join the museum's life, or to use the facilities of İçkale, would be a good start as a sign of disclosure to those who are not insiders of the cultural heritage sector. Accordingly,

⁸⁹ Marketing methodologies currently applied are distinguished from the original conception based on product advertising in that modern marketing is consumer-centered and focuses on demand rather than offer (Tobelem 2007: 295-96).

part of the İkale project budget should be reserved for the running of such marketing operations. The importance of timing and the emotional impact of the renewal of the İkale should not be overlooked. Pilot projects, such as the educational activities or the story telling events proposed in the following part of this chapter, should be conceived as part of the marketing operation to start before the museum’s opening. The informative campaign about the forthcoming opening of the museum, its prospected activities and services, should be started by the museum some time before the opening of the İkale. A brochure with few pictures, explaining the museum’s mission and social goals, besides making the museum more visible, would also favor a positive public image. Finally, once a more effective and thorough collaboration is established between the museum and a greater number of NGO’s, once the civil society will feel actively involved in the transition process, the local initiative will be able to contribute to the designing of new projects with original ideas. This is also consistent with the new museology practice implying the participation of the local communities in the preservation/utilization of the cultural heritage.

6.6 Involving Youth in the Museum’s Initiatives

The evaluation research has been conducted with the aim of evidencing the potential array of organizations with which the museum could establish valuable collaborations for the benefit of both the society and the museum itself. The representative of the Youth and Culture House in Diyarbakır, for example, expressed a certain criticism towards the current activity of the archaeology museum. This criticism, which should be better interpreted as the reflection of a widely spread attitude towards museums in general, also evidences the museum’s need to change this negative attitude. In fact young people aged between 15 and 24 are attested as the 23% of the total population of the GAP region⁹⁰, hence youth involvement should be considered essential for the development of any social institution. Similarly, the museum institution is made not only

⁹⁰ <http://www.gap.gov.tr/English/Basinbil/Bbil2006/bb255.html>.

of archaeology, history and cultural heritage but also of people. The educational role of the museum should be thought of as an important duty, implying the museum's the ability to involve also people in the discovery, research and knowledge spread about the local heritage. This should also imply the research of new ways to make the encounter with both tangible and intangible heritage more entertaining.

Diyarbakır Youth and Culture House, with its lively learning atmosphere could be regarded by the Archaeology Museum as a experimentation grounds for the planning of the future activities of the museum. It could be evolved into an interdisciplinary research on the cultural assets of the region finalized at the production of a reference database about the local heritage. Such a database could be elaborated by the students of the Diyarbakır Youth and Culture House, as a CD Rom or a website. This virtual extension of the museum could serve as an educational resource or could also be utilized to plan projects and strategies aimed at strengthening Diyarbakır's potential as a destination of cultural tourism. Energies of the young students of the Center could be participate in a variety of initiatives centered on the valorization of the local cultural heritage, such as the planning of a social outreach program for the excavation workers and the provincial schools, or the production of a brochure for the new Archaeology Museum. However, probably a good way to involve Diyarbakır Youth and Culture House could be that of inviting the Center's board to a meeting with the museum's professional staff, to explain the museum's mission and its relevance to youth, and to discuss guidelines in order to start a collaboration with the Archaeology Museum. By establishing professional programs in conservation techniques the museum could also contribute to the unemployment problems in the region. The museum, additionally, could establish a training program for conservation technicians which could be also directed to young detained boys in order to offer them a professional formation.

6.7 Archaeology Education and Museum Education: Learning through Objects

An overview of the educational programs and activities implemented in important museum institutions throughout the world shows a great variety of approaches and systems included on-line interactive exercises, which ultimately reveal that the best solution to create an outreach and educational programs is probably to design and tailor them on the specific features of the museum and the social context.

This should consider in the first place the museum's vision and mission, its collection, and the community context in which the museum operates. A widespread approach is to offer educational programs arranged by school grade. This approach features educational sessions either in the museum or at school, centered on a specific theme or artifact, but expanded in order to actively involve children in the development of particular skills. This kind of activity however requires a major expertise in teaching rather than archaeology or art history, as the ability to communicate the message is a separate skill independent from archaeological or historical knowledge, and consequently the presence of an educational division within the museum staff is a prerequisite for the organization of an educational program of this type. By contrast, a different educational programming implies the use of the resources already existent in the centralized education system, which in Diyarbakır might be the school's teachers, or the volunteers of Eğitim Destek Evi or ÇAÇA. In this approach the school instructors' teaching skills are directly involved within the process of museum learning. This implies teachers' introduction to the topics relevant to the museum collection, and the development of knowledge related to teaching and learning using objects. The introduction can be realized through either seminars held by the museum personnel or explicative paper guides.

Falk and Dierking (2000: 137) elaborated a reference system, which they called 'contextual model of learning', based on eight factors affecting the learning process. Such factors are grouped under three different types of context: personal, socio-cultural and physical. In Falk and

Dierking's model, the group of factors influencing learning at the personal level is composed by **a)** motivation and expectations, **b)** prior knowledge, interests and beliefs, **c)** choice and control. The socio-cultural context is represented by **d)** within-group socio-cultural mediation and **e)** facilitated mediation by others. Finally, the physical factors are **f)** advance organizers and orientation, **g)** design, and **h)** reinforcing events and experiences outside the museum. The elements constituting this model could be adopted as guidelines for the design of educational activities for the İçkale Archaeology Museum, targeted at both children and adults. Educational activities in a museum can involve the use of a variety of skills, but all of them have in common the use of objects to learn. In this research, in order to simplify the organization of the learning activities, the educational goals are clearly set, and the activity is conceived as a didactical unit, though the methodology used would not be the same as the school's.

Here two possible educational activities are proposed; one to be executed during the closure period of the museum, the other to be realized after the opening of the İçkale Museum, but both activities should have in common the elements which are listed below.

- Instruction of the group leading person
- Previous presentation of the activity which is going to be realized
- Active involvement of the leading person throughout the activity
- Instructions provided about the place and the rules to be followed
- Summarizing activity to be developed after the museum experience

Space orientation and personal motivation have a very important role in learning. Accordingly, the person who will be responsible of leading the group in the museum visit or activity should inform participants on the places which are going to be visited and the main concepts regarding museology and archaeology, and should be able to communicate them to the group. It is essential that before the visit/activity the leading person introduces the information received from the museum to the group, preferably the day before the visit, in order to motivate

the group and stimulate curiosity. The introduction to the visit/activity should be joined by a description of the place, its rules and the behavior expected by the visitors during the museum experience. The development of an activity or of a visit has a systematic arrangement and precise steps to be followed, but the active participation of the leading person has a fundamental role in the learning experience. Finally, post-visit activities are particularly useful as they allow summarizing and wrapping up the new knowledge, facilitating the assimilation of information.

6.8.1 Suggestions for Designing an Outreach Educational Program for Diyarbakır Archaeology Museum

Despite all good intentions, designing the details of either a visit path or a special activity in the museum, as well as organizing the specific features of an educational program constitutes a real problem when the specifications of the museum are known only in part, as it requires double imagination to envision an event in an exhibition which is almost entirely unknown. Furthermore, establishing objectives and goals of an outreach and education program are especially difficult when the museum's policies on this matter are still in progress. However, though the information about the future Archaeology Museum in Diyarbakır is limited, it may suggest some interesting ideas.

First, in order to design educational activities for the future Archaeology Museum, an overview of the information available about the future exhibition is needed. The archaeological and ethnographic collections of the museum are going to be displayed in a thematic arrangement in one of the two Courthouse buildings, while the other Courthouse structure will feature an archaeological exhibition where the artifacts will be grouped for site of provenance. Thus, whereas the accent in the first exhibition will be on the artifacts category, in the second the focus will be on the geographical origin of the objects. The choice of a thematic display concept instead of a chronological arrangement for the presentation and the interpretation of the local heritage clearly suggests an exhibit 'narrative' which is not based on an evolutionary model. This implies

the impossibility to lay out an example of visit path ordered according to a sequential progression, and requires a different interpretation for the material culture exposed in Diyarbakır Archaeology Museum. On the other hand the visit of the sites exhibition can be arranged in order to treat other aspects of the local archaeology. Here the visit could be focused either on the complexity of the region as an ecosystem, or on archaeology as a discipline. The idea of a ‘chronological journey’ into the past could be used to explain how a mound becomes an archaeological site, and how archaeologists reconstruct the phases of that past through the interpretation of stratigraphy. Attention on the specific findings from a site can help reconstruct what distinguishes each mound from the others and contribute to understand the complexity of elements composing a culture.

Scott (2007: 185-188) has discussed the museums’ contribution in creating long-term social value through the special character of the experience they offer. The museum learning experience in fact should be arranged and valorized with a methodology which is not the same as that used in classroom learning. That the Diyarbakır Archaeology Museum is not suggesting its visitors a diachronic interpretation of the material culture, is an element which might be used to induce visitors to reflect on the actual complexity of a number of phenomena studied by the archaeologists, such as the origins of civilizations. Interestingly, also the interview survey revealed that for most people the relevance of the museum’s collection is in the knowledge it embodies and in the information which the artifact can provide about human history, rather than in the aesthetic value of the objects. The two different arrangements of the new exhibition should be effectively transposed in the design of specific museum visits planned in order to accentuate this kind of learning experience. Yet, whatever the educational methodology chosen, the value of any educational activity should be assessed through the establishment of specific learning objectives, and should also be completed through an evaluation system allowing the assessment of learning. The educational unit should be built focusing on the observation of the artifacts, the communication or discovery of the knowledge, and the reflection on particular issues, ideas or

concepts. Thought should be stimulated not only by the observation of the artifact but also through group and teacher/group interaction aimed at raising curiosity and questions pertaining to the objects and their history.

From an analysis of the scientific material produced in relation to the sites whose material culture will be exhibited in the museum, it is actually possible to draw a wide array of topics. For example, both children and women can be engaged in discovering and understanding the skills and the technology behind the production of tools in ancient times. The inception of architecture, from the construction of simple shelters to stone and mudbrick buildings, could be another theme to develop by stimulating the visitor groups with questions. Visitors could be introduced into archaeological reasoning, stratigraphic sequences, or dating methodologies. The range of themes or perspectives which can be chosen for the production of an educational activity is practically as large as the number of items in the museum's collection. Similarly, the design of an educational activity can range from the use of dramatization and role plays to thematic story-telling events. Story telling events in particular can be directed to a wide array of audiences, they can be organized periodically and publicly announced through different channels.

6.8.2 Women in the past

As gender awareness is the first step in contrasting gender disparities, in a civilizations museum like the future Diyarbakır Archaeology Museum gender can be used as the leitmotif to interpret and understand the human history. For example an exhibition such as 'The Mysterious Women of the Bronze Age', inspired by the idea of the symbolic importance of women through the ancient ages, provides an example of gender archaeology exploring the representation of the feminine, the symbolic role and the power of the female body in relation to the specific features characterizing each prehistoric era. An informal approach can be used to involve groups of women in a discussion aimed at exploring women's role through the ages, gradually moving from the unsettled life of hunters and gatherers to the formation of complex societies and later of cities

and empires. For example, the inscriptions and depictions of kings are known from Anatolian and Mesopotamian rock carvings, but, how did it happen that women did not leave traces in history? What does this mean? The beginning of social inequality may suggest ideas about the role of women in the society before the states and the empires, through the ages and finally in our days. Tracking the invisible traces left by women in the material culture, researching the contribution of women in the production of tools and commodities might be themes inspiring educational visits or events. The visual reference to specific artifacts, such as the tools used for textile production, can represent an occasion to reflect about the past and the present, or the disappearance of craftsmanship. The human figurines on the other hand can be used as stimuli to imagine and reconstruct ancient belief systems, where women probably had a major power or influence. In fact, there is ambiguity in the interpretation of artifacts like the clay and stone human figurines, as scholars yet have not completely agreed on their function and uses, and such ambiguity may suggest that some of them could serve several functions. Attention might be focused on the observation of the artifacts which apparently have no specific or practical function, with the aim of letting women propose possible uses for such artifacts.

6.8.3 Discovering Children

Every visitor, children included, enters the museum with a certain amount of knowledge and a variable degree of personal motivation. Such knowledge needs to be reinforced and successively extended through active learning, stimulating questions inspired either by observation or verbal introduction. Successively the guide can also address a set of questions to the visitors, first beginning with easier questions, the level of specificity of the questions could be increased and then the resolution of unsolved questions can be suggested with the observation of the artifacts or the reading of panels. Moreover, before the visit teachers should inform children instructing them not only on the rules to follow in the museum, but also on the place itself to facilitate orientation. In a kind of treasure hunt activity, children might be asked to find specific

artifacts in the exhibit, or to identify artifacts with specific features. Or, the guide can require them to group artifacts in order to reconstruct assemblages of specific periods. In doing this children can use the labels and the presentation panels to complete the task. Food production, the ‘invention’ of agriculture and the beginning of animal husbandry could be challenging themes to be discussed by small groups of school students with the supervision of the museum personnel or volunteer archaeologists. The elements constituting the evidence for long distance trade may be reconstructed through an investigation-game enacted in the museum, also enabling the children to use the information in the panels. Reflections on the idea of religion or worship might stimulate the children in connecting information about different kinds of findings, from burials to cult objects, or the technique of brain storming can be employed in the production of the ‘biography’ of an object, by focusing on the significance of even a tiny artifact as a bead or an ear-ring. The idea of overarching concepts which remained unaltered through the ages can be used to understand the common elements which unite different civilizations through time and space, while other kinds of activities may enable children to experience the intellectual process of archaeological discoveries. The museum can be used as a learning space in various ways, to host different types of activities employing several skills at time. The exhibit concept of the thematic organization can be exploited in order to design specific educational activities, which could be joined to workshops in the educational building of the İkale.

6.8.4 A Day with the Museum

The short project in the following synopsis is aimed at reinforcing cultural awareness of the participants through an interactive exploration of all the *tesserae* composing the local cultural mosaic. It is designed as a one-day meeting with the Archaeology Museum in Diyarbakır and focuses equally on archaeological heritage, its value and the importance of its conservation. The morning and afternoon activities can be interchanged according to the specific circumstances and constraints.

Morning	Workshop activities	<ul style="list-style-type: none"> - Drawing of a Personal Meaning Map - Children's questions - Teacher's questions - Motivation and Instructions on the visit - Showing of visual material from the museum's collection
Afternoon	Guided visit with the museum's staff at the İkale	
Follow-up	Classroom activities	<ul style="list-style-type: none"> - Compose a new Concept Map - Class discussion on heritage and archaeology - Comparison of the Personal Meaning Maps - Ceramic or painting laboratory - Writing an individual report on the new knowledge acquired

The introduction of the activity should begin with the teacher instructing the children to draw a Personal Meaning Map, a kind of individual brain-storming aimed at visually organizing the ideas on a particular theme or topic, which in this case might be 'cultural heritage', 'archaeology' or 'museum'. Enough time should be allowed for the completion of this activity. After the students have completed their Personal Meaning Maps, by raising curiosity the instructor should encourage them to ask questions which will direct their exploration of the theme of museology and archaeological heritage. In the following step the instructor should also ask questions aimed at revealing what the children already know and think about these themes. After telling shortly the history of Diyarbakır Archaeology Museum, the teacher should explain in simple words what a museum is, what its mission is, what can be found in an archaeology museum, and finally give some information about the history of the İkale and how the following visit will develop.

The summarizing activities following the morning class activity and the visit have a double function; on the one hand they offer the students the possibility to set down the new information they acquired, on the other hand they are also a fundamental tool for teachers in assessing children's learning progress. The Concept Map is widely used as a cognitive instrument in many disciplines, and in this case it can be used as a very helpful tool in developing children's

verbal skills. In addition, a comparison of the first Personal Meaning Map with the Concept Map realized after the visit enables the teacher to have an insight on the individual learning.

Chapter 7

CONCLUSIONS

As mentioned in the introduction, this thesis investigation began with a very specific focus on the delicate position of Diyarbakır Archaeology Museum on the threshold of a radical change which is important for the museum as well as the city. While the transition to the İçkale area is shaping the history of both the museum and the city, the relationship between the museum and the people is also at the crossroads of a significant change. The transition of the museum is in fact a transformation of location, which also transforms the city. However, though change is a key factor in this process, the risks of limiting the transition to a change of facilities and a transfer of the collection into a new location should not be underestimated. On the contrary, the museum's transfer could be exploited in order to implement a change in museological practice, which could assign the museum a more active role in the local cultural scene.

The main question underlying this research was how to design a communication strategy and an outreach program in the actual context of controversial heritage politics. In such a context which was described in the first chapter, where the practice of heritage conservation appears in contradiction with the mainstream development politics, how should cultural projects be designed in order to unite heritage awareness with preservation? With the transfer of the Archaeology Museum into the İçkale, Diyarbakır is being changing the sense of place and therefore the relation of people with places. During one of the meetings with the Museum's staff, the vice director expressed the request of a program the museum will be able to implement by itself. However, what this research has illustrated is the need to introduce the museum in a wider network of organizations and institution. Consequently, the process of organizational change to be started in the museum's management structure should be oriented at enabling different

organizations to collaborate with the museum. In a renovated relationship between the museum and Diyarbakır's citizenry, the organizations interested in cultural issues should be involved as much as possible in the decision making process regarding the exhibitions, and the future museum's projects.

The contact between the museum and the citizenry, temporarily suspended with the closure of the museum, should be reestablished, for example by opening a temporary exhibition with a selection of artifacts representing the ongoing works and discoveries in the Ilısu region. Such exhibition, aimed at maintaining the museum's connection with Diyarbakır people, could be arranged in one of the İçkale buildings or in one of the towers along the fortification walls. Regarding the future museum, since the İçkale Museum area will also have a building dedicated only to educational activities, the Archaeology Museum could make a formal proposal to the Ministry of Culture, to create an education department within the museum's organizational structure. The education department, however, should not work separately from the curatorial staff, remembering that the hierarchical model of communication within the institution is not functional for the improvement of the museum management. Finally, the Archaeology Museum should start a change in the operation of the institution, assuring a radical shift from the object-centered management to the heritage utilization model, focusing on the cultural role of the museum as an intellectual leader in shaping the local society. Accordingly, the museum should ensure its constant functioning based on year-long programming of outreach and educational activities. The following part summarizes the main key points of the three dimensions in which the museum should concentrate in order to fulfill its mission.

• **Museum Marketing Plan**

- Using mass media such as local radio and television, systematically inform the public about the progresses of the İçkale project and the important changes occurring both in the museum and the city.
- Prepare a synthetic but informative brochure to illustrate the main features of the future museum, to be distributed in schools, associations, professional unions, cultural centers, etc.
- Design a strategic plan to develop cultural tourism in the region, also involving relevant NGO's like Archaeologists Association, Youth Culture House, Architects Union, etc.
- Establish relationship with the local institutions and organizations, based on the idea of collaboration and realization of common goals.
- Create an atmosphere of democratic participation and free interaction between institutions and organizations.
- Focus on the improvement of the museum's public image, make all the professional staff part of it.
- In collaboration with the museum's personnel, prepare a feedback strategy for the museum's activities (either an evaluation form or qualitative interviews with the visitors) to be used to improve the museum's performance.

• **Outreach and Social Inclusion Programming**

- Invite local NGO's, through communication with their representatives, to participate to the museum's life contributing with their ideas and suggestions.
- Design a strategy to involve the whole province, considering the help of key partners such as schools, municipalities and other local institutions.
- Identify specific social issues which the museum could contribute to mitigate or raise awareness (for example family planning, women discrimination, poverty) through debate or educational activities.

- Organize cycles of conferences or seminars about the local archaeological heritage and its preservation.
- Involving Diyarbakır Art and Culture Center, Foundation of Social Volunteers and Archaeologists Association in the planning and organization of the educational activities and the storytelling events.
- Make sure that the NGO's feel actively involved in all aspects of the preparation of the activities and storytelling, from the writing of the story to the setting of the scene.
- Introduce in the museum professional staff a reflexive attitude toward the social mission of the museum.

• **Museum Education Programming**

- Require from the Ministry of Culture and Tourism the establishment of an education department to be integrated to the already existent professional staff.
- Through meetings with museum education experts and activists of associations such as ÇAÇA or Education Support House, to identify the specific education issues of the local children.
- Specify a set of topics and themes relevant to the school curricula, which can be supported with multidisciplinary educational activities organized by the museum.
- Identify facilities which can be used to support the interdisciplinary educational activities (ceramic, painting, textile laboratory, or computer based research).
- Involve schools, ÇAÇA, and Education Support House in the implementation of the projects of temporary archaeology exhibit, the İçkale guided visit, and the storytelling events.
- Use the teachers' expertise in identifying education needs in programming specific educational activities by school grade.

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