Research Article | Araştırma Makalesi

An Analysis of Cultural Heritage Preservation Efforts in Karabakh from the Perspective of Public Relations
Halkla İlişkiler Perspektifinden Karabağ'da Kültürel Mirası Koruma Çabalarının İncelemesi

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Abstract

This study discusses the activities of Azerbaijan to protect the intangible cultural heritage after the Karabakh War. This study also aims to analyze the strategic communication activities carried out to protect the elements of folk architecture. This study is critical because it is the first study to deal with the post-war communication strategy of Azerbaijan. In this study, semi-structured interviews have been conducted with civil servants in the field in order to determine the communication strategy of Azerbaijan, and the data have been analyzed in the Maxqda program. The findings are as follows: The first stage of strategic communication management in Azerbaijan is to analyze the situation by identifying the works that make up the folk architecture. Then, in the planning phase, the damage assessment steps have been determined. Later, institutions and funds were established for the restoration process, and planning and managing of the restoration process were initiated. In the third and fourth steps of strategic communication management, as communication and action strategies. Various communication methods such as lobbying activities, fight against infodemic and public advertisement have been used.

Keywords: Public Relations, Strategic Communication Management, Cultural Heritage Management, Azerbaijan, Karabakh.

Öz

Bu araştırmada Karabağ Savaşı sonrası Azerbaycan devletinin somut olmayan kültürel mirası koruma amaçlı faaliyetleri ele alınmıştır. Çalışmada halk mimarisi unsurlarını koruma amaçlı gerçekleştirilen stratejik iletişim faaliyetlerini analiz etmek amaçlanmıştır. Çalışma Azerbaycan'ın savaş sonrası iletişim stratejisini ele alan ilk çalışma olması sebebiyle önem arz etmektedir. Araştırmada, Azerbaycan'ın iletişim stratejisini tespit etmek amacıyla sahadaki memurlarla yarı yapılandırılmış görüşme yapılarak veriler Maxqda programında analiz edilmiştir. Elde edilen bulgular şöyledir: Azerbaycan'ın stratejik iletişim yönetiminin ilk aşaması halk mimarisini oluşturan eserleri tespit ederek durum analizi yapmaktır. Ardından planlama aşamasında ilk olarak hasar tespitine yönelik adımların belirlenmesine geçilmiştir. Daha sonra restorasyon süreci için kurum ve fonlar oluşturularak restorasyon sürecini planlama ve yönetme süreci başlatmıştır. Stratejik iletişim yönetiminin üçüncü ve dördüncü adımında ise iletişim ve eylem stratejileri olarak; lobicilik faaliyetleri, infodemiyle mücadele ve kamu spotu gibi çeşitli iletişim yöntemleri kullanılmıştır. Sonuç olarak; Azerbaycan devleti kültürel miras yönetiminde stratejik iletişim yönetiminin tüm adımlarını uygulayarak kamuoyuyla iletişim kurduğu görülmektedir.

Anahtar Kelimeler: Halkla İlişkiler, Stratejik İletişim Yönetimi, Kültürel Miras Yönetimi, Azerbaycan, Karabağ.

Introduction

Culture is constructed and transmitted by symbols. This concept consists of explicit and implicit patterns that constitute the distinctive achievements of people, including their incarnation in works (Hofstede, 2003, p. 811). The essential essence of culture consists of traditional, historically derived, and selected ideas and especially the values attached to them. Culture is expressed as the products of action on the one hand and the conditional elements of future action (Oğuz, 2013, pp. 6–7). On the other hand, each nation strives to create a legacy within its unique culture for future generations.

Heritage is characterized as a concept that most people assign a positive value to. Art, objects of daily use, and architectural structures constitute the material aspect of culture (Harrison, 2010, p. 5). In addition to theatre, dance, music, and ritual performances, language and the preservation of human memory are elements of intangible culture (Silverman & Ruggles, 2007, p. 3). In general, tangible and intangible cultural heritage has a common interest. Cultural heritages are valuable assets from which all people can benefit and obtain much important information. It is possible to say that personal and social identities are formed through tangible objects and intangible cultural performances (Holtorf, 2012, p. 154). The formation of a solid personal and social identity contributes to the visibility of regions or countries. In other words, the image and reputation of countries are positively affected by this situation.

On the other hand, cultural heritage consists of the values of human life that represent a specific view of life and testify to the history and validity of this view. Culture, expressed as evidence of a way of life, can be embodied in material elements such as monuments or historical places (Blake, 2000, p. 63). Artificial structures and archaeological sites are considered significant evidence of the past that must be preserved. Therefore, the remains of ancient cities, historical complexes, and urban communities that show the evolution of modern life or a now-abandoned way of life are essential (Lowenthal, 2005, p. 82). Architectural structures and parks and gardens are an integral part of many buildings. In addition, places where fossil evidence shows human evolution, such as early hominid sites, and prehistoric caves, where evidence of the life and art of our ancestors are found, are also among the most valuable assets of cultural heritage (Prott & O'Keefe, 1992, p. 307). The transfer of such cultural heritage from the past to the present without any damage to the future requires quality management.

Cultural heritage management includes cultural significance such as monuments, architectural structures or historical sites, and tangible or intangible values and attributes. Moreover, these elements go through a change process (Taylor, 2004, pp. 426–429). These values are recognized as cultural heritage and are tremendous assets. Therefore, cultural heritage managers should ensure that the management practices and methods they follow are sufficient in order to be able to protect the cultural heritage assets under their protection, and they should carry out studies. If the management condition is not sufficient, it should review this process. According to Özünel (2013, p. 14), it should provide a method to assist heritage assessments that can be applied to identify and monitor change over time or help determine the impact of various change processes such as climate, natural disasters, or development on the world.

In this study, the activities of the Azerbaijan state to protect the intangible cultural heritage and folk architecture after the Karabakh War will be discussed. The study aimed to analyze the strategic communication activities carried out to protect the

elements of folk architecture. The study is critical because it is the first study that deals with the communication strategy of the Azerbaijani state to preserve the post-war folk architecture. In order to determine the communication strategy of the Azerbaijani state, semi-structured interviews with authorized officials will be conducted and analyzed in the Maxqda program.

Conservation of Intangible Cultural Heritage and Elements of Folk Architecture from the Perspective of Strategic Communication Management

Public relations are planned strategic communication activities in which persuasion processes are evident (Işık, 2017). Accordingly, strategic communication can be defined as a sustainable way of working. In this sustainable planned communication process, the messages to the target audience are prepared with a specific strategy (Göksel, 2013). Therefore, after these strategic messages are conveyed to the target audience, it is measured whether the current situation has changed.

Strategic communication management is an interdisciplinary concept. This concept is used in six areas of expertise. Its related application areas are as follows: Management communication, marketing communication, public relations, technical communication, political communication, and information/social marketing campaigns (Hallahan et al., 2007). The objectives of strategic communication management, which is used in such a variety of fields, can be grouped as follows: Strengthening the relations of the institution with its internal and external audience, supporting specific actions, and creating and persuading a change in attitude or behavior (Hallahan, 2014). Therefore, considering the objectives of strategic communication, strategic communication is to carry out a planned communication campaign in line with the desired goal.

Strategic communication can be seen as influencing, persuading, and informing the target audience to approve/accept specific goals by engaging in systematic activities (Bütschi & Steyn, 2006). Therefore, since strategic communication management focuses on persuasion, attitude, and perception change, there is an active interaction (Sandhu, 2009). Accordingly, it can be said that the target audience is an active communication variable in strategic communication management, which considers the target audience's perception and attitude. As a result, strategic communication management should be used to support the target audience in the cultural heritage management process.

Intangible cultural heritage is the tools and equipment, representations, practices, skills, expressions, and related tools that individuals, groups, and communities characterize as a part of their cultural heritage and spaces (Van zanten, 2004). Social rituals and feasts, oral traditions and expressions, hand and performing arts, and knowledge of the universe are intangible cultural heritage elements. Therefore, it is essential to transfer and protect intangible cultural heritage elements from generation to generation (Arioğlu & Aydoğdu Atasoy, 2015). Intangible cultural heritage reflects a sustainable development depending on the interaction of individuals, groups, and communities with their environment, history, and nature, and they are given a sense of continuity and identity (Esfehani & Albrecht, 2018). Accordingly, epics, folk tales, legends, proverbs, karagöz, puppetry, media, folk theater, fairy tales, anecdotes, engagement, birth, Nowruz, wedding, celebrations, traditional dishes, folk calendar, folk meteorology, evil eye bead, folk architecture, coppersmithing, weaving, etc. considered within the scope of intangible cultural heritage (Su, 2018).

To ensure sensitivity at international, national, and local levels about the importance of intangible cultural heritage, establish mutual value, provide international assistance and cooperation, to respect the intangible cultural heritage of the individuals, groups, and communities concerned are among the objectives of the UNESCO Convention on the protection of intangible cultural heritage (Kim et al., 2019; Türker & Çelik, 2012). Parties to the Convention are obliged to ensure that groups, communities, and individuals who create this cultural heritage and ensure its sustainability participate actively in the management within the scope of activities to protect intangible cultural heritage(Eichler, 2021; Kurin, 2004). Folk architecture is one of the heritages considered within the scope of intangible cultural heritage, and it is essential to transfer them from generation to generation.

From the past to the present, artifacts have been created in different regions, with the technique, material, technology, and structure of that period that meet the needs. In addition to monumental works, societies or individuals have built structures that reflect the characteristics of their regions and do not have monumental characteristics (Karakul, 2007). Therefore, the current name of such structures is folk architecture. Folk architecture is a cultural phenomenon shaped according to the needs of the society to which it is connected and reveals the relations, lifestyle, beliefs -traditions, and production-consumption styles of the people (Davulcu, 2013). The way of thinking in creating architectural structures is the most important criterion that allows it to be described as folk architecture. Therefore, houses, mosques, inns, baths, educational institutions, fountains, tombs, dervish lodges, coffee houses, mills, bazaars, and markets, which are among the essential elements of folk architecture, reflect the mentality of the nations and societies to which they belong, most simply.

Houses of individuals and groups are located in an important place in the life of societies and are private areas. Therefore, houses should not be considered only shelters because such structures are also depicted as places where people realize their free will. The houses reflect the nature and culture of the region where they are formed, so the houses also provide essential information about the people's culture (Kaya, 2013).

Mosques: Mosques, which are among the vital folk architectures used by the people to fulfill their religious duties, are sacred places. As in the past, mosques maintain their essential feature today. When such structures, which contain information about the belief of the region or society in which they are located, are examined, it is possible to reach valuable data from mosques in terms of the life and culture of the regions. Sacred temples bearing the traces of the past make a profound contribution to humanity by providing information about what kind of beliefs the ancient communities had. Mosques bearing the characteristics of the period they were built also provide valuable information about the art and life of that period (Aydın & Perker, 2015).

Caravans and trade routes are important folk architecture values. Inns are built to meet the need for accommodation. There are shops where shopping can be done and rooms for resting in the inns built on the roads. Hans, which are considered important symbols of social and commercial life, are among the valuable assets because they carry traces of the life, culture, and society of that period (Altan & Karaderi Özsoy, 2017).

Baths: different civilizations have built baths since ancient times. Because Islam values cleanliness, Turks acted sensitively about Turkish baths and ensured the spread of such structures. At the same time, apart from the Turks, the Romans took the lead in

constructing many baths in ancient times. However, very few bath structures can be considered works of art today. Because most of these structures were either destroyed or some of them were damaged. In addition, some of the well-built bath structures are being restored for touristic reasons, and they maintain their unique function (Ertuğrul, 2009, p. 258). Some bath structures are used for daily needs.

Educational Buildings: Educational buildings, which are mainly used for education, are essential structures of public architecture. In the past, as in the present, the Turkish nation has adopted education as indispensable. These structures, which carry information about the education of the past, carry information about the educational structure of the period. Although the educational buildings, mostly called madrasas, were described by different names during the Ottoman Empire (Kutlu, 2017). It has played and is taking on significant roles in the survival and survival of Turkish culture.

An essential role in meeting the water needs of the region's people is among the unique public architecture. The fountains, also built for charitable purposes, have a special place for the Turkish nation. Today, as in the past, Turks have built fountain architecture in every area of the regions they live in. The fountain's built-in suitable corners and streets have different meanings and symbols. It shows how vital the fountain architecture is because it reflects the past culture due to the symbols and inscriptions (Karpuz, 2002). Turkish societies have developed this type of architecture by building many fountains from past to present and have made a valuable contribution to humanity.

Tombs: The tombs are among the most valuable works due to their architectural structure. It is believed that the tombs, which are associated with religious beliefs and their architectural structure, are a source of healing. The tombs are also evaluated with their folkloric and cultural aspects within the framework of the beliefs of the societies and are researched in this context (Düzenli, 2005).

Dervish Lodges: In ancient times, people built dervish lodges, which are among the critical folk architecture, to advance religiously. People created structures suitable for meeting places to realize their religious beliefs, described as dervish lodges (Özdek, 2013). At the same time, dervishes spent time in seclusion in dervish lodges.

Coffeehouses: Coffeehouses, which are important symbols of social life, are among the folk architecture. It offers a cultural environment that contributes to the development of folk literature, especially the field of oral culture. It contributes to the development of communication for art and socialization, entertainment, and having a good and pleasant time (Duvarcı, 2012). Therefore, coffee houses are clear indicators of the folk culture of the past.

Mills: The mills, among the valuable folk architectures, have hand mills, windmills, and water mill types, and grains are ground in these mills. The mills, which still exist even today, are rare architectural structures affected by today's hostile conditions. The great wars of the 21st century play an influential role in the damage and even destruction of these structures. However, when taken into consideration, it is clear that mills are valuable assets that need to be protected because they contain the old texture of history (Ceylan, 2014). Understanding the value of natural products and touristic policies has increased mills' importance again. Therefore, the mills became the focus of attention of foreign and domestic tourists and were revived.

Bazaar and Market: One of the critical structures among the historical folk architectural silhouettes is the bazaars and markets. Bazaars and markets are places where different cultures exchange with each other, so structures that contribute to the change of the region's economic structure are essential because they carry the traces of different cultures to the present day (Kara, 2016). Like other historical architectural structures, they were affected by adverse conditions in these places. Accordingly, the existence of these places, where the historical texture is processed, is sporadic today.

Protection of Cultural Heritage as Strategic Communication Management

Cultural heritage stands out as the present remnants of humankind's past life experiences, creativity, and intelligence (Hakala et al., 2011, p. 450). Cultural heritage may or may not be tangible in quality. On the other hand, the tangible heritage has two categories immovable or movable. Archaeological sites, old cities, rituals, and tools of that period are among the critical elements of the heritage divided into categories (Gürçayir, 2011, p. 7). These elements from ancient times are affected by traditional deterioration and changes in economic-social conditions. In addition, wars and severe natural disasters have an essential role in the destruction and destruction of cultural heritage (Roy, 2015, p. 227). Therefore, it is vital to protect historical and artistic elements and urban structures or valuable natural assets for a sustainable life (Lenzerini, 2011, pp. 101–102).

It is stated that the awareness of conservation emerged with the first monuments. Considering the information obtained, people in the ancient period were concerned about the values they built. The constructed buildings have generally been accepted as symbols. The belief that the symbols should be protected has also indirectly developed to protect urban structures, the environment, and valuable natural assets (Onyima, 2016, pp. 275–276). Ancient structures and artifacts unearthed due to excavations have undergone some repairs in the past and today. These renovations aim to keep the buildings alive. There are changes in these elements depending on the formal arrangements made without harming the artistic and aesthetic understanding of the buildings under protection (Selmanović et al., 2020, p. 2). Therefore, these interventions also provide information about the art and aesthetics of the buildings of that day by allowing the traces of the period to be carried to the present day.

Monumental structures are national, religious, and ideological symbols and are recognized as values to be protected. Today, historic buildings are a document of civilization as national and international culture components. Therefore, such components must be seriously protected (Kakiuchi, 2014, pp. 2–3). It is possible to express the concept of the monument in the past as a social phenomenon that reflects various aspects, which are described as cultural heritage, which is connected with human rights, enriched with differences, and includes the principle of democratic equality (Silverman & Ruggles, 2007, p. 4). The transition from a holistic protection requirement of monuments and historical city places to protecting only cultural assets as tangible and intangible values has been a process.

For a society or nation to be characterized as civilized, it depends on preserving the values of previous civilizations and allowing them to live. Conservation practices are components of international and national culture (Foni et al., 2010, p. 13). Moreover, these components are both an indicator of civilization and a tool that enables a society to gain identity, improves communication between individuals, and compels them to respect the regions they live in (Brown, 2005, pp. 53–54). Traditions, habits, and economic conditions

in a society directly affect the components of conservation practices by being effective in changing the physical environment.

Following the last world war, the intensity of the conservation of historical buildings has increased. Now, the works are started to be handled not as a single dimension but within the framework of all the components to which they are connected. Important monuments, which were previously considered only for national, religious, artistic, and political reasons, are now documented as the common heritage of all humanity (Vecco, 2010, pp. 396–397). It is necessary to ensure the safety of such structures, which are the symbols of all humanity, without discrimination, and to carry out the conservation works that can make it possible to live immediately.

Considering the legal dimension of international and national institutional structures, the I. The International Conference, which ensures the adoption of scientifically applied conservation principles globally, was held in Athens. In this conference, which was held in Athens in 1931, the importance of raising awareness of individuals about the preservation of historical monuments was emphasized. It has been described that this situation can be an essential factor in improving the relations of nations with different cultures with each other (Öksüz Kuşçuoğlu & Taş, 2017, p. 61). II on the restoration and protection of ancient monuments. The international conference was held in 1964. Both conferences are described as the International Congress of Historic Monuments Architects and Technicians. In the Venice Charter discussed in the 2nd Conference, it is stated that historic buildings have survived from ancient times to the present as living witnesses of old habits (Erder, 1968, p. 111). In addition, it is emphasized that people should be conscious of these values and see old historical buildings as a common heritage.

The United Nations, which imposes different conditions for the development and protection of tangible and intangible cultural heritage and puts into effect various conventions with the approval of member states, defines natural and cultural heritage with the Convention on the Protection of the World Cultural and Natural Heritage signed in Paris in 1972 (Roders & Van Oers, 2011, pp. 6–7). It also states that parts of natural and cultural heritage have exceptional importance. These unique and irreplaceable cultural assets should be preserved as a part of the world heritage of all humanity. Furthermore, he states that the deterioration or destruction of any part of it constitutes a harmful impoverishment of the heritage of all the world nations. Accordingly, the 1st International Conference of Architects and Technicians on the Protection of Historical Monuments, approved in Athens in 1931, became final with this contract (Nesli, 2018, p. 443).

At the UNESCO meeting organized in 2005, the Criteria for the Implementation of the Convention on the Protection of the World Cultural and Natural Heritage were listed. Moreover, they are required to create management plans for World Heritage sites. In 1993, the European Association of Archaeologists was established in order to carry out studies on the reintegration and protection of cultural and archaeological heritage in Europe, to provide information sharing on an international scale, and to contribute to the solution of problems related to the creation, interpretation, and management of information and information. Finally, possible elements of a management plan were identified and explained in the World Heritage Sites Management Plans Implementation Brochure in 2008 (Öksüz Kuşçuoğlu & Taş, 2017, p. 61).

Intangible Cultural Heritage of Karabakh and Elements of Folk Architecture

Nagorno-Karabakh is between the Aras River and the Kura River in the Southern Caucasus. This region is known for its underground and aboveground riches (Doğan, 2020, p. 173). Nagorno-Karabakh is one of the oldest settlements that has been home to the Turks for centuries and has often been the focus of disputes due to its geopolitical position.

After the collapse of the Soviet Union, the Nagorno-Karabakh Problem emerged with the Armenians' claim to Nagorno-Karabakh and their occupation of the lands belonging to Azerbaijan (Kınık, 2021, p. 51). This problem, which has been going on for nearly 30 years, has become a problem that cannot be solved despite the mediation efforts of international organizations (Öğütçü & Yılmaz, 2021, p. 174).

The armed conflicts in the Soyuz region in July 2020 started a 44-day war. This war resulted in the victory of Azerbaijan, and Azerbaijan took back a significant part of the occupied lands (Özsoy et al., 2022, p. 153). In the post-war period, the Azerbaijani state started the restoration process to protect the damaged settlements and ensure the sustainability of the settlements, taking into account the historical importance of this region.

Considering the intangible cultural heritage elements in historical settlements, these areas serve as carrier columns for transferring cultural memory and creating collective memory (Akyıldız & Olğun, 2020, p. 237; Guliyeva & Guliyev, 2020, p. 25) . In this context, 02.08. In the decision, no. One hundred thirty-two taken in 2001 lists historical assets and states that there are more than 900 cultural heritages. It has been determined that there are 635 cultural monuments in the occupied region and that most of these works are damaged. The cultural heritages that suffered the most during the war are 67 mosques, tombs, and places of worship. Although 63 of them disappeared utterly, four were taken under protection due to pressure from international organizations (YTB, 2022, p. 22). According to Aslanova (2012, p. 30), cemeteries and tombstones are the most damaged intangible cultural assets in the occupied regions.

YTB's Azerbaijan and Nagorno-Karabakh report (YTB, 2022, pp. 22–46), some of the damaged structures belonging to the intangible cultural heritage are as follows:

Table 1. Damaged Folk Architectural Artifacts of Azerbaijan

Type of Work	Title of the Work	Year Built	Location
mosque	Great Mosque of Agdam	1868-1870	Aghdam
Tomb	Tomb of Blessed Moses	1314	Aghdam
Tomb	Tomb of Sari Aşık	17th century	Latin
Tea House	Tea House	1980	Aghdam
Cemetery	Imaret Cemetery		Aghdam
Tomb	Mullah Panah Museum Tomb of Vagif	1977	Shusha
mosque	Clock Mosque	1883	Shusha
mosque	Haci Elekber Mosque	1989-1990	Fuzuli
mosque	Kargabazar Mosque	1095	Fuzuli
Monastery	Agoglan Monastery	5th and 6th century	Latin
Tomb	Hubyarli Village Tomb	15th century	Gabriel
Tomb	Shrine of Shihlar	14th century	Gabriel

Research Method

In this study, semi-structured interviews were used as a data collection technique. The information obtained from the interviews was examined in the Maxqda program with the content analysis method. Content analysis is to classify information and documents that are similar to each other within the framework of specific themes (Yıldırım & Şimşek, 2005). This method can be used to analyze written and oral materials (Krippendorff, 2012). Consequently; The research questions are listed as follows:

What are the steps taken to protect folk architecture?

What are the elements of a communication strategy to preserve folk architecture?

Ethics Committee Permission

Within the framework of the decision taken during the meeting by Sakarya University Social and Human Sciences Ethics Committee Chairman dated 07/04/2021 and numbered 33; the study does not contain any ethical issues.

Findings

Semi-structured interviews were conducted with civil servants to analyze the strategic communication activities carried out in Karabakh. The information about the people and institutions interviewed within the scope of the research is as follows:

| Participant	Gender	Institution	Title
P1	W	Real TV	Head of the European Bureau
P2	M	Ministry of Labor and Social Protection of the Republic of Azerbaijan	Chief Advisor of the Azerbaijan State Social Protection Fund
P3	W	AZTV	Belə Belə İşler Social Media Project Head
P4	W	Azerbaijan Republic Economic Reform Analysis and Communication Center	Head of Communications Department

The findings are as follows:
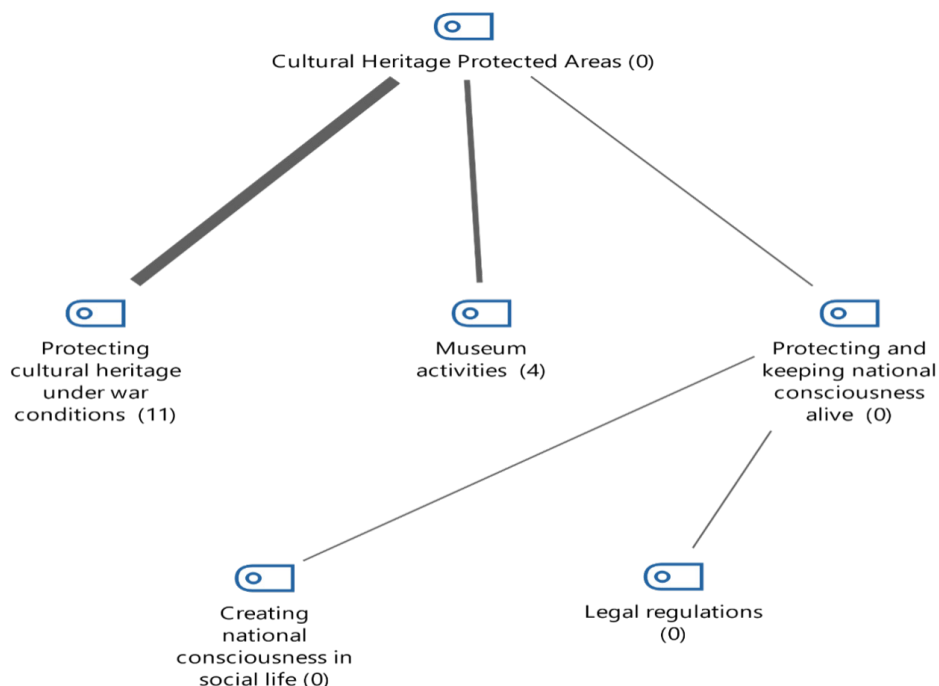
Figure 1. *Cultural Heritage Protected Areas*

Is as follows: Museum activities (f=4), protecting cultural heritage under war conditions (f=11), and protecting and keeping national consciousness alive (f=28). While the sub-theme of creating national consciousness in social life, which is based on protecting and keeping national consciousness alive, is (f=19), legal regulations are (f=9).
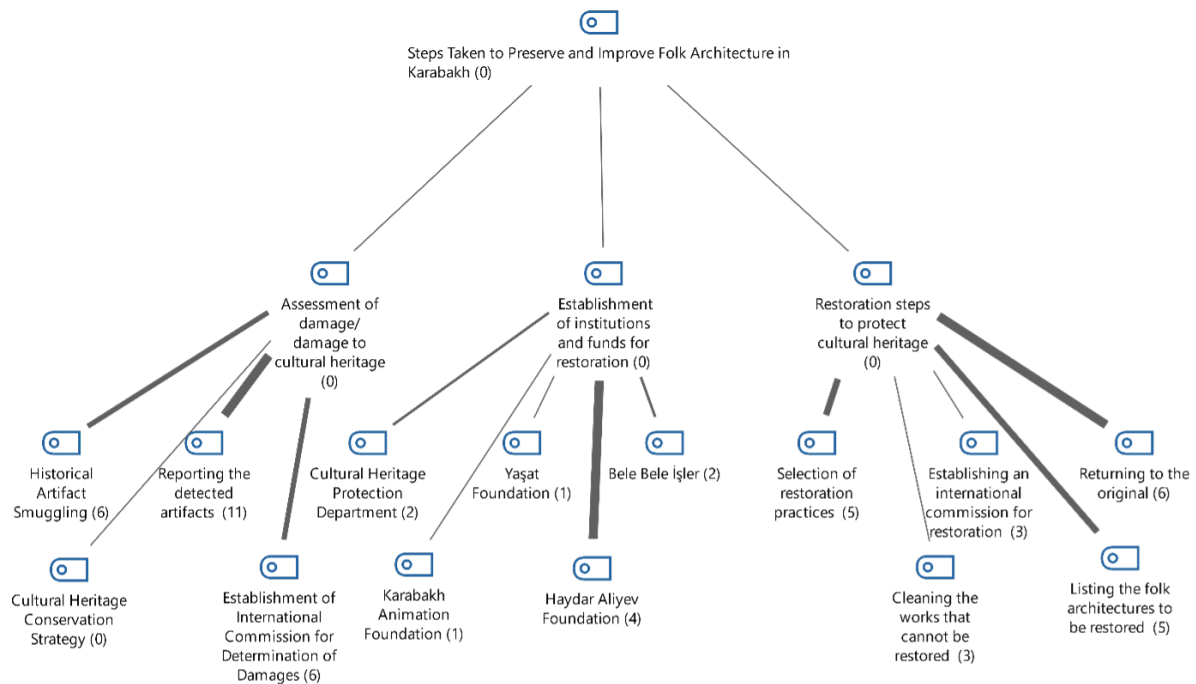

Figure 2. Steps Taken to Preserve and Improve Folk Architecture in Karabakh

The steps are taken to protect and improve the cultural heritage after the Karabakh war are as follows: assessment of damage/damage to cultural heritage (f=23), the establishment of institutions and funds for restoration (f=11), and restoration steps to protect cultural heritage (f=22)' is.

After the war, the first step taken within the framework of strategic communication management to protect cultural heritage is assessing damage to cultural heritage. The sub-titles and frequency distribution of this theme are as follows: Preventing the smuggling of historical artifacts (f=6), procedures for detecting artifacts (f=11), listing and reporting the detected artifacts (f=50). The sub-headings of listing and reporting the identified works are the elements of the folk architecture of Azerbaijan. The frequency distribution is as follows: Mill (f=2), school (f=3), fountain (f=4), church (f=4), bridge (f=5), road (f=9), cemetery (f=10), the mosque (f=15), and the dervish lodge (f=20). Establishing an international commission for damage assessment (f=6).

The second step to preserving cultural heritage is establishing institutions and funds for restoration. In this context, the frequency distribution of institutions and funds created for Karabakh is as follows: Karabakh Animation Foundation (f=1), Yaşat Foundation (f=1), Haydar Aliyev Foundation (f=4), Bele Bele İşler (f=2), Cultural Heritage Conservation Department (f=2) and Karabakh Dirçelis Fondue (f=1).

The third step to protect the cultural heritage is following the restoration steps to protect the cultural heritage. The frequency distribution of the steps in this process is as follows: listing the folk architectures to be restored (f=5), selection of restoration practices (f=5), cleaning the works that cannot be restored (f=3), establishing an international commission for restoration (f=3) and returning to the original. approximation is (f=6).
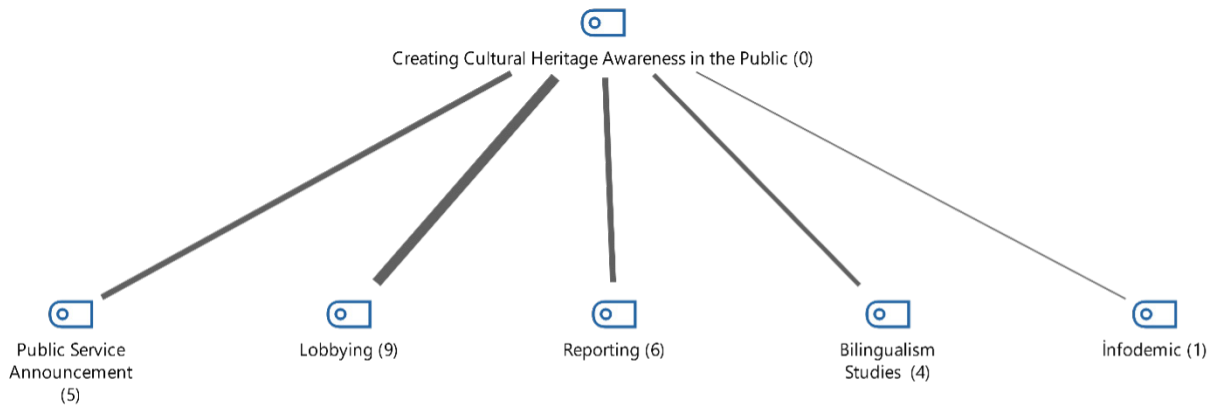
Figure 3. Creating Cultural Heritage Awareness in the Public

The sub-themes and frequency distributions of the theme of raising cultural heritage awareness in public are as follows: infodemic (f=1), bilingualism studies (f=4), public service announcements (f=5), reporting (f=6), and lobbying activities (f=9) is.

Azerbaijan to preservation and improvement the folk architecture as a cultural heritage after the Karabakh War can be schematized as follows:
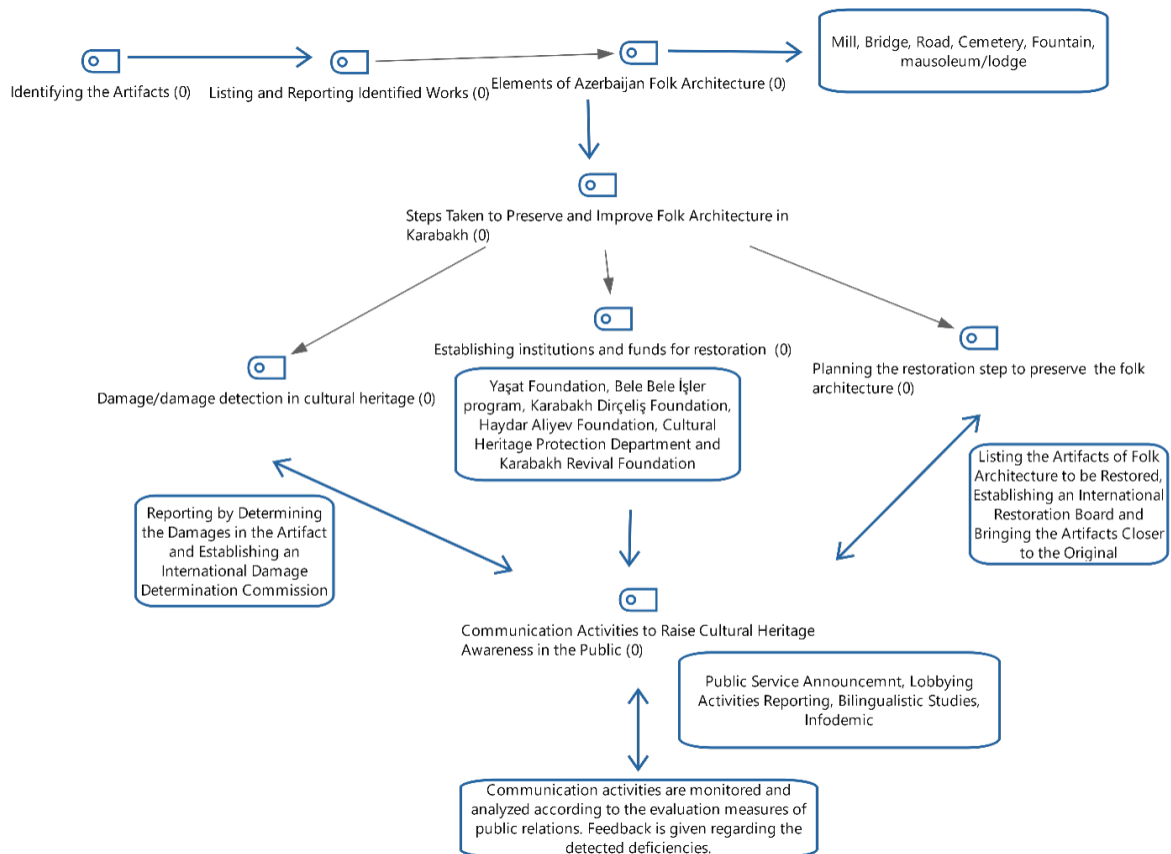

Figure 4. Azerbaijan's Communication Strategy for Preserving Elements of Folk Architecture

The strategic communication management of the Azerbaijani state in protecting and improving the folk architecture after the Karabakh war is as follows: The first step is to identify the works that make up the folk architecture. Then, the identified works are listed and reported. In the last step of the situation analysis, elements (bridge, school, mausoleum/lodge, tomb, etc.) that need to protect and improve the folk architecture are revealed.

The second phase includes steps to plan and strategize the steps to preserve and improve the folk architecture. At this stage, damage/damage detection in cultural heritage, establishing institutions and funds for restoration and finally planning the restoration step is included.

The third and fourth stages are to take action and create the communication system. The restoration process has come to announcing these activities to the public at this stage. It announces restoration activities through public service announcements, lobbying, reports, etc. In the last stage, these communication applications are evaluated.

Conclusion and Evaluation

In this study, the activities of the Azerbaijan state after the Karabakh War to protect folk architecture were discussed. Semi-structured interviews were conducted with civil servants to analyze the strategic communication activities carried out in Karabakh to preserve folk architecture. In the light of the findings obtained from these interviews, the following conclusions were reached: Cultural heritage protection areas, raising awareness of cultural heritage in public, and steps taken to protect and improve folk architecture were included the interviews.

When the frequency of the topics in the communication strategy of the Azerbaijani state is evaluated, more emphasis is placed on the steps taken to preserve and improve the folk architecture (f=106). While the frequency of the title of cultural heritage protection areas (f=43) is (f=43), the subject of creating cultural heritage awareness in public (f=25) is mentioned at least.

The frequency order of the topics covered under the title of cultural heritage protection areas is as follows: The most emphasis is on protecting and keeping national consciousness alive. After preserving and keeping national consciousness alive, the second most emphasized topic is to protect cultural heritage under war conditions. The last topic is museology activities.

When the communication activities to raise awareness of cultural heritage in public were ranked according to frequency, the most lobbying activities were carried out. After lobbying activities, reporting, public service announcements, and bilingualism studies come. At the end of the list is the fight against the infodemic. In this context, the second research question, "What are the elements of the communication strategy aimed at preserving the folk architecture?" has been answered.

The frequency order of the subjects in the title of the steps taken to protect and improve the folk architecture is as follows: Detecting the damage/damage in the cultural heritage is the most mentioned subject. Restoration steps are in the second place to protect the cultural heritage while establishing institutions and funds for restoration is in the last place. In this context, "What are the steps taken to protect folk architecture?" The research question has been answered.

The Azerbaijani state in protecting and improving the folk architecture after the Karabakh war is as follows: The first step is to identify the works that make up the folk architecture. At this stage, the current situation analysis was made, and the targets to be achieved in terms of folk architecture were determined.

The second step of strategic communication management, developed to protect and improve the folk architecture, comes from the planning phase. In the planning phase,

there is the determination of the steps of planning and managing the damage assessment process as a province. In the second stage, institutions and funds are established for the restoration process, while the last stage includes planning and managing the restoration process.

In the third and fourth steps of strategic communication management, communication and action strategies are determined, and action is taken. In this context, various communication methods such as lobbying activities, combating infodemics, and public service announcements are used to preserve and improve the public architecture. In the last step, these communication activities are measured, and feedback is provided. In this context, the importance of operational public relations emerges.

As a result of the definition problem that has been going on for years, public relations has been divided into two as strategic and operational public relations. Operational public relations trains new practitioners who carry out activities to achieve short-term goals. Operational public relations practitioners are individuals who are good at practice; they announce their work in the media and actually highlight the promotion aspect of public relations. Strategic public relations, on the other hand, is the process by which operational public relations practitioners go through the stages of research, planning, measurement and evaluation. This process feeds the theoretical part of public relations and is based on foresight. In the digital age, whose subject is consumption, public relations should not ignore the strategic dimension in order to put institutions ahead of their competitors. However, corporate success is not only possible by planning long-term goals. Organizations sometimes want to implement their strategies with short-term actions, and this is done with the help of operational activities. During the Karabakh War, it is clear that the Azerbaijan State made special day posts, in-house events, corporate advertisements and media works on social media within the scope of operational public relations. As a result, The Azerbaijani state applies the strategic communication management process to protect and improve the folk architecture after the Karabakh War. This purpose aims to restore schools, mills, bridges, roads, cemeteries, fountains, and dervish lodges/shrines, thus maintaining the sustainability of national consciousness and social memory.

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Stratejik İletişim Yönetimi Perspektifinden Kültürel Miras Yönetimi: Karabağ'da Halk Mimarisini Koruma Sürecinin Analizi

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Genişletilmiş Özet

Somut olmayan kültürel miras bireylerin, grupların ve toplulukların kültürel miraslarının bir parçası olarak nitelendirdikleri, araçlar ve gereçler, temsiller, uygulamalar, beceriler, anlatımlar bigiler ve bunlara bağlı araçlar aynı zamanda kültürel mekanlardır. Toplumsal ritüeller ve şölenler, sözlü gelenekler ve ifadeler, el ve gösteri sanatları, evrene dair bilgiler somut olmayan kültürel mirasın unsurları arasında yer almaktadır. Dolaysıyla Somut olmayan kültürel miras unsurlarının nesilden nesile aktarılması ve korunması önem arz etmektedir (Arioğlu, & Aydoğdu Atasoy,2015). Somut olmayan kültürel miras bireylerin, grupların ve toplulukların çevreleriyle, tarihleriyle ve doğayla etkileşimlerine bağlı olarak sürdürülebilir bir gelişimi yansıtmakta ve onlara devamlılık ve kimlik duygusu verilmektedir. Buna bağlı olarak destanlar, halk hikayeleri, efsaneler, atasözü, karagöz, kukla, meddah, halk tiyatrosu, masallar, fıkralar, nişan, doğum, nevruz, düğün, kutlamalar, geleneksel yemekler, halk takvimi, halk meteorolojisi, nazar boncuğu, halk mimarisi, bakırcılık, dokumacılık vb. somut olmayan kültürel miras kapsamında değerlendirilmektedir.

Somut olmayan kültürel mirasın önemi hakkında uluslararası, ulusal ve yerel düzeyde hassasiyeti sağlamak, karşılıklı olarak değer birliği oluşturmak, uluslaraşı yardımlaşmayı ve işbirliği sağlamak ilgili bireylerin, grupların ve toplulukların somut olmayan kültürel mirasına saygı göstermek UNESCO somut olmayan kültürel mirasın korunması sözleşmesinin amaçları arasında yer almaktadır (Türker, & Çelik, 2012). Sözleşmeye taraf ülkeler somut olmayan kültürel mirasın korunması faaliyetleri kapsamında grupların, toplulukların, bu kültürel mirası oluşturan ve sürdürülebilirliğini sağlayan bireylerin yönetime faal olarak katılmalarını sağlamaya çaba sarf etmekle yükümlüdür. Somut olmayan kültürel miras kapsamında değerlendirilen ve nesilden nesile aktarılmasının önemli olduğu miraslardan bir tanesi de halk mimarisidir.

Geçmişten günümüze her dönemde farklı bölgelerde o döneme ait teknik, malzeme, teknoloji ve yapısı ile gereksinimlere karşılık veren eserler meydana getirilmiştir. Anıtsal özellik taşıyan eserlerin yanı sıra toplumlar ya da bireyler kendi bulundukları bölgelerin özelliklerini yansıtan ve anıtsal nitelik taşımayan yapılar inşa etmişlerdir (Karakul, 2007). Dolayısıyla bu tür yapıların günümüzdeki adı halk mimarisidir. Halk mimarisi, bağlı olduğu olduğu toplumun gereksinimlerine göre şekillenen, halkın ilişkilerini, yaşam tarzını, inanış-geleneklerini, üretim-tüketim biçimlerini ortaya koyan kültürel bir olgudur (Davulcu, 2013). Mimari yapıların oluşturulma sürecindeki düşünce tarzı onun halk mimarisi olarak nitelenmesini sağlayan en önemli ölçüttür. Bu yüzden halk mimarisinin önemli unsurları arasında yer alan evler, camiler, hanlar, hamamlar, eğitim kurumları, çeşmeler, türbeler, dergahlar, kahvehaneler, değirmenler, çarşı ve pazarlar ait olduğu ulusların ve toplumların düşünce yapısını en sade bir biçimde yansıtmaktadır.

Bu çalışmada Karabağ Savaşı sonrası Azerbaycan devletinin somut olmayan kültürel mirası ve halk mimarisini koruma amaçlı faaliyetleri ele alınacaktır. Çalışmada halk mimarisi unsurlarını koruma amaçlı gerçekleştirilen stratejik iletişim faaliyetlerini analiz etmek amaçlanmaktadır. Çalışma Azerbaycan devletinin savaş sonrası halk mimarisini korumaya yönelik iletişim stratejisini ele alan ilk çalışma olması sebebiyle önem arz etmektedir. Azerbaycan devletinin iletişim stratejisini tespit etmek amacıyla yetkili memurlarla yarı yapılandırılmış görüşme yapılarak Maxqda programında analiz edilmiştir. Bu görüşmelerden elde edilen bulgular ışığında şu sonuçlara ulaşılmıştır: Görüşmelerde kültürel mirası koruma alanları, kamuoyunda kültürel miras farkındalığı oluşturma ve halk mimarisini korumak ve iyileştirmek için atılan adımlara yer verilmiştir.

Azerbaycan devletinin iletişim stratejindeki başlıkların frekans sıklığı değerlendirildiğinde halk mimarisini korumak ve iyileştirmek için atılan adımlara (f=106) daha fazla vurgu yapılmaktadır. Kültürel mirası koruma alanları konu başlığının frekansı (f=43) iken en az kamuoyunda kültürel miras farkındalığı oluşturma (f=25) konusuna değinilmiştir.

Kültürel mirası koruma alanları konu başlığında değinilen konuların frekans sıralaması şu şekildedir: en fazla milli bilinci koruma ve yaşatmaya değinilmektedir. Milli bilinci koruma ve yaşatmanın ardından en fazla vurgulan ikinci konu başlığı savaş koşullarında kültürel mirası korumaktır. Son konu başlığıysa müzecilik faaliyetleridir.

Kamuoyunda kültürel miras farkındalığı oluşturmak için yapılan iletişim faaliyetlerini frekans sıklığına göre sıralandığında en fazla lobicilik faaliyetlerinde bulunulmuştur. Lobicilik faaliyetlerinin ardından raporlama, kamu spotları, bilingualistik çalışmalar gelmektedir. Listenin sonundaysa infodemiyle mücadele bulunmaktadır. Bu bağlamda ikinci araştırma sorusu "Halk mimarisini koruma amaçlı iletişim stratejisinin unsurları nelerdir?" yanıtlanmıştır.

Halk mimarisini korumak ve iyileştirmek için atılan adımlar konu başlığında yer alan konuların frekans sıralamasıysa şu şekildedir: Kültürel mirastaki zarar /hasarı tespit etme en fazla değinilen konudur. Kültürel mirası korumak için restorasyon adımları ikinci sırada yer alırken son sırada restorasyon için kurum ve fonları oluşturma yer almaktadır. Bu bağlamda "Halk mimarisini korumak amaçlı atılan adımlar nelerdir?" araştırma sorusu yanıtlanmıştır.

Azerbaycan devletinin Karabağ savaşından sonra halk mimarisini korumak ve iyileştirmek bağlamında uyguladığı stratejik iletişim yönetimi şu şekildedir: Halk mimarisini oluşturan eserleri tespit etme ilk adımı oluşturmaktadır. Bu aşamada mevcut durum analizi yapılarak halk mimarisi açısından ulaşılması gereken hedefler belirlenmiştir.

Halk mimarisini koruma ve iyileştirme amaçlı geliştirilen stratejik iletişim yönetiminin ikinci adımında planlama aşaması gelmektedir. Planlama aşamasında il olarak hasar tespiti sürecini planlama ve yönetme adımlarının belirlenmesi yer almaktadır. İkinci aşamada restorasyon süreci için kurum ve fon oluşturma bulunurken son aşamada ise restorasyon sürecini planlama ve yönetme yer almaktadır.

Stratejik iletişim yönetiminin üçüncü ve dördüncü adımında iletişim ve eylem stratejileri belirlenerek harekete geçilmektedir. Bu bağlamda halk mimarisinin korunması ve iyileştirilmesi için lobicilik faaliyetleri, infodemiyle mücadele ve kamu spotları gibi çeşitli iletişim yöntemleri kullanılmaktadır. Son adımdaysa bu iletişim faaliyetlerinin ölçümleri yapılarak geri bildirim yapılmaktadır.

Sonuç olarak; Azerbaycan devleti, Karabağ Savaşı sonrası halk mimarisini koruma ve iyileştirme amaçlı stratejik iletişim yönetimi sürecini uygulamaktadır. Bu amaç doğrultusunda okul, değirmen, köprü, yol, mezarlık, çeşme ve tekke/türbeleri restore ederek topluma kazandırmayı dolayısıyla milli bilincin ve toplumsal hafızanın sürdürülebilirliğini devam ettirmeyi amaçlamaktadır.

Anahtar kelimeler: Halkla İlişkiler, Stratejik İletişim Yönetimi, Kültürel Miras Yönetimi, Azerbaycan, Karabağ.