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A VIEW TO NATIONAL COMPONENTS OF INTANGIBLE CULTURAL HERITAGE IN TOURISM ANIMATIONS IN TURKEY

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EXTENSIVE SUMMARY

The planned process since 1963 in the Turkish tourism, the tourism movements in the 1980s have made Turkey a tourism country. The policies followed initiated mass tourism and tended towards a tourism understanding that sea-sand-sun was at the center of tourism understanding based on the initial cultural assets. As a result, the investments have become predominant tourism concept developed mainly in the coastal regions, a vacation which is carried out with entertainment and resting all inclusive system. This tendency has led to the increase in the time spent by tourists in the hotel, the less contact between the tourists and the cultural assets of the country, and therefore culture tourism has remained in the background in Turkey despite the extraordinary inventory. This tendency has brought about a typological change with cultural tourists, resulting in a transformation from intentional cultural tourists to random cultural tourists.

The increase in time at the hotel, the decrease in interest and demand to cultural assets, typological change in cultural tourists has increased the importance of cultural animations that hotel animations in general, and especially the intangible cultural heritage which are the enriching factor of a product or product on its own. Thus, the animation, which has seen early examples in Turkish tourism in the 80s, has led to studies that try to understand and explain the fact that it has become indispensable especially for holidaymakers since the 90s. Another subject in the context of tourism animations of the national inventory of extraordinary rich SOKÜM as 111 as of 2016 and the presence of 14 of them in UNESCO's Intangible Cultural Heritage Representation List has led to original, authentic and high-powered, potential animation product opportunities.

The aim of this study is to examine the viewpoint of the national elements of SOKÜM, which provides an important opportunity in Turkish tourism animations. This examination is based on findings from two perspectives in the study. Findings from the first perspective are findings obtained from a superficial content analysis of post-graduate theses, which are especially scientific contributions, while the second is the findings obtained by examining the existing animation literature, which is just newly emerging, from the perspective .

According to the findings obtained from the analysis of the theses constituting the first perspective, the topic of tourism animation in postgraduate theses was taken at graduate level at the same level and in large scale (85%) in decades starting from 1990. Three of the four doctoral theses related to the subject were realized within the scope of tourism departments. It turns out that the different tourism departments constitute 46% of the total theses and are at the highest level. Secondly, the subject was addressed by 38% Sports content departments, and

lastly by Business, Management and Organization, 4% each, by the Performing Arts and Turkish Folklore Departments. This also indicates that animation is an interdisciplinary phenomenon.

Research focuses in the theses have been collected in five titles. According to this, with the prominence of 35%, the participation of the customers in animation activities, expectations and satisfaction; the second is 23%, the effects of the animation activities such as hotels and destinations, period of stay and income; the third order is the management of animation activities with 15% like the animation background, especially the animation staff; the cultural resources of the animation activities and the elements of the Turkish national culture, which can be related to this work in the fourth order with a ratio of 15%; finally, with the 12%, the importance of recreation / animation and the relation with tourism are the focus of early thesis studies.

In the analysis of the theses it turns out that a study focused directly on the national elements of the SOKÜM can not be found. Thus, it is seen that Turkey does not handle the subject of unique animation products that can be created with the opportunity offered by the extensive inventory that Turkey has and the issue of achieving a significant competitive advantage in the market as a result. Even though it is not direct, there are striking findings in the detailed examination of the limited number of theses which are related to SOKÜM. For example, in Acar (1999) 's study 71.5% of the tourists wanted to recognize the cultures of local people, 55.5% of them were interesting to find out "except for the shish kebab and Turkish raccoon. In the same research, the socio-cultural activities are found to be as low as 13% in the animation shows which is enjoyed the most in the same research, and Turan (2010) 's thesis likewise shows that cultural animations are as low as 5.1% has come out. At this point, it is not possible to determine whether or not cultural animations containing national elements of SOKÜM and how they presented to tourists.

In Güven's (2006) thesis, it was found that the rate of little or no recognition of tourists about Turkey's culture and history was about 75% and it was revealed that 82% of the tourists did not change their knowledge level about Turkish culture during the holidays. This finding suggests that the use of the national elements of the SOKÜM in animations and in the correct way is important for cultural representation. In the same study, only 10% of the tourists were found to be willing to introduce the cultures of the host country. Also, there is no research result on the extent to which this ratio can be changed after the correct use of the national elements of the SOKÜM as an animation product. Another striking result in the theses is related to Traditional Turkish Nights Show. Traditional Turkish Nights Show practices should be products that the national elements of the SOKÜM are offered as a package. However, Traditional Turkish Nights Show, where we can not learn the content in the thesis, are the first place that annoys tourists, and the animations in the hotel are also generally disturbing to tourists by 12%. Parallel to this, in the most popular animation activities, the rate of Traditional Turkish Nights Show is as low as 5%. This situation forces us to think about the general quality of animation services and especially the content of Traditional Turkish Nights Show activities. In fact, the fact that "... the most preferred animation activity with 95% of night shows" (Akdağ, G. and Yılmaz A., 2010: 237) also points to the existence of a suitable floor for qualified and properly presented Traditional Turkish Nights Show. However, the criticisms about the Traditional Turkish Night Show or more precisely the presentations under the name of Traditional Turkish Night Show, are also made by other authors (Akgöz, 2003, Demir and Demir, 2015, Karaman et al., 2016).

It is understood that there is a serious inability to develop and present both the national elements of the SOKÜM is scientific researches as well as the independent elements of the national elements of the SOKÜM and the enrichment elements of the animation activities such as the Turkish nights. The fact that the animation activities, especially the Turkish tourism, constitutes a crucial ground for the promotion of the national culture due to the present character, in addition, the existence of a national element of SOKÜM in extraordinary richness has transformed the national elements of SOKÜM for Turkish tourism, especially animation activities. However, as mentioned in the case of Traditional Turkish Night Show, the production and management of animation, which does not rely on sufficient knowledge, can bring about the transformation of a dangerous situation by causing this unique opportunity to cause tourist dissatisfaction. This also points to the need to address the national elements of SOKÜM primarily in programs that provide animation education, and to develop creative projects supported by more academic study in this issue.