

How Does Overtourism Affect Intangible Cultural Heritage Elements? Aşırı Turizm Somut Olmayan Kültürel Miras Unsurlarını Nasıl Etkiliyor?

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Abstract: The primary purpose of this research is to determine the effects of overtourism on ICH elements. The qualitative research method was chosen because it is appropriate for the research. In this direction, interviews were conducted with craftsmen who produce ICH elements in Cappadocia. During the interviews, five questions were asked of the craftsmen. Content analysis was applied to the findings obtained. The analysis determined that demand for the ICH elements has increased. It was determined that there was no change in the production techniques of the ICH elements but a change in the production objective of the ICH elements. The authenticity of the ICH elements was determined to have decreased, and their economic value increased. The results show that overtourism affects the elements of the ICH and that its negative impact is felt more intensely.

Keywords: Overtourism, Intangible Cultural Heritage, Cappadocia, Craftsmen, Tourist

JEL Classification: L83, M10, Z00

Öz: Bu araştırmanın temel amacı aşırı turizmin somut olmayan kültürel miras unsurları üzerindeki etkilerini belirlemektir. Araştırmanın amacına uygunluğu nedeniyle nitel araştırma yöntemi seçilmiştir. Bu doğrultuda, Kapadokya'da somut olmayan kültürel miras unsurları üreten ustalar ile görüşmeler yapılmıştır. Görüşmeler esnasında ustalara 5 soru sorulmuştur. Elde edilen bulgulara içerik analizi uygulanmıştır. Analizler sonucunda somut olmayan kültürel miras unsurlarına olan talebin arttığı belirlenmiştir. Somut olmayan kültürel miras unsurları üretim tekniklerinde değişiklik olmadığı fakat somut olmayan kültürel miras unsurlarının üretim amacında değişiklik olduğu belirlenmiştir. Somut olmayan kültürel miras unsurlarının özgünlüklerinin azaldığı, ekonomik değerinin arttığı belirlenmiştir. Elde edilen sonuçlar, aşırı turizmin somut olmayan kültürel miras unsurlarını kapsamlı bir şekilde etkilediği ve olumsuz etkisinin daha yoğun yaşandığını göstermektedir.

Anahtar Sözcükler: Somut Olmayan Kültürel Miras Unsurları, Aşırı Turizm, Kapadokya, Usta, Turist

JEL Sınıflandırması: L83, M10, Z00

1. Introduction

The presentation of intangible cultural heritage (ICH) elements as a touristic product within the scope of tourism activities is intensively realized (Kim et al., 2019). The relationship between culture and tourism is rising (Cheng & Chen, 2022). This relationship allows natural and cultural heritage elements to play an essential attractive role in tourism (Yang et al., 2010). However, negativities can occur when using elements as tourist products must be carefully planned (Wanda George, 2010). This raises concerns about the sustainable use and intergenerational transmission of heritage elements (Aral, 2022).

Tourism provides economic development and cultural knowledge exchange for a destination. The intensity of tourism activities in a destination exacerbates the damage to

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tangible and ICH elements. This situation causes cultural heritage elements to experience a threat (Weber et al., 2017). Because it is impossible for destinations that create a power of attraction with cultural heritage elements to adapt to intensive tourism activities (Koens et al., 2018), therefore, the cultural heritages of destinations are damaged by tourism and experience negative consequences. The loss of authenticity of cultural heritage elements is the most critical negative consequence (García-Hernández et al., 2017). Cultural heritage elements become ordinary commercial products with the loss of authenticity. In other words, they are commoditized (Alobiedat, 2018; Chan, 2017).

Increasing tourism activities that lead to commoditization and exceeding certain capacity thresholds are called overtourism. At the same time, tourism activities offer significant gains but lead to undesirable negative consequences for destinations and local communities. The concept used to express these negative consequences is overtourism. With the increase in adverse effects, overtourism was first used as a search term in discussing the relationship between tourism and destinations, which first started in the media (Ali, 2016). Later, the richness of its use expanded, and it became the focus of academic studies (Dodds & Butler, 2019a). Although there are various definitions of overtourism in this process of gaining widespread use, there needs to be more certainty in terms of content (Agyeiwaah, 2020). The common idea is that overtourism has adverse effects, despite differences in definitions. Some of these negativities are the deterioration of the unique characteristic structure of local people, problems in the sustainability of resources, increase in product prices, crowding, and loss of destination-specific cultural values (Cheung & Li, 2019; Singh, 2018; Martin et al., 2018; Kuscer & Mihalic, 2019; Jacobsen et al., 2019; Sarantakou & Terkenli, 2019; Seraphin et al., 2018; Dodds & Butler, 2019b).

It is seen that overtourism has been studied from different angles in the literature. In these studies, overtourism has been examined from different perspectives, such as sample city studies (Insch, 2020; Carballo et al., 2019), Covid-19 (Koh, 2020), tourism phobia (Veríssimo et al., 2020; Duyar & Bayram, 2019), destination branding (Séraphin et al., 2019), sustainability (Cheung & Li, 2019; Agyeiwaah, 2020), life satisfaction (Demirci et al., 2020), non-marketing strategies (Çetinoğlu & Uygur, 2020), determination of carrying capacity (Muler González et al., 2018). In the field of cultural heritage, overtourism in museums (Murzyn-Kupisz & Hołuj, 2020), overtourism management in rural heritage sites (Jamieson & Jamieson, 2020), overtourism management in historical sites (Zubiaga et al., 2019), cultural overtourism (Frey & Briviba, 2020). There is no research on the effects of overtourism on intangible cultural heritage.

Eren and Bozkurt (2020) studied the problem of overtourism in Cappadocia. Consequently, the area is subject to overtourism. Identifying the negative situation caused by overtourism in terms of intangible cultural heritage in the region is essential. This requires consulting the views of local people who produce and sell intangible cultural heritage. Because local people are the main determinants in the intergenerational transfer, use, and protection of supernatural cultural heritage elements. Therefore, the opinions of the local people gain importance. In this context, the primary purpose of this research is to determine the effect levels of overtourism on intangible cultural heritage elements from the point of view of the local people who produce and make a living with cultural heritage elements in the Cappadocia region and to develop suggestions by identifying existing problems. First, the conceptual framework of intangible cultural heritage and overtourism is given in this context. Then, information is provided about the research method and findings to realize the purpose of the research.

2. Literature

Heritage is one factor that plays a role in societies' acquisition of economic, spiritual, aesthetic, and social values and contributes to their differences from each other. In its most straightforward and understandable form, heritage is defined as what one generation leaves to the next (Harrison, 2010). In this sense, heritage is a variety of innate cultures, traditions, and historical elements (Edson, 2004). In addition, it is also expressed as natural and cultural elements that continue to exist through intergenerational transmission and are considered to have a specific value. Thus, heritage has an essential position in social life in different forms (Kozak, 2014; Park, 2010). Heritage, which has different meanings for people, is also considered an element that covers societies in almost every aspect (Silverman & Ruggles, 2007). From another perspective, heritage consists of cultural and natural elements (Nuryanti, 1996).

Cultural heritage, expressed as the heritage of societies, describes the historical evolution of peoples' movements, their thoughts, traditions and customs, architectural understanding, and their environment. It can also be considered a set of values that form a connection between the past and the future, reflecting the experiences and works of societies (Vecco, 2010). Cultural heritage covers tangible and intangible cultural heritage (Munjeri, 2004). Tangible cultural heritage is the structures that organizations have built along the lines of the conditions of the times in which they lived and that have survived to this day. Often has an architectural and archeological aspect (Swensen et al., 2013). Intangible cultural heritage represents a community's culture, knowledge, and competence (Cheng & Yuan, 2021). It is

recognized as a symbol of the community because of its representative function (Lenzerini, 2011). On the other hand, intangible cultural heritage is the product of experience, which continues through intergenerational transmission and becomes more widely used (Cominelli & Greffe, 2012). The term intangible cultural heritage originated from the idea of UNESCO to protect cultural heritage. Cultural heritage conservation efforts, which started with the "Convention for the Protection of the Cultural and Natural Heritage" in 1972, played a role in preparing the "Convention for the Protection of the Intangible Cultural Heritage" in 2003 (Oğuz, 2013).

Although overtourism seems to be a new concept, the events that generate overtourism are not a recent phenomenon but of ancient origin (Perkumiene & Pranskūniene, 2019; Dodds & Butler, 2019b). These events have been widely discussed since the early 1970s (Cohen, 1987). In the case of destinations, the developments that constitute overtourism have been discussed for a long time (Capocchi et al., 2019). These developments have been called carrying capacity and tourist saturation (Perkumiene & Pranskūniene, 2019). To summarize, destinations have been experiencing overtourism-related events for a long time, but how they are expressed is not by overtourism but by different characterizations.

In various definitions of overtourism, the connotation of negative situations brought about by the concept is emphasized, and the emphasis on excess is again at the forefront (Koh, 2020). Overtourism is defined as the situation in which the inhabitants of the destination face different negative situations as a result of the excessive increase in the number of tourists during the peak periods of tourism activities (Milano et al., 2018), the situation in which the number of tourists is too high and the quality of life and experience is felt to have reached an unacceptably insufficient level (Goodwin, 2017), and the level of impact of tourism activities exceeds capacity thresholds in terms of physical, social, ecological, economic, etc. (Seraphin et al., 2018). These definitions conceptualize overtourism as an excessive number of tourists in a destination and focus on its negative impacts (Perkumiene & Pranskūniene, 2019). For example, according to Agyeiwaah (2020), overtourism is caused by an excessive number of tourists in a destination over a given period, resulting in a deterioration of the resident's quality of life and the experience of tourists. Such negative consequences concern many destinations.

Koens et al. (2018) explain the negative consequences of overtourism in 13 European cities. The main adverse effects are clogging of infrastructure, inappropriate visitor behavior, loss of the intrinsic value of the destination, destruction of cultural heritage areas, noise, water and air pollution. Other researchers also confirm these results (Phi, 2020; Singh, 2018). It is seen that the destination and local people face serious negative consequences, and an

irreversible process is taking place in some issues. Although the adverse effects of overtourism are often emphasized, local people who benefit from the tourism sector at various levels are more willing to accept more tourists (Muler Gonzalez et al., 2018). However, negativities cause the local people's perspectives toward tourists to change negatively. There are also criticisms of the perception that overtourism occurs only in big cities. Overtourism can also be experienced in rural and cultural areas (Koens et al., 2018). In this context, it is a wrong statement to limit any destination to overtourism.

3. Method

The primary purpose of this research is to determine the effect levels of overtourism on intangible cultural heritage elements from the point of view of the local people who produce and make a living with cultural heritage elements in the Cappadocia region and to develop suggestions by identifying existing problems. The qualitative research method has been adopted to understand and learn about the effects of overtourism on those who produce or sell intangible cultural heritage (Creswell, 2013). Through the qualitative research method, participants' reflections and assumptions can be learned comprehensively (Merriam & Tisdell 2015). In addition, it is ensured that the participants evaluate the developments of their past experiences during the interview. Semi-structured interviews were conducted to assess the effects of overtourism on intangible cultural heritage. Semi-structured interviews allow participants to voice their opinions transparently and inclusively.

The interview questions were prepared based on the literature on intangible cultural heritage and overtourism. The researchers examined the prepared interview questions, and a preliminary interview form was designed in draft form. Academicians reviewed the draft interview form, experts in this field, and necessary arrangements were made per the suggestions. In the semi-structured interview form, there are five questions aimed at obtaining the opinions of local people who can identify the negative situation caused by overtourism in intangible cultural heritage elements. The questions were formulated after reviewing research on the impact of overtourism on intangible cultural heritage (Dang et al., 2021; Esfehiani & Albrecht, 2019; Jamieson & Jamieson, 2019; Zemla, 2020; Zubiaga et al., 2019). The questions are as follows:

1. Do you think there is an increase in demand for intangible cultural heritage elements with the rise in tourists? Can you tell us about your thoughts on this issue?
2. What method do you currently follow to produce and procure products? Do you receive additional support in periods of increased demand in this regard?

3. Do you make changes in the production and sales process of intangible cultural heritage elements according to the wishes of tourists? Has there been such a change?

3. Do you think the traditional authentic value of intangible cultural heritage elements decreases with increased tourists?

5. Do you think the economic value of intangible cultural heritage elements has increased with the number of tourists?

The purposive sampling method was utilized to learn the opinions of local people about overtourism in the Cappadocia region. Purposive sampling, widely used in qualitative research, involves deliberately selecting participants according to their characteristics and location (Bernard, 2002). In this context, 11 craftsmen engaged in pottery and carpet weaving were included in the sample. In qualitative research, there is no need to increase the number of participants when identical answers are repeated in the interviews, and the data obtained reaches a sufficient level (Miles & Huberman, 1994). Creswell (2013) states that between 5 and 25 participants are enough in interviews. Marshall (1996) says the number of participants is sufficient when the responses reach saturation and begin to repeat. For these reasons, the interview was completed with 11 participants.

Interviews were conducted with pottery and carpet weavers in the Cappadocia region between March 30 and April 30, 2023. The interviews lasted between 15-30 minutes. All the interviews were conducted by the researcher voluntarily, and audio recordings were made with the permission of the individuals. After the audio recordings taken during the interviews were transcribed, the tapes were listened to again, compared with the text, and verified.

The responses to the questions were analyzed using thematic analysis. Thematic analysis requires researchers to thoroughly review the literature and collect data for different codes. The study developed themes and sub-themes using Braun and Clarke (2006) and Gavin (2008). Interview data were analyzed by following specific steps (Braun & Clarke, 2006). These steps consisted of recognizing the data, assigning preliminary codes to the data to explain the content obtained from the data, searching for frequently repeated themes in the content, checking the themes, defining, and naming the themes, completing the analysis, and preparing the report.

Specific issues were considered to guarantee the data's reliability and validity. The most critical issue is conducting in-depth interviews with individuals from various areas (Denzin & Lincoln, 2011). As part of the research, interviews were conducted with individuals who produce intangible cultural heritage in three fields. Both authors verified and analyzed the data together. In addition, controls were also performed by the researcher, who acquired expertise in intangible cultural heritage.

4. Results

The demographic characteristics of the participants are summarized in Table 1. When Table 1 is examined, it is seen that the participants are male, older than 30 years, the most of them are pottery masters, and their working period is more than ten years. Most of the participants have been masters of pottery since they were young. Because of the region's tradition, men are taught pottery at an early age by their families. Cappadocia lacks a bazaar for handicraft production, except pottery among traditional handicrafts. For this reason, the number of craftsmen producing other handicrafts, especially carpet weaving masters, is limited in the region (Yolcu, 2014).

Table 1. The Demographic Characteristics of The Participants

Participant	Gender	Age	Profession	Working Time
P1	Men	51	Potter	32 years
P2	Men	60	Potter	50 years
P3	Men	49	Potter	32 years
P4	Men	63	Potter	50 years
P5	Men	48	Potter	30 years
P6	Men	63	Carpet Weaver	36 years
P7	Men	31	Ceramist	15 years
P8	Men	32	Potter	22 years
P9	Men	56	Ceramist	32 years
P10	Men	33	Ceramist	14 years
P11	Men	32	Potter	16 years

When Table 2 is examined, the main theme of the research was determined as the ‘*Effects of Overtourism on Intangible Cultural Heritage Elements*’. The sub-themes were defined as demand for ICH elements, the production method of ICH elements, the production purpose of ICH elements, the sales process of ICH elements, the authenticity of ICH elements, and the economic value of ICH elements. The sub-themes related to the sub-titles are shown in Table 2.

As a result of the literature review on the effects of overtourism on ICH, it has been observed that specific effects are at the forefront. For example, overtourism has an impact on the demand for ICH (Chen, 2020; Dang et al., 2021; Petronela, 2016; Qui, 2022; Yuan et al., 2020), ICH production (Masoud et al., 2019; Lu et al., 2022; Su, 2021; Sun and Liu, 2022), ICH sales process (Zhang & Lee, 2022), ICH authenticity (Bortolotto, 2021; Maags, 2021), ICH economic value (Kim et al., 2019; Luo et al., 2022). Since the literature also supported the questions, the literature significantly contributed to creating themes.

Table 2. The Main Theme, Sub-Theme, and Subtitle of the Research

Main theme	Sub-Theme	Subtitle	View of Participants
Effects of Overtourism on Intangible Cultural Heritage Elements	The demand for ICH elements	Demand has increased	P1,P2,P3,P4,P5,P7, P8,P9, P10,P11
		Demand has not increases	P6
	The production method of ICH elements	Production method has not changed	P1,P2,P3,P4,P5,P6 P7,P8,P9,P10,P11
	The production purpose of ICH elements	There has been a change in the purpose of production	P1,P2,P3,P4,P5,P6, P8,P9,P10,P11
		No change in production purpose	P7
	The authenticity of ICH elements	Authenticity decreased	P1,P3,P4,P5,P6 P8,P9,P10,P11
		Authenticity has not changed	P2, P7
	The economic value of ICH elements	Economic value increased	P1,P2,P3,P4,P5,P6 P7,P8,P9,P10,P11

ICH elements and tourism have a mutually supportive and reciprocal relationship (Yang & Lin, 2011). The presentation of ICH elements to tourists through tourism positively contributes to the destination region regarding socio-cultural and economic aspects (López-Guzmán & Santa-Cruz, 2017). It has been reported that negative contributions are also observed due to increased interest in ICH elements with overtourism (Tan et al., 2023). It is necessary to examine the positive or negative contributions of overtourism to ICH elements. In this examination, the opinions of the people who realize the production of ICH elements are essential because there is a spiritual bond between these people and ICH elements.

The 10 participants in the research gave similar answers to the first interview question. "Do you think there is an increase in demand for intangible cultural heritage elements with the rise in tourists? Can you tell us about your thoughts on this issue?" Participants state that the demand for ICH elements increases with the increase in tourists. For example, "Since our work cycle is tourism-based, of course, the increase in tourists increases the demand for these products." (P5), "Since tourism activities are intensively experienced in the region, and we are a tourism destination, the demand for our products increases with the increase in the number of tourists." (P8), "Yes, there is an increase in demand, but since the products

produced are sensitive, they cannot buy exactly the products they want. Because the products are delicate and breakable, they are challenging to carry and require precision.'' (P9). Only one of the participants does not think that there is an increase in demand for ICH elements with the rise in the number of tourists. *‘‘No, this is not the case for carpet weaving. Before, the internet and technology were not so widespread, so people used to demand carpet and rug weaving and products to pass the time. Now, it has changed. The demands of those times are not in question now. It is different from the turn of carpets and rugs for tourists.’’* (P6).

Participants say that increasing the number of tourists increases the demand for ICH elements since Cappadocia is a tourism region. This demonstrates that tourism and ICH elements are directly linked. All participants who produce pottery and ceramics have that perspective. However, the carpet weaver participant claims that the demand for carpets has remained the same with the increased number of tourists. This is because tourists need to care more about carpets. Consequently, it shows that tourists need to approach the elements of the ICH with the same interest. Petronela (2016) says there is an increase in demand for ICH elements because of tourism activities. Dang et al. (2021) highlight that tourists perceive ICH elements as appealing, increasing demand for ICH elements.

The second question asked to the participants was, *‘‘What method do you currently follow to produce and procure products? Do you receive additional support in periods of increased demand in this regard?’’*. Participants had similar opinions as in the first question. Participants state that they increase employment when there is an increase in demand for ICH elements. The production process remains unchanged. For example, *‘‘I have my workshop; we produce ourselves. We have coworkers, my brother, and female friends who also work on the drawing processes; they do it. Of course, when the season is high, and we cannot keep up with the demand, we get additional support’’* (P1). *‘‘We receive additional support during increased demand; there are 13 people we work with now. We increase this number to 20 people in high periods’’* (P7). P2 states that there is no change in the production of ICH elements, but the demands are concentrated on specific products, and production is made accordingly. P2's opinion is as follows: *‘‘We do not need additional support in increased demand because we can now predict which product can be sold and how much it can be sold, and we produce for the peak season in the low season’’* (P2).

Responses indicated that most participants produce ICH products on their own. Depending on the seasonal intensity, they receive additional support for product production during periods of heightened demand. Moreover, one can conclude that specific products in the ICH elements attract the attention of tourists intensively. Masoud et al. (2019) claim that tourists' preferences for ICH elements can vary. At the same time, they also noted that tourist

interest in some parts of the ICH may be more intense. Sun and Liu (2022) say that despite the high demand, ICH elements are manufactured by artisans in the workshop.

Most participants answered yes to the question, *"Do you make changes in the production and sales process of intangible cultural heritage elements according to the wishes of tourists? Has there been such a change?"*. Participants believe that in the process of producing ICH elements, production is done according to tourists' wishes, and ICH elements are produced for tourists. For instance, *"There has been a change, yes. This is confirmed by books published on Avanos and pottery. The products' size, dimensions, and motifs vary according to the tourists in the area. Whereas before they were just utilitarian products, now cosmetic and decorative products that appeal to the eye are produced more"* (P11), *"Yes, it happens. Sometimes, tourists see a different product or pattern and ask us for its output. When they come here, they can ask for a variety of products. For instance, two days ago, a tourist from Libya requested wine and pickle cubes from the old ground. They said they would use them to architecture a place"* (P1). P7 indicated that there is no change in producing ICH elements. The P7 also indicates that tourists buy the ICH product element. *"Since tourists usually visit our traditions and customs, they buy everything we make"* (P7).

In response to the question, *"Do you make changes in the production and sales process of intangible cultural heritage elements according to the wishes of tourists? Has there been such a change?"* Most participants said that a change had occurred. The participants claim that the wishes of tourists are taken into account in the process of production and sale of ICH elements. Therefore, it is specified that ICH elements are produced for tourists. *"The products' sizes, dimensions, and patterns change as tourists visit the area. While before, they were only used products, aesthetic and decorative products that appeal to the eye are produced more"* (P11), *"Sometimes tourists see a different product or pattern and ask us for its output. When they come in, they can apply for different products"* (P1). *"Because foreign tourists usually visit our traditions and customs, they buy everything we make"* (P7). P7 indicates no change in the production and sales process of ICH elements. The P7 also indicates that tourists buy the ICH element produced.

Initially, there was the traditional production of ICH elements. With overtourism, it is worth noting that there has been a change in the purpose of production, and the products are produced according to the demands of tourists. ICH elements require aesthetical and decorative products. One participant indicated that there is a demand for every product produced. Zhang and Lee (2022) say that ICH elements are produced to the tourists' taste. Since ICH elements occur in tourism as cultural capital, there are differences in the purpose for producing ICH elements (Zhang et al., 2018).

In response to the question *“Do you think the traditional authentic value of intangible cultural heritage elements decreases with increased tourists?”* the participants mentioned different points. Some participants claimed that the ICH components had lost their authenticity. *“There is a decline in quality; they have lost their former value and originality.”* (P8), *“Of course, their original value has diminished.”* (P6). P2 indicates that ICH elements safeguard their authenticity. *“Fundamentally, it retains its authenticity. If it is not authentic, it has no value* (P2). P7 submits that the ICH evidence does not lose its authenticity. According to P7, the diversity of the ICH should be increased while preserving authenticity to some extent. *“Indeed, to ensure the development of the ICH and the emergence of various products, we must preserve authenticity 50% and differentiate it 50%.”* (P7).

Some participants who expressed their opinions on the original value of intangible cultural heritage elements stated that the products had lost their original value. Some participants said that ICH elements preserve their original value. One participant thinks ICH elements should preserve their original value to a certain extent but that different products should be produced to improve them. When the participant’s answers are considered, the most crucial reason for losing the original value of the products produced is the increase in the number of tourists and the production of more than necessary. Therefore, this situation has caused intangible cultural heritage elements to lose their original value and become commoditized. As a result of the increase in the number of tourists, intangible cultural heritage elements lose their authenticity and experience commodification. Excessive production of ICH elements to meet the demand of tourists for ICH elements causes commodification. ICH elements are moving away from their traditional value and use. Ranwa (2021) argues that ICH elements are commoditized with their commercial production within the scope of tourism. Kim et al. (2019) state that the authenticity of ICH elements is threatened due to commodification.

“Do you think the economic value of intangible cultural heritage elements has increased with the number of tourists?” is the last question of the interview. All participants think that the economic value of ICH elements increases with the number of tourists. *“Yes, it increases. For three years, we did not see many tourists. However, this year, the number of tourists has increased substantially, and European tourists have also increased in the region. As a result, as tourism increases, so does the economic value of these products* (P1). *As they are handcrafted, they are precious. We both produce those products, and we earn our living. Because it is a luxury product and not a basic need, it is not a priority for all tourists. Consequently, the increase in the number of tourists increases the economic value of these products”* (P3), *“Of course, it does. The market is not staying still. As the value of tourists’ money increases, so does the price of products* (P4).

With the increase in the number of tourists, the economic value of ICH elements also increases. This situation once again reveals the relationship between ICH and tourism. Tourists' curiosity and particular interest in the ICH elements of their destination are reflected in the economic value of ICH elements (Chen, 2022). Because the local people who produce ICH elements are aware of this interest. The high interest of tourists increases the economic value.

5. Discussion, Conclusion, and Suggestions

This research aims to determine the impact of overtourism on ICH elements. For this purpose, the Cappadocia region has been designated as a research area. Previous research has shown that there is an overtourism in the Cappadocia region. It is also a fact that Cappadocia is renowned for its ICH elements, such as pottery, carpet weaving, and ceramics. For these reasons, the effects of overtourism on Cappadocia ICH elements are examined. Spillover effects on the ICH were evaluated using five sub-themes. These themes are the demand for the ICH, the production of the ICH, the production purpose of the ICH, the authenticity of the ICH, and the economic value of the ICH.

When a general evaluation is made regarding the results of this research, it can be said that overtourism has various effects on ICH. It can be stated that the demand for ICH has increased with the impact of overtourism. Since tourists cause an increase in demand, there is also a change in the purpose of ICH production. ICH elements that were previously produced at a more local level are now universally known and in demand. Although the demand for ICH and the purpose of production have changed, the way of ICH production remains traditional. It is stated that there is a decrease in the authenticity of ICH elements with overtourism. This situation is because ICH production is now perceived as a touristic product. With the perception of ICH production as a touristic product and its production for tourists, the economic value of ICH is on the rise.

In the ICH demand theme, participants state that the demand for ICH elements has increased with overtourism. Masters of pottery and ceramics agree that there is a growing demand for products. The P7, master carpet weaver, claims no increase in demand. The fact that certain elements are more visible in the elements of the ICH causes this situation. Another reason is that tourists are more informed and ready for some elements of the ICH. Usually, the demand for ICH elements identified with a destination is high (Yuan et al., 2020). Because this ICH element impacts destination promotion. The curiosity and desire of tourists to discover the traditional elements of the ICH in the destination also increase demand (Chen, 2020). This is best exemplified by pottery in Cappadocia. Elements of the ICH, such

as pottery, create attraction for the destination. This attractiveness increases the demand for ICH elements (Qui et al., 2022).

Participants note that demand has increased as the number of tourists has increased due to overtourism. The production of ICH elements has remained unchanged. Participants stated that the way the ICH elements were produced remained the same but that the number of employees had increased. Especially during the peak of the tourist season, one sees that the number of employees increases to keep up with the demand of tourists. At first glance, this is a good thing for the ICH elements. Despite this, the situation is not very optimistic. Because people who need more training and experience in the ICH elements are involved in the ICH production process. They are not trained experiencers because of the master-apprentice relationship. Therefore, the production of ICH elements remains unchanged, but their quality and authenticity are impaired. A significant gap is that people familiar with ICH and crafts are not involved in production (Xu & Tao, 2022). This gap has an indirect negative impact on ICH elements as a result of overtourism.

Most participants agreed that the production objective for the ICH elements has changed. When tourist activities are not intensified, a limited number of ICH elements are produced. Overtourism leads to the production of more ICH elements for tourists. New and far from traditional ICH elements are being created. Changes are made to the ICH elements to tourists' wishes. This undermines the authenticity and traditional worth of the ICH elements. As a result, with the inclusion of ICH elements in tourism, the purpose of producing ICH elements changes, and their authenticity decreases. (Lu et al., 2022; Su, 2021).

Except for two participants (P2 and P7), participants believe that the authenticity of ICH elements decreases. The authenticity of ICH elements declines depending on their frequent production for tourists. Making changes in line with tourists' desires is efficient in this decrease. As a result, the traditional structure of the ICH elements is disturbed. The intensive presentation of the ICH elements as a tourist product leads to commodification (Bortolotto, 2021; Maags, 2021). The ICH elements are considered commercial commodities. The cultural and spiritual heritage values of these commodities are diminishing. At the end of the process, the authenticity of ICH elements declines while commodification increases (Qiu, 2023). This can be seen as a significant economic gain for producers of ICH elements. ICH elements' authenticity is undermined over the medium to long term.

It is stated that the economic value of ICH elements increases with increasing tourist mobility due to overtourism. It is usual for the economic value of ICH elements to grow due to the intense demand of tourists (Kim et al., 2019; Luo et al., 2022). Because of the demand of tourists, ICH elements are wanted to be economically evaluated. Making changes in line

with the demands of tourists also maximizes the economic value of ICH elements. Due to the limited production possibilities of ICH elements and craftsmen, the demand of tourists is only sometimes met. Therefore, the price paid to purchase or experience ICH elements increases.

The results of this research, which examines the effects of overtourism on ICH elements, are essential. Firstly, it was determined that the demand for ICH elements increased with overtourism. Secondly, it was determined that the production techniques of ICH elements did not change with overtourism, but the number of employees increased. Thirdly, it was determined that the production of ICH elements for tourists increased with the effect of overtourism. Fourthly, it was determined that the authenticity of ICH elements decreased due to overtourism. Finally, it was determined that the economic value of ICH elements increased with the demand of tourists.

These results must be obtained by ICH masters, i.e., practitioners, because these people have been involved in ICH for a long time. They have witnessed tourism activities beginning, developing, and peak periods over time. These people know best how ICH elements have developed in this process. For these reasons, it is essential to convey the findings obtained from the first persons in the center of overtourism and ICH.

A qualitative research method was used to gain insight into the subject. In future research, the effects of overtourism on ICH elements in different regions can be studied similarly. In this way, complete information on the impact of overtourism can be obtained, and comparisons can be made. As part of this research, interviews were conducted with artisans who produce ICH elements. Similar studies may be performed with residents, academics, tourist guides, and tourists as part of future research. Searching with tourist guides can be of particular importance. Finally, the effects of overtourism on ICH elements can be investigated using a quantitative research method.

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