



Social Sciences
ISSN: 1308 7444 (NWSASOS)
ID: 2016.11.4.3C0149

Status : Review
Received: March 2016
Accepted: October 2016

Ayşem Yanar

Ankara University, ayanar@ankara.edu.tr, Ankara-Turkey

<http://dx.doi.org/10.12739/NWSA.2016.11.4.3C0149>

USING THE CULTUREL IDENTITY AND GEOGRAPHICAL INDICATION IN TOURISTIC SOUVENIRS: CASE OF TURKEY

ABSTRACT

The unique architectural structure, food, clothing and local handicrafts of a region are elements that serve to preserve its culture and convey it to new generations. Handmade products provide information about the characteristic of a region for both domestic and foreign tourists. Souvenirs should be unique to the region, functional, and easy to carry and should be of good quality. The aim of this study is to make suggestions to dispel the degeneration of Turkish touristic souvenirs making use of geographical indications. Regional products and handcrafted souvenirs have characteristics that will stimulate ideas for new designs and that will improve existing products in the market. Eight groups have been identified for the development of new souvenir products and suggestions have been based on this classification.

Keywords: Handicraft, Souvenir, Geographical Indication, Regional Product, Sustainability

KÜLTÜREL KİMLİĞİN VE COĞRAFI İŞARETİN TURİSTİK HEDİYELİK EŞYADA KULLANIMI: TÜRKİYE ÖRNEĞİ

ÖZ

Yörelere kendine özgü mimari yapısı, yiyeceği, içeceği, giyimi, kuşamı ve yöreye ait el sanatları kültürün korunmasını ve yeni kuşaklara aktarılmasını sağlayan öğeleridir. El sanatları ürünleri yerli ve yabancı turiste bölgenin özelliği hakkında bilgi sağlar. Turistik hediyelik eşya yöreye özgü, fonksiyonel, kolay taşınabilir ve iyi kalitede olmalıdır. Bu çalışmanın amacı, coğrafi işaretleri kullanarak turistik hediyelik eşyada olan yozlaşmayı gidermek için önerilerde bulunmaktır. Bu önerilerin, yöresel ürünler ve el sanatı olan turistik hediyelik eşyada yeni tasarımlar için fikir olacağı ve pazarda mevcut ürünlerin iyileştireceği düşünülmektedir. Yöreye özgü yeni turistik hediyelik eşyanın geliştirilmesi için sekiz grup belirlenmiş ve öneriler bu sınıflandırılma üzerinden yapılmıştır.

Anahtar Kelimeler: El Sanatları, Turistik Hediyelik Eşya, Coğrafi İşaret, Yöresel Ürün, Sürdürülebilirlik



1. INTRODUCTION

Rapidly changing living conditions, easy access to information, and increasing opportunities of transportation and accommodation enable people to travel more today. Thus, living styles differ and number of subcultures increase, creating diversity. Yet, despite the increase in diversity, globalization seems to lead to standardization. The phenomenon which has been conceptualized as globalization is a multi-directional development; in other words, its effects can be sensed directly or indirectly on almost all areas of life. When viewed holistically, the phenomenon is world's narrowing down to a smaller scale and relationships' becoming more intense. This is based on speed; the speed of transporting objects and information as well as the speed of transportation, communication and informatics (Köseoğlu, 2006:104). Our society is a consumer society. All people, and actually all living things, have been 'consuming' from all eternity. The frequently expressed and increasingly worrying polarization of the world and its population is not an external, strange and disturbing intervention that intends to prevent globalization but it is the result of the globalization process itself (Bauman, 2012:84).

Tourism behavior is a human attitude. Humans, who need to live in certain social environments and in groups, display various individual and social behaviors that may or may not be desired, tolerated or accepted. Given tourism is an activity conducted by people, the activity itself is also a type of behavior. Tourism behavior involves decisions and acts of people about tourism and touristic purchasing. Environmental factors that orient and shape human behavior are economic, social, cultural, legal, political, geographical and technological conditions and changes surrounding people. Technological, economic and social changes are the most important factors that affect international travels. Such changes not only cause a numerical increase in travels but they are also influential in terms of quality. For example, sea tourism is gradually being replaced by tourism types focused on culture and nature. Today, in order to get away from monotony and to satisfy their needs for change, people prefer recreation activities that involve quietness and nature (Ahipaşaoğlu and Çeltek, 2006:2).

Tourism is also a geographical event. Climate conditions are a highly influential factor affecting demand for leisure activities. Another condition that has an impact on touristic demand is natural attractiveness. The richer the natural resources of an attraction center, the higher the touristic demand (Rızaoğlu, 2012:1). Turkey is quite rich in terms of natural attractiveness, particularly for its geographical location. Anatolia, which dates back to thousands of years, has a very high tourism potential with its historical sites, natural beauties, spas, seas and mountains (Yetim, 2005:110). Research on tourism values how people make their travel choices. Researchers have great interest in and make effort to explain why people travel and why they select certain centers of attractions. Many tourist typologies have been constructed in this respect. The comprehensive typology sampling of Plog indicates that tourists can be classified as adventurers, pleasure seekers, carefree travelers, self-confident travelers, planners, activity-oriented tourists, culture lovers, and other-oriented travelers. In daily life, people are in continuous interaction with themselves and their environment, developing specific emotions, ideas and behavioral characteristics (Rızaoğlu, 2012:217). When considered in terms of such interactions, touristic souvenirs are the most important component of the tourist experience (Wilkins, 2011:239).



Touristic souvenirs are tools for the purpose of acquiring materials. This purpose has the power of representing a region, and it belongs to only one place such as a country, a region, a nation, a town, a mountain or a sea. Therefore, a souvenir bought as a memory has the power of representing the personal history of a person as well as a specific time period (Bursan, 2011:8). A tourist spends money when he visits a region or a country for various reasons. During his/her visit to a region or a country, the tourist wants to see the historical and touristic places, and he wants to take back home with him a touristic material, or a souvenir, that reflects the traditions and customs of the visited region, bears its characteristics, and is easy to carry and functional. Only handcrafted materials include all such properties. In this sense, handcrafted products are objects that completely comply with the concept of touristic souvenir. Some properties of the handicrafts are that they are usually hand-made, they make use of regional raw materials, they bear the traditional characteristics of the region, they are functional and they reflect the culture of the region. These characteristic are the most important reasons for preference when tourists buy a product.

Sustainability has recently been a widely discussed concept, and the authors strongly believe that the sustainability of handcrafted touristic souvenirs can be ensured by diversifying them by means of new products, new kinds, new ideas, new arrangements, new controls, new designs and new personalities. The conception of sustainable tourism and travel is an understanding of planning and application that will maintain all natural, biological, ecological, cultural and social renewable resources, creates conditions to ensure the supply of touristic souvenirs for many years, and develops resources, mainly environmental, to be used optimally and rationally. Sustainable tourism should ensure consistent and long-term environmental activities by making use of them to the best, respecting socio-cultural authenticity and traditional values of the country and providing socio-economical benefits (Pekin 2011:55).

Touristic souvenirs are products that include geographical indications. Touristic souvenirs involve three qualities in the context of production and use by tourists and local community. The first quality is differentiation. Differentiation is a good way for local people to represent themselves by means of modifications they make on local products. The second is the change in local culture. It is the local people's need to make partial changes in representing their culture (traditional clothing and decoration techniques) and applications under the influence of tourism. The third quality is that they are common production and consumption objects (Kara, 2011:63). This study has examined the relationship between touristic products and traditional handicrafts, the position and importance of handicrafts within the scope of geographical indications, and subject matters and symbols that can be used to develop new products as touristic souvenirs.

2. RESEARCH SIGNIFICANCE

In recent years, the conservation of, documenting, ensuring the sustainability of and informing the customer about the local products gain importance. In this study, local products are intended to be protected by using geographical indication. Local products are detected and these products are converted to touristic souvenir, which reminiscent the region, to bring more income to the local community. It is important for souvenirs to reflect geographical indications of the region in order to be local and original. Geographical indications



can be composed of raw materials specific to the region, known people in the community, animals live in the region, endemic plants, local products, special days and dates, social events, moveable and immoveable cultural values. In this study, geographical indications of Turkey are determined and original souvenirs designs using these geographical indications are proposed.

3. SUBJECT

3.1. The Relationship between Touristic Products and Traditional Handicrafts

Touristic products are accepted as integrated goods and services. Based on this definition, traditional Turkish handicrafts can be considered as touristic products under two titles: as the 'tradition' and as the 'product' resulting from this tradition. Here, the term tradition involves the master-apprentice relationship in handcrafting, solidarity between masters, occupational promotion, basis for quality criteria, some professional secrets, production techniques that are conveyed from generation to generation, motifs, color and composition (İz-Yılmaz, 2008:23). The originality of a product, the uniqueness of a touristic souvenir, its craftsmanship, aesthetics and its use are all related with its cultural and historical integrity. The quality of the craftsmanship of a product can be judged by the fact that it is hand-made, it is made of high quality raw materials and each detail is carefully shown. It is important that the original production stages of handicrafts produced in an area are transferred from generation to generation for the sake of their continuity. Particularly in the eye of foreign tourists, the originality of a product depends on its cultural and historical integrity (Littrell et al., 1993:197) because the most important factor in handicrafts, i.e. touristic souvenirs that tourists will buy, is the culture. A good touristic souvenir is a product of creative marketing and it supports and protects the cultural heritage (Hunter, 2012:81).

3.2. Handicrafts within the Scope of Geographical Indications

Geographical indications are 'signs that are used on certain products which correspond to a specific geographical location, such as a town, region, or country, based on the quality, fame or other characteristics of the place' (Anonymous, 2011). These region-specific signs with high capacity to represent the area are elements that indicate which region the product belongs to. Geographical indications are not only limited to agricultural products, but they also involve hand manufactured products. In other words, natural products, as well as agricultural, mining, handcrafted and industrial products are considered within the scope of geographical indications. Geographical indications are elements that show the origin of a product or create demand and trust for a local product through an element, substance, motif, material or making technique used. Any product of a region, e.g. its rugs, kilims, textiles, can be brought to foreground together with the region they are produced in. Using the name of the region with the product causes consumers to believe that the product has a certain quality, and this even promotes the thought that the product is trustable as the geographical indication has the quality of a guarantee certificate (Tuncay, 2009). To exemplify, only for the said reason, Hereke rugs are more preferred than others, as the case is for Ezine cheese which is preferable over other cheese types.



In Turkey, handcrafted products are an important cultural heritage. Today, some handicrafts are still maintained, some hardly continue, and some have already been lost. Geographical indications are significant for the sustainability of handicrafts as they help prevent the degeneration of important criteria such as design, motifs, colors and raw materials. Determining culturally important products that are not produced any more and certifying handcrafted products that are still manufactured are important for claiming the cultural values of a country. Quality of products can deviate due to reasons such as regional differences between handcrafted products, non-standardization due to the human factor and not having a control over the products. If the products have certification documents through geographical indications, they can be standard. Handicrafts of a region have survived up to date throughout cultural transfer of the long-accumulated knowledge, and its transfer to the future generations will continue. When a rug's motifs, colors, dyeing materials of its yarns and knot techniques are completely peculiar to a region, they become an important cultural element of that region which reflect its identity.

3.3. Topics Supporting the Concept of Product Development in Touristic Souvenirs

The touristic souvenir is a promising subject matter of material culture that will surely contribute to tourism studies and geographical areas with innovative and new topics (Peters, 2011:234). When the present situation of Turkish handicrafts is examined, it is observed that new ideas and products are needed in the area of touristic souvenirs. Each year, tourism movement is increasing in Turkey. The number of foreign tourists visiting Turkey is increasing considerably, as well as the increasing number of domestic tourists. Accordingly, depending on the increased number of domestic and foreign tourists, the trade of touristic souvenirs is also increasing. To meet the demands for this increase in trade, domestic production conditions remain inadequate. Therefore, touristic souvenirs are imported from particularly China, Indonesia, Taiwan, India, Brazil, Syria, Philippines, Greece, Egypt, Turkmenistan, Iran France and Australia.

Foreign origin products are commonly present in the market and as their production cost is lower than local products, they are marketed more cheaply. Sometimes, Chinese products are directly marketed, or some Turkish firms order their products to be manufactured in China. Marketing foreign origin products as if they are made in Turkey or as if they are specific to Turkey is a great threat. Such products are prepared carelessly, cheap, low quality, non-functional and they do not bear any traditional traces. Despite this, domestic and foreign tourists buy such products to take back home with them and give them to others as gifts (Yanar, 2012). For a souvenir to be specific to a region, it should be produced by the people of that area by using raw materials present in the region. The most important characteristic that a touristic souvenir should have is its originality. Handcrafted souvenirs have characteristics that will stimulate ideas for new designs and that will improve existing products in the market. Eight groups have been identified for the development of new souvenir products and suggestions have been based on this classification. These groups are region/country specific raw materials, regional products, animal figures, endemic plants, people, social events, special days and dates, and movable and immovable cultural assets.

3.3.1. Raw Materials

Fibers, rocks and stones, metals, soil, wood, leather and animal waste, and thin branches, stems and tree stripes are used as raw materials for touristic souvenirs in Turkey. Some of these raw materials are peculiar to Anatolia only. An example of a domestic animal fiber is Angora goat wool and a natural rock example is meerschaum stone. Some raw materials are imported. For example, although the province of Balıkesir is famous for the amethyst stone, it is imported from Brazil. Turkey is a country rich in mineral and mine resources. The jet stone of Erzurum, the onyx stone of Kırşehir and Nevşehir, and the meerschaum stone of Eskişehir are common and products made from these specific stones are produced and marketed by the people of these towns. In Turkey, such stones are usually used for the manufacturing of prayer beads and making jewelry. However, creating other areas of use would be beneficial. Wood as a raw material, which is important in the production of touristic souvenirs, is common in all regions in Turkey.

Animal and plant fibers are also important raw materials in manufacturing region specific, authentic touristic souvenirs. In recent years, natural fibers have been replaced by petrochemical fibers in the textile sector around the globe, causing a decrease in the production of animal fibers. Still, interest in natural fibers has increased considerably, depending on many factors such as the developments in organic agriculture. As a matter of fact, United Nations Food and Agriculture Organization (FAO) has declared 2009 as the International Year of Natural Fibers to raise awareness of consumers about natural fibers and to increase the natural fiber income of manufacturers and those living in rural areas (Erdoğan et al., 2013). Turkey is also important in terms of natural fiber. Especially, Anatolian natural fiber products which are specific hand weaving are made of mohair fibers called Siirt blankets. These are common touristic souvenirs, and some souvenirs made from these blankets, such as vests and bags are also seen in the market (Figure 1).



Figure 1. Mohair Blanket and Vest (Siirt-Turkey) (Erdoğan, 2010).

Siirt blanket has received the geographical indication certificate in 2003. Registration number of Siirt blanket is 57. The distinguishing features, production techniques, dimensions, motive properties and control information of Siirt blanket is written in the registration certificate.

3.3.2. Regional Products

Some regional products, such as mulberries, hazelnuts, pickles, tea, baklava, garlic, carrots and tomatoes are proper symbols to be used for touristic souvenirs. The orange of Antalya, the pistachio of Siirt, and the apricot of Malatya are regional products that can be symbolized. Ankara is famous for its pears, vineyards and various

kinds of grapes. Kavaklıdere, Kalecik and Etlik are places where there are vineyards of famous wine brands. Grapes are also beautiful figures that could be a subject matter of a touristic souvenir as a geographical indication (Aydın et al., 2005:237). Some other regional products with strong representational power are the fig of Aydın, the olive of Ayvalık, the watermelon of Diyarbakır, the garlic of Kastamonu, the mulberry of Ayaş, the carrot of Beypazarı, and the hazelnut of Giresun and Ordu. In almost all regions of Turkey, there are regional products that can be used as a symbol for touristic souvenirs. For example, in the province of Ordu, a stem of two or three hazelnuts, or regional products such as fish, can be a subject matter for touristic souvenirs (Figure 2).



Figure 2. Panel formed by a motif-including a fish, a carnation, a "kemençe" (a stringed musical instrument), a "saz" (a stringed musical instrument), and a stem of hazelnuts-embroidered on a regional textile called "Keşan" (Ordu-Turkey)

In many places of Turkey, folkloric dolls are manufactured using various materials and techniques. In some regions such as Damal, Soğanlı, Niğde, Bartın, Nevşehir and Çorum, the production of folkloric dolls is more common than other places so they are better known (Figure 3). The most widely known doll types are the "soğanlı" dolls, which are usually made as touristic souvenirs. In terms of dolls, Turkey has a diversified range of selection changing from region to region (Yanar et al., 2013:286).



Figure 3. "Soğanlı" doll (Kayseri-Turkey) (Söylemezoğlu, 2013)

Soğanlı doll has received the geographical indication certificate in 2003. Registration number of Soğanlı doll is 64.

3.3.3. Animals

Animal figures can be developed or symbolic products can be designed for region specific animals such as the Sivas kangal dog, the Ankara goat, the Ankara cat, the Ankara rabbit, the Şanlıurfa bald ibis, the Amasra stork, the Antalya caretta turtle, and the Van cat. When Ankara is considered specifically, there are two animals mentioned in all literature. Yet, these animals are not symbolized in any touristic souvenirs marketed in Ankara. The Ankara goat symbol can be used in a product such as a fridge magnet, an ornament, or a stuffed toy. The goat figure can be adapted as the pawn figure in chess sets sold at touristic souvenir shops. The province of Bursa is famous for sericulture and its silk textiles. Silkworm cocoons or larvae (caterpillars) are subject matters that can be symbolized. The fish of the Balıklı Göl, the rooster of Denizli, the sheep of Karaman, the goose of Kars, the eagle of Bingöl (black bird), as well as the bull of Artvin - due to the bull fights there - and the camel of Aydın - due to the camel fights there - are symbols that can be used for touristic souvenirs. Another example is the ladybug, from the Coleoptera (staphylinoidea) order of the Coccinellidae (lady beetles) family, which lives at the peaks of Çimendağı Uludaz near the town center of Kahramanmaraş (Figure 4).



Figure 4. Lady Bug desk top ornament (Kahramanmaraş-Turkey)

Studies up to date indicate that there are 4200 types of Coccinellids under 490 species, and 84 of them are defined in Turkey. The ladybug found in Kahramanmaraş has seven dots (Kalkar, 2008:60). In Turkish culture, ladybugs represent luck so it is used in touristic souvenirs.

3.3.4. Endemic Plants

The Ankara crocus (*Crocus ancyrensis*) is a Central Anatolian plant which is an endemic plants growing only in Turkey. It is one of the geographical indications specific to Ankara, and it can be used in touristic souvenirs. Moreover, the love flower (*Centaurea tchihatcheffii*) of Ankara grows in the Gölbaşı region (Aydın et al., 2005:31). Both the love flower and the crocus can be symbolized and used on touristic souvenirs. The endemic plant of Isparta is the rose (*Rosa damascena* Mill.) and it is marketed in the form of rose water, rose cologne, rose smelling beads, rose sherbet, and rose jam (Aydın et al., 2005:236). Other endemic plants that can be used as symbolic figures in touristic souvenirs are the bell flower of Antalya (*Campanula antalyensis*), the carnation of Artvin (*Dianthus artvinensis*), the Antep snowdrop of Gaziantep (*Gallantus antepensis*), the daisy of Trabzon (*Anthemis trapezunti*), the munzur bell flower of Tunceli (*Campanula munzurenensis*), and the saffron/crocus flower of Safranbolu (*Crocus ancyrensis*, *Crocus biflorus*, *Crocus danfordae*, *Crocus abantensis*, *Crocus pastolazae*) (Torlak et al., 2010).

Particularly with the aim of conserving these endemic plant types, their photographs can be used on many touristic souvenirs such as the cover of notebooks, images on telephone cards, and postcards, which are products with high capacity of representation.

3.3.5. Persons

People of the present day or people from the past who have effected the society and thus are remembered, such as philosophers, statesmen, singers, martyrs, can be symbolized on a souvenir or such persons can be designed in forms of trinkets. Some famous Turkish characters for such a purpose are Nasreddin Hodga, Mevlana (Rumi) and Yunus Emre (Figure 5).



Figure 5. Trinkets with the Mevlana (Rumi) Figure (Konya-Turkey)

One of the important cultural areas through which Turkish folk culture is created and kept alive is the area of public poets. The stories of Ferhat and Şirin, Kerem and Aslı, Emrah and Selvi Han, Leyla and Mecnun, Arzu and Kamber, Köroğlu, and Karacaoğlan, which are told by public poets, represent the feelings of love, heroism, and separation in society (Oğuz, 2009:10). The importance of the stories adds value to a touristic souvenir and a handcrafted product. For example, Isparta is well-known for products such as rugs, as well as the significant statesman Süleyman Demirel. For diversification, a saying of Süleyman Demirel can be scripted on a ceramic plate; his stetson hat can be used as a symbol. The past of a region can be considered. For example, princess Amatrıs who ruled today's Amasra in the past can be used as a symbol. Thanks to such touristic souvenirs, people, who are important in region, would not only be remembered but also would be got to know by tourists.

3.3.6. Social Events

Societies experience not only happy and proud events but also sad moments. Events such as an earthquake or a war can be subject matters of touristic souvenirs. For example, a pen made of an empty bullet casing can mean a lot to a tourist visiting a place where there was once a war.

3.3.7. Special Days and Dates

In Turkey, the type and number of touristic souvenirs related with special days and events are not enough. Regional and socially important dates such as independence days, festivals, carnivals, or special years (Year of Rumi, Women's Year, etc.) are subject matters that can be symbolized for use in touristic souvenirs. Touristic souvenirs can also be designed for national days such as 23 April Children's Festival, or 19 May Youth Festival. Other important symbolic dates to exemplify are 9 September, independence day for İzmir, and 27 December, the day Atatürk first came to Ankara.



3.3.8. Movable and Immovable Culture Assets

Region-specific religious places, bridges, special buildings, churches, mosques and minarets and historical structures are places that can be subject matters. For example, a bridge can be designed as a desk top ornament or important places can be illustrated on a mug. A good example would be the Mevlana (Rumi) Mausoleum in Konya, which makes the area a touristic attraction. Rumi and his mausoleum are depicted on panels, trinkets, and wooden spoons as a symbol. Another example is the town of Çeşme in İzmir, which is famous for its windmills and castle. Thus, their symbolized versions are seen on many products. The important point here is that more geographical indications should be determined. For example, Ankara is a province that can be symbolized by means of buildings such as Atakule, Atatürk's Mausoleum, Parliament, Roman Bath, and Beypazarı Houses. In Amasra, the Kuşkayası Yolu Monument is used as a symbol in touristic souvenirs only by one person. In addition to this monument, historical constructs such as the Bedesten (covered bazaar) and the Kemere Bridge could also be symbolized for touristic souvenirs.

When İstanbul is examined, it is found that the Galata and Kız Kalesi are already depicted on many objects as themes for touristic souvenirs. Still, the number of these can be increased. The Goldenhorn Bridge, the Basilica Cistern (Sunken Cistern), the Rumelihisarı Castle, and the Hagia Irene Church are structures suitable for touristic souvenirs. In Antalya, places that could be a good subject matter for touristic souvenirs are Aspendos, Perge, the Yivli (Grooved) Minaret, as well as the Düden and Kurşunlu Falls. Göbekli Tepe, which has been excavated recently and has revealed that the Şanlıurfa history dated back to 11,000 years, is one of the special geographical indications. To conclude, movable and immovable culture assets are structures that can be subject matters of touristic souvenirs.

4. CONCLUSION AND RECOMMENDATIONS

Tourism, which has emerged from needs such as making a holiday, resting, health, religion, fun, sports, culture, education, learning, climate differences and social and commercial reasons, is an act of travelling to and temporarily staying in a place different from where one lives. In recent years, reasons for travelling have been diversified due to increased needs and the concept of sustainability of tourism has been introduced. It is certain that original and traditional handcrafted touristic souvenirs will provide great revenue for our country. The sector needs to be pioneered to support and encourage production and producers, craftsmen and masters so that the unemployed labor can be used, and cultural elements can be survived in a small area with small capital. Suh and Macpherson (2007) state that the geographical indication on the effect of the Boseong green tea, primarily in geographical indications on production and sales, to create increased import competition through the liberalization of trade, the protection of tourism and regional cultural heritage, effective communication between manufacturers for quality control. Touristic souvenirs have the imprints of traditional techniques and traditional raw materials. They reflect the characteristics of traditional motifs, designs and compositions. However, when they are not contemporary, aesthetic or functional, they do not have a value. They find consumers, gain a value and support the promotion of the country when their traditional imprints are well combined with modernity and aesthetics.



According to Berard and Marchenay (2006), knowledge of the ways of maintaining local products and applications to maintain a formal way, the product of the standard version for the survival of local products as they declare their properties and small production units. Touristic souvenirs should have a high representational capacity of geographical indications so that they can represent a country. Important individuals who lived and still live in a specific area, region specific animals, products growing in an area, endemic plants, social events representing the happiness and sadness of the people of a region, special days and movable and immovable culture assets that are center of attraction for tourists can be geographical indications and they should be considered important and used in making touristic souvenirs. In light of these suggestions, the quality and quantity of touristic souvenirs in Turkey can be increased. Thus, region-specific product types can be diversified.

REFERENCES

- Anonim. Coğrafi İşaret Nedir. [What is the geographical indications]13.03.2011 <<http://www.avrupapatent.com> >
- Ahıpaşaoğlu, S. ve Çeltek, E., (2006). Sürdürülebilir Kırsal Turizm. (Sustainable Rural Tourism) Gazi Kitabevi Tic.Ltd.Şti, Ankara.
- Aydın, S., ve diğer., (2005). Küçük Asya'nın Bin Yüzü: Ankara. (The Thousand Faces of Asia Minor: Ankara) Dost Kitabevi Yayınları. S:236-338.
- Bauman, Z., (2012). Küreselleşme Toplumsal sonuçları. Social consequences of globalization, Kayhan matbaacılık 4. Baskı, İstanbul.
- Berard, L. and Marchenay, P., (2006). Local Products and Geographical Indications: Taking Account of Local Knowledge and Biodiversity. International Social Science Journal Cultural Diversity and Biodiversity 187, pp:109-116.
- Bursan, I., (2011). Collecting Memories an Anthropological Approach to Objects As Souvenirs Scientific. Journal of Humanistic Studies.Mar2011, Vol:3 Issue:4, pp:8-13, 6p.
- Erdoğan, Z., Dellal, G. ve Yanar, A., (2013). Bolu-Gerede Ekonomisinde Hayvansal Liflere Bağlı El Sanatlarının Önemi. Importance of Handicrafts Made of Animal Fibers in Gerede Economy. Uluslararası Gerede Kültürü ve Sanatı Sempozyumu. 07-08 ekim 2013, Gerede, Bolu, Türkiye (Basımda).
- Erdoğan, Z., (2010). Siirt İli Tiftik Ürün Fotoğraf Arşivi. Photo archive in Siirt mohair.
- Hunter, W.C., (2012). The Good Sovenir: Representations of Okinawa and Kinmen Islands in Asia. Journal of Sustainable Tourism. Vol:20, No:1, pp:81-99.
- İz-Yılmaz, G., (2008). Geleneksel Türk El Sanatlarının Turistik Ürün Bağlamında Değerlendirilmesi. Kültür ve Turizm Bakanlığı Araştırma ve Eğitim Genel Müdürlüğü. Uzmanlık Tezi, Mart, Ankara.
- Kara, Ç., (2011). Turistik Ticari Halkbilimsel Ürünler ve Beypazarı. Tourist Commercial folkloristic Products and Beypazarı, Milli Folklor 89, s:54-65.
- Kalkar, Ö., (2008). Yörelerimizden, Yedi Noktalı Uğur Böceği. Our region, Ladybird Seven-Point, Gastro Dergisi. Sayı:43, ss:60-63.



- Köseoğlu, N., (2006). Küreselleşme ve Milli Hayat. Globalization and National Life, Yayın no:516, kültür serisi:221. Ötüken yayınları.
- Littrell, M.A., Andrson, L.F., and Brown, P.J., (1993). What Makes A Craft Souvenir Authentic. Journal of Annals of Tourism Research. Num:20, Vol:1, pp:197-215.
- Oguz, Ö., (2009). Somut Olmayan Kültürel Miras ve Kültürel İfade Çeşitliliği. Intangible Cultural Heritage and Diversity of Cultural Expressions, Milli Folklor 82, ss:6-12.
- Pekin, F., (2011). Çözüm: Kültür Turizmi. [Solution: Cultural Tourism]İletişim Yayınları 1592. Başvuru dizisi 58. I. Baskı, İstanbul.
- Peters, K., (2011). Negotiating the 'Place' and 'Placement' of Banal Tourist Souvenirs in the Home. Tourism Geographies: An International Journal of Tourism Space, Place and Environment. Vol:13, Num:2, pp:234-256, May.
- Rızaoğlu, B., (2012). Turizm Davranışı. Tourism Behavior, Detay yayıncılık 3. Baskı, Ankara.
- Söylemezoğlu, F., (2013). Yapma Bebek Koleksiyonu. Doll collection.
- Suh, J. and Macpherson, A., (2007). The Impact of Geographical Indication on the Revitalisation of a Regional Economy: A Case Study of 'Boseong' Green Tea. Journal of Geographical Indication and Revitalisation. Vol:39, Num:4, pp:518-527.
- Torlak, H., Vural, M. ve Aytaç, Z., (2010). Türkiye'nin Endemik Bitkileri. Endemic Plants in Turkey, Kültür ve Turizm Bakanlığı Döner Sermaye İşletmesi Merkez Müdürlüğü, Pelin Ofset, s:221, Ankara.
- Tuncay, M., (2009). Coğrafi İşaretlerin Korunması. Protection of Geographical Indications. Kırıkkale Üniversitesi Sosyal Bilimler Enstitüsü Özel Hukuk Anabilim Dalı Yüksek Lisans Tezi. Kırıkkale: Kırıkkale Üniversitesi.
- Yanar, A., Kayabaşı, N. ve Ülger, N., (2013). Kültür Turizmde Yapma Bebeklerin Turistik Hediyeelik Eşya Olarak Yeri. The Folkloric Dolls As Souvenirs in The Culture Tourism. Uluslararası Türkiye Macaristan İlişkileri Sempozyumu ve Türk Sanatları Karma Sergisi Bildiri Kitabı. 20-24 Haziran 2013, Budapeşte, Macaristan. ss:284-289.
- Yanar, A., (2012). Türkiye'de Geleneksel Turistik Hediyeelik Eşyanın Sürdürülebilirliğine Yönelik Öneriler. Yayımlanmamış Doktora Tezi. The Sustainability of Traditional Souvenir In Turkey. Ankara Üniversitesi Fen Bilimleri Enstitüsü Ev Ekonomisi Anabilim Dalı, Ankara.
- Yetim, F., (2005). Turistik El Sanatları Eşyaları. Souvenirs. Standard Dergisi. Y:44, N:524, s:109-111. Ağustos.
- Wilkins, H., (2011). Souvenirs: What and Why We Buy. Journal of Travel Research. 50(3):239-247.