

A RESEARCH OF CUSTOMER VALUE DIMENSIONS FOR TANGO NIGHTS

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Abstract

Creativity has become increasingly important for the development of tourism. Tango is a creative tourism product commercialized for tourism traffic. Many destinations try to be the center of attraction by organizing milongas (Tango Nights) suitable for expectation of tango dancers. This paper focus on the dimensions of creating customer value in Milongas. It conducts a questionnaire to survey the value perceptions of milongueros in Eskişehir having organization ability, proper infrastructure, good courses and milongueros (Tango Dancers). In this frame, we discuss “People”, “Services” and “Infrastructure” dimensions, and investigate the differentness between preferences of the respondents. Thereby, we aim to become both a guide to organizational success and a model for other destinations.

Keywords: Creative Tourism, Destination, Tango, Turkey, Eskişehir

TANGO GECELERİ İÇİN TÜKETİCİ DEĞERİ BOYUTLARININ BİR ARAŞTIRMASI

Özet

Yaratıcılık turizmin gelişimi için artan bir şekilde önemli hale gelmiştir. Tango turizm bağlamında ticarileşmiş bir yaratıcı turizm ürünüdür. Pek çok destinasyon Tango dansçılarının beklentilerine uygun olarak Milongalar (Tango Geceleri) organize ederek bir çekim merkezi olmak için çabalamaktadır. Bu çalışma Milongalardaki tüketici değeri yaratan boyutlara odaklanır. Çalışmada, dansçılara, kurslara, uygun altyapıya ve organizasyon yeteneğine sahip Eskişehir'deki dansçıların değer algılarına yönelik bir anket gerçekleştirilmiştir. Bu çerçevede, “İnsan”, Hizmet” ve “Altyapı” boyutlarını tartıştık ve yanıt verenlerin tercihleri arasındaki farklılıkları araştırdık. Böylece hem organizasyonel başarıya bir rehber, hemde diğer destinasyonlara bir model olmayı amaçladık.

Anahtar Kelimeler: Yaratıcı Turizm, Destinasyon, Tango, Türkiye, Eskişehir

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Introduction

The tourism industry is displaying great performance in the context of restructuring. There has been a change in the manner of products of tourism destinations. Tourists explore new touristic places and social, cultural, relaxing and recreational activities, which eventually become fashionable, subsequently, organized (Stamboulisa ve Skayannis, 2003). Within the context of fast growing experience-based tourism, many destinations aim to serve as the center of attraction for multiple experience settings with distinctive combinations of infrastructure, services and people. In this sense, the tango has become a commercial product for destinations. Many destinations try to be the center of attraction by organizing milongas suitable for expectation of tango dancers. The Cultural Capital of the Turkic world in 2013, Eskişehir, with an outlook on cultural values, the infrastructures, increasing milongeros and Milongas, could be easily included in these destinations.

This paper focuses on the customer value concept and the dimensions of creating value and conducts a questionnaire to survey the value perceptions of milongeros in Eskişehir. In this study, “People”, “Services” and “Infrastructure” dimensions regarding the satisfaction and pleasure in milongas is discussed, and the differentness between preferences of respondents is also investigated.

Tango as a cosmopolitan culture

Many dance forms, such as Argentina’s tango, Cuba’ salsa and Angola’s kizomba, have been commoditized and commercialized for tourism traffic both out and within their nations of origin. Among many popular dance examples, consisting of a variety of styles that shaped in different regions, the tango is a partner and street dance that originated in the final two decades of the 19th century (the 1880s, 1890s) along River Plate. The term tango is a derivation of the classical Ki-Kongo word tanga (Thompson 2005, 81). The tango is a musical, lyric and dance expression that underwent a revival during its history several cultural metamorphoses. The tango as a dance culture witnessed a boom in many cities of the OECD-countries. In particular, the performance of the musical “Tango Argentino” by Claudio Segovia and Hector Orezzolli in 1983 at Broadway and the Horizonte Festival in Berlin in 1982, let

detonate this global renaissance of tango. It has advanced since then from a national culture to a more cosmopolitan culture. As a cultural reflectionfusion from the River Plate, it was registered with UNESCO in 2009 as Intangible Cultural Heritage of Humanity by Argentina and Uruguay. The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage within UNESCO agrees that [certain items] fulfill the criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, in the underneath brief description of the nominated items (Luker, 2016):

- Tango is a manner that originally included music, dance, singing and poetry. Tango reflects a way of conceiving the world and life and it promotes the cultural imagery of the inhabitants of the capital cities of Argentine and Uruguay (the Rio de la Plata). This manner contains also the *milonga*, the *milonga candombeada* and the so-called *Tango Waltz (Vals) criollo* (Creole tango).
- Tango was born among the lower urban residents in both Buenos Aires and Montevideo as an reflection originated in the fusion of items from Uruguayan`s African culture and Argentine, original inhabitants (criollos) and European immigrants. As the outcome of hybridization`s processes, Tango is considered nowadays one of the fundamental signs of the Rio de la Plata`s identity.

Argentine tango is clearly in vogue *as a symbol of* passionate dance. This is evident not only in the increase of special dance nights, so-called *milongas*, around the world, but in the growing music industry including Tango classic, Milonga and Waltz genres, the global tango tourism trend and the growth in (online) sales of Argentine dance clothing and shoes (Littig, 2013).

It goes without saying that those interested can access informations of *the Tango festivals, marathons and events* through communication technologies, the internet, websites and social media. Table 1 below displays some tango organization samples in the world. It would appear that many cities serve as the destinations for Milongas.

Table 1. The Tango Festivals, Marathons and Events worldwide (2017)

Tango Organizations	Dates	Destinations
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Arinna Milonga	9 June	Eskişehir/Turkey
Lisbon's Tango Festival	11 June	Lisbon/Portugal
Toronto Tango Festival	8-11 June	Toronto/Canada
Tango Marathon Kyiv	30 June	Kyiv/Ukraine
Una Emoción Tango Festival	16-18 June	Barcelona/Spain
Chicago Tango Week	1-4 July	Chicago/ABD
Tango Holiday	1-8 August	Sankt-Petersburg, Russia
Elite Tango Marathon	18-21 August	Ravadinovo /Bulgaria
Bratislava Tango Festival	12-15 October	Bratislava/ Slovakia
Istanbul Tango Ritual	1-6 November	Istanbul/Turkey

Tango Glossary - Some Essentials

Many studies about tango dance have a glossary of terms used in Argentine Tango dancing. There are terms too specific in meaning not to be employed often in the text in Spanish (Tango Argentino de Tejas, 2017). Since some of them are used in our paper, we place the glossary below and keep the list short and simple.

Milonga. The term "milonga" has three meanings. A milonga is a place and setting, a social event or location, for tango dancing. More simply, milongas can be described as tango dance parties - but also the name of a distinct style of tango. It also refers to a particular style of tango music.

Tanda. Tandas are sets of four to six, three-minute Tango, Wals or Milonga songs played by one orchestra.

Cortina. Cortina is a non-tango short piece of music marking the end of a tanda.

Cabeceo. Cabeceo is the glance of invitation to dance at a tango night.

Tanguero/a. Tanguero(a) refers a man or woman who is passionate tango dancer.

Milonguero/a. A milonguero(a) is an experienced tango dancer who spends time attending milongas.

Eskişehir's Aspect as a Touristic Destination

Eskişehir has been selected the Capital of Culture of Turkish World for the year 2013 and hosted a lot of events and organizations. Today many indicators for Eskişehir present evidence of an increase in the numbers of group and non-group visitors, and hotels.

According to the datas of The Tourism Ministry in Table 2 and 3, Eskişehir has 27 licensed tourism establishments. It hosts 235.000 tourists (T.C. Kültür ve Turizm Bakanlığı, 2015).

Table 2. Tourism Statistics

Incoming (2015 December)								Occupancy Rate	
Accommodation				Overnight					
Domestic Tourist		Foreign Tourist		Domestic Tourist		Foreign Tourist		2014	2015
2014	2015	2014	2015	2014	2015	2014	2015		
191.159	218,185	15.703	17,011	285.146	322,460	40.847	37,138	% 32	%33

Table 3. Accommodation Statistics

Tourist Facilities			Total Bed Amount		
Year	2014	2015	Yil	2014	2015
Number	24	27	Kişi	2.745	3480

In recent times, Eskişehir has served as the location for multiple experiences from culture and art to recreation and dance with distinctive combinations of infrastructure, context and content. Milonga nights are held three times a week by different organizations.

As an indication of interest and passion to the tango, the number of Argentina Tango dance trainers and referees in the city is shown below (TDSF, 2016).

Table 4. Eskişehir Arjantin Tango Referees

No	Registry No	Name	Region
1	0001661	Alemdar Sungar	Eskişehir
2	0000042	Ebru Sungar	Eskişehir
3	0001648	E.Çiğem Sev Lekesiz	Eskişehir

Table 5. Eskişehir Arjantin Tango Trainers

No	Registry No	Name	Region
1	0001661	Alemdar Sungar	Eskişehir
2	0001748	Ayça Durusu	Eskişehir
3	0001646	Ceyhun Yenipinar	Eskişehir
4	0000042	Ebru Sungar	Eskişehir
5	0001648	E.Çiğdem Sev Lekesiz	Eskişehir
6	0001744	Eser Çakir	Eskişehir
7	0009578	Metin Özgür	Eskişehir
8	0001734	Öznur Dönmez	Eskişehir
9	0001662	Pinar Dalgin	Eskişehir
10	0005491	Ridvan Kozak	Eskişehir
11	0001663	Sabriye Tosun Şentürk	Eskişehir
12	0009574	Taha Kayalar	Eskişehir

In conclusion, scholars of various disciplinary backgrounds have investigated Argentine tango. However, a vast majority of researchers give short change to the Milongas. There is no comprehensive study on Tango nights (Milongas) and dancers (*tanguero/a*) in Turkey. Inspired from Tangotecnia's study (2014) this paper can be a model to different destination researches.

Aim and Method

This study aims to investigate the the dimensions of creating customer value in Milongas. It conducts a questionnaire to survey the value perceptions of milongueros in Eskişehir. In this study, we discuss “People”, “Services” and “Infrastructure” dimensions regarding the pleasure effect in milongas, and investigate the differentness between preferences of respondents. Thereby, it can be both a guide to organizational success and a model for other destinations.

As method of investigation, we use genel scanning method and descriptive survey model, and deal with distribution of opinions. The questionnaire survey design is based on TangoTecnia's report "2014 *Tango Attributes and Preferences*". It is applied by 49-settled tango dancer in Eskisehir, this is equal to about 1/3 of the dancers in Eskisehir.

The hypothesis is as below.

H1: There are significant differences between the gender and the some uncomfortable situations (*odour, drinking alcohol, swelter, chewing gum, talking during dance*) in tango nights.

We use the Analysis of Variance (ANOVA) to test the hypothesis H1, because ANOVA is a statistical models used to analyze the differences among group means.

Findings

Thanks to the participation of 49 dancers from Eskişehir, we have attained in detail all viewpoints related to the Milongas. 64% of the attendants are men whereas 36% is women. 56% of the dancers are acquainted with the tango by the recommendation of others.

Among the main attributes of "milongas", there are those characteristics of the physical area and place where the tango dancer will dance. These attributes are influence on preferring one place to another. This paper has grouped them under three titles: "People", "Infrastructure" and "Services". While "People" refers to the public who attends certain milonga nights, "Infrastructure" refers to the physical qualities of the place and also "Services" refers to benefits received for attending the milonga.

From this point of view, this paper reveals an information diversity that will allow organizations to learn more about the global phenomenon that brings together people.

As seen from table 6, $\frac{3}{4}$ of the dancers in Eskişehir is under forty.

Table 6. Responses by Age

Age	frequency	(%)
From 18 to 30 years	18	36
From 31 to 40 years	20	40
From 41 to 50 years	4	8
From 51 to 60 years	7	16

Attendants to the milongas seek out people with a close level of tango dance that enables them to enjoy it. On the other hand, the age of Tango partner is found to be unimportant for 63% of the repondents. The percentage eventuating from " meeting people" clearly indicates the social dimension of dancing the tango.

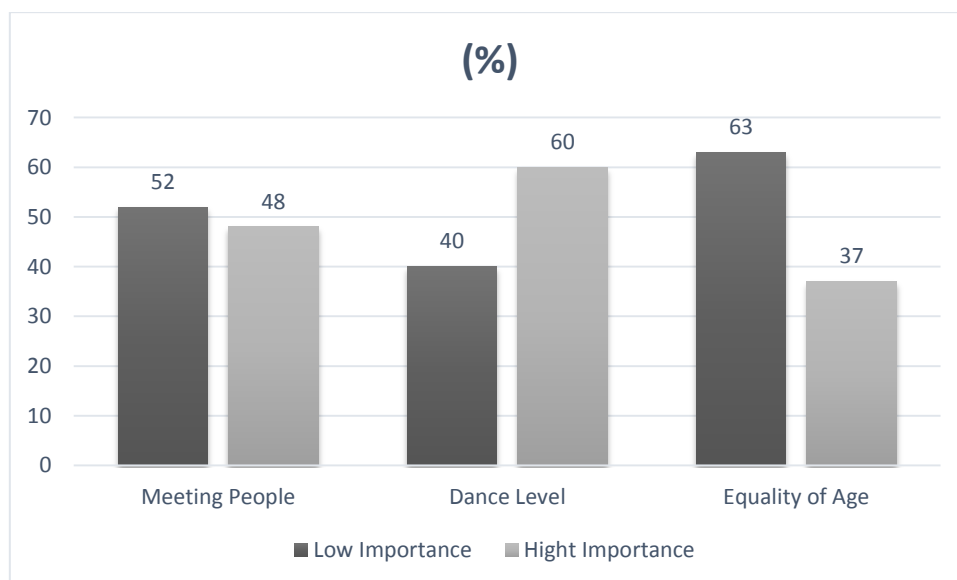


Figure 1: Milonga’s Attributes – People

As seen from figure 2, it is not sensible for milongas hiring live orchestras, since views on preferences are not equally divided (72% and 28%, "Very High + High + Middle Important" / middle + low + very low Important respectively).

About 3/4 of dancers pay attention to milonga price, the services in milongas, whereas about 2/3 of them do not pay attention to live orchestra and gastronomic variety.

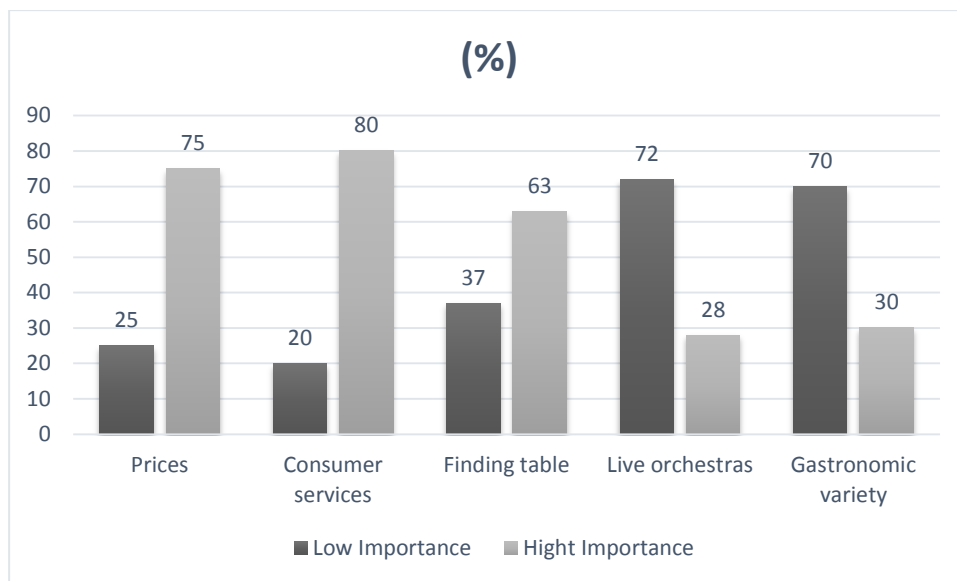


Figure 2: Milonga's Services

The information in the figure below is especially helpful for the milongas's organizers and require no further expression. Figure 3 refers to those people relevant dancing tango, selecting the music and a place proper for the occasion.

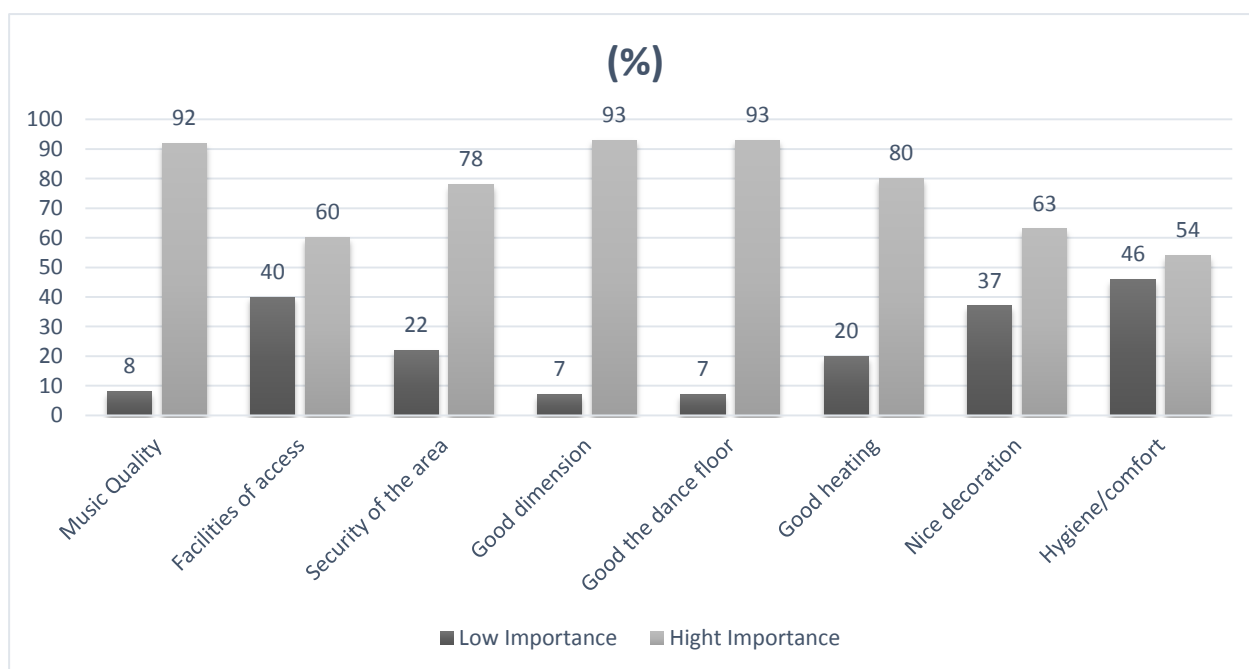


Figure 3: Milonga's Infrastructure

Tango has the speciality of dancing with the highest number of casual coupling. During a night a dancer can dance with numerous people at the milonga. Becoming in high interaction with people often makes individuals live different feelings, some unpleasant and some not so.

It is surely beyond doubt that there are diversified amount of unfavorable situations ranging from poor personel hygiene to low level of dance. Some complaints may be different from men to women. The following table 7 shows unfavorable situations mostly occuring in a dance night, and also the findings regarding significant difference between the gender for the some unfavorable situations (*bad odour, drinking alcohol, swelter (sweats a lot), chewing gum, talking during dance*).

Table 7. Analysis of variance (ANOVA) for H1

ANOVA

		Sum of Squares	df	Mean Square	F	Sig.
	Within Groups	10296,429	46	223,835		
	Total	11658,000	49			
Talking	Between Groups	1245,143	3	415,048	1,729	,174
	Within Groups	11042,857	46	240,062		
	Total	12288,000	49			
Swelter	Between Groups	1695,238	3	565,079	2,855	,047
	Within Groups	9104,762	46	197,930		
	Total	10800,000	49			
Drinking	Between Groups	3098,714	3	1032,905	5,034	,004
	Within Groups	9439,286	46	205,202		
	Total	12538,000	49			
	Within Groups	9896,429	46	215,140		
	Total	11482,000	49			
Chewing	Between Groups	1492,238	3	497,413	2,534	,068
	Within Groups	9029,762	46	196,299		
	Total	10522,000	49			
	Within Groups	9067,857	46	197,127		
	Total	10538,000	49			
Odour	Between Groups	2058,667	3	686,222	2,997	,040
	Within Groups	10533,333	46	228,986		
	Total	12592,000	49			
	Within Groups	9801,190	46	213,069		
	Total	10450,000	49			

In sum, this paper is limited with perceptions of milongueros in Eskişehir. As things stand, we define a significant difference between the gender for *bad odour, drinking alcohol, and swelter*. On the other hand, there is no such differences for *chewing gum, talking during dance* in the milongas. In conclusion, our study may be a model to search other situations that bother such as bad breath, sweats a lot, abrupt and carelessness while dancing for all dance events as Tango.

1- Conclusion

The Tango is a partnered social dance danced all over the world. It is a growing trend and moreover a global creative and experience-based tourism fact. Creative tourism depends heartily on individuals' active involvement, who are not just watching others (Richards & Wilson, 2006). In this sense, ideal milongas can serve to successful creative tourism sense.

Attendants to the milongas look for dancer with an equal level of dance, and they regard milongas as a possibility to meet people. About 3/4 of dancers pay attention to milonga price, the services and finding a free table in milongas, whereas about 2/3 of them do not pay attention to live orchestra and the gastronomic variety on offer. The tango dancers are insensitive to the music and the place proper for the occasion.

This paper proves there is a significant difference between the gender and some uncomfortable situations *odour* ($F= 2,997$ and $Sign= 0,040$), *drinking alcohol* ($F= 5,035$ and $Sign= 0,004$), *swelter* ($F= 2,855$ and $Sign= 0,047$).

In summary, this is a study on the basic components of consumer/dancers satisfaction for milongas. A destination providing visitors with entertainment by eligible "People", "Services" and "Infrastructure" can succeed in creative and experience-based tourism such as Tango events, festivals, and workshops. Besides, in terms of milonguero satisfaction, next studies may consider the age structure of the attendants.

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