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The Effects of Earthquakes on Tourism: Evidence from Turkey
by Gülsel Çiftçi and Sonat Bayram

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by Hakan Yılmaz and Aysun Yüksel

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TOLEHO
Journal of Tourism, Leisure and Hospitality

Dear authors, researchers and readers,

Journal of Tourism, Leisure and Hospitality (TOLEHO) is out with a new issue. We are delighted to have reached more international authors on each issue. We appreciate all the attention and the attachment you have shown so far. Tourism studies have inherently evolved to the current agenda of the world. Studies about the pandemic reflected on the pages in journals. It is decent to see the efforts of tourism academy on the issue and these efforts will help tourism industry to steer its course to back to normal. As TOLEHO, we are pleased to have become a part of these contribution. We are looking forward to the days that the pandemic will be over and the whole world will get to healthy days. Wish you joy and happiness, but above all this we wish you health.

Cem Işık, Ph.D.

Editor-In-Chief

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Peer Review Policy

All the articles in this section were subjected to double-blind peer-reviewing process. Journal of Tourism, Leisure and Hospitality has a strict reviewing policy. In our reviewing model, both reviewer(s) and author(s) are anonymous and it is the journal's priority to conceal authors' identities. However, it should not be forgotten that reviewers can often identify the author(s) of the reviewed papers through their writing style, subject matter of the manuscript or self-citations in the manuscript etc. Therefore, it has been becoming exceedingly difficult for the journal to guarantee total author anonymity. The reviewing process starts with the submission of the manuscript. Editor-in-Chief or one of the associate editors handles the submitted manuscript for a preliminary examination. Three possible decisions could be made about the submitted manuscript following this stage:

1. **Desk reject:** If the study is found not to have met the journal requirements in terms of content, an immediate desk reject decision is made.
2. **Technical revision:** If the study is found not to have been prepared according to the author guidelines of the journal, it is sent back to the author for technical revision.
3. **Editorial decision:** If the study meets the journal requirements in terms of content and is found to have been prepared following the author's guidelines, it is submitted to the editor-in-chief for final approval.

After the editor's approval, one of the associate editors is appointed as the handling editor during the peer-reviewing process. At this stage, two reviewers are appointed to evaluate the study. There are five possible decisions in this round of peer-reviewing;

1. **Accept:** Manuscript is found to be appropriate to be published without any revision as it is.
2. **Minor Revision:** Manuscript is accepted despite some minor revisions addressed by the reviewer. Handling editor also checks the revisions made by the author(s) following the submission of the feedbacks.
3. **Major Revision:** Manuscript is accepted despite some major revisions addressed by the reviewer. Reviewer, himself or herself, checks the revisions made by the author(s) following the submission of the feedbacks. This needs to be finalized in a maximum of 3 rounds.
4. **Re-submit:** Manuscript is not accepted for publication, but the author(s) are encouraged to re-submit after making necessary revisions in their manuscript.
5. **Reject:** Manuscript is not accepted for publication, and author(s) are not encouraged to re-submit the rejected manuscript.

At the end of the peer-reviewing process, the final decision as to whether the manuscript will be published or not belongs to the editor-in-chief. The manuscripts that are decided to be published are submitted to the preparation unit for publication. If necessary, additional technical revisions can be requested on the text, bibliography, images, tables, figures, etc.

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THE EFFECTS OF EARTHQUAKES ON TOURISM: EVIDENCE FROM TURKEY

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KEYWORDS

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CUSUM

ABSTRACT

Turkey has been hit by many earthquakes during the last century. A 7.4 earthquake that lasted for 45 seconds struck the Marmara Region on 17 August 1999 at 3:02 am. In addition to its destructive effects such as property losses and personal injuries, it also had negative effects on the tourism industry. The cancellation of package tours for foreign tourists in Turkey had a negative impact on travel agencies, hotels and airlines. The purpose of the present study is to outline the economic impact of the 1999 Earthquake on tourist flows. For this purpose, an event study was performed to evaluate the amount of loss between August 1998 and August 2001 due to the drop in the tourism industry. Additionally, the CUSUM and CUSUMSQ test, multiple linear regression (MLR) model and prediction models were employed to identify the patterns of structural change. The results show that the number of tourists decreased by about 20% following the earthquake. The results of the CUSUM and CUSUMSQ estimation analysis based on the control variables suggest that if there had been no earthquakes, the number of future tourists would have been approximately 8% higher than the actual number of tourists who visited Turkey at that time.

1. Introduction

About 66% of Turkey's territory is covered by a total of 326 active faults and it is a tectonically active land where 70% of the population is at high risk of earthquake damage, danger and destruction (Ewing, Kruse, & Özdemir, 2004) An earthquake with a magnitude of 7.4 which lasted for 45 seconds took place on 17 August 1999 at 3:02 am. 17,480 death were reported, 43,953 people were injured and 73,342 buildings were damaged. The earthquake affected a total of sixteen million people in ten cities, which were İstanbul, Kocaeli, Gölcük, Yalova, Sakarya, Tekirdağ, Bursa, Bolu, Eskişehir and Balıkesir (Petal & Turkmen, 2002). İstanbul was one of the cities that received the greatest damage from the disaster. The fact that Istanbul is the biggest, the most popular and the most important touristic destination in Turkey brought about a crisis in every aspect, including the tourism industry in Turkey, which tarnished the safe image of the country creating a negative impact on purchasing decisions of the tourists. With the decreasing demand and cancellations of package tours, many tourism companies, such as travel agencies, hotels and airlines, have faced several difficulties. (Aktürk & Albeni, 2002).

The purpose of the present research is to evaluate the economic effects of the 1999 Earthquake in Turkey on international tourist arrivals with a pioneering approach to understand the effects of a natural disaster on tourist mobility. To suit the purpose of the study, an event study was performed based on international tourist arrival statistics. Besides, the standard division of tourism parameters was employed and CUSUM tests were used to identify the pattern of structural change. The present paper applies the event study methodology, unlike the other prominent studies. There is an extensive body of literature on natural disasters, specifically earthquakes within the context of tourism. For example, Wu and Hayashi (2014) explored the impact of crises on Japan's foreign tourist arrival by applying Auto-Regressive Integrated Moving Average (ARIMA) interference designs that put the spotlight on assessing patterns of change and duration of effects by observing variations in parameters. Mendoza et al. (2012) Explored the role of natural disasters on inbound tourism in Chile using Seasonal Autoregressive Integrated Moving Average (SARIMA) designs of inbound tourism during the eruption. A recent study conducted by Cro and Martins (2017) compared the date of tourism crises and disasters to the dating of the structural breaks employing Bai and Perron's (2003) Structural break test method for the inappropriate structural breaks in tourist arrivals.

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This study focuses on the different studies in that it aims to fill the gap in the existing literature on the ex-post identification of tourism disaster events. This approach, therefore, contributes to the literature on emergencies or disasters in the tourism sector by exploring the effects of the negative shocks to the global market as a result of crises or natural disasters on the tourism industry closing the gap between the tourism industries. Eventually, the study continues by highlighting the findings, defining the limitations and offering directions for future research.

2. Literature Review

2.1. Earthquake and Tourism Sector in Turkey

Crises are paradoxical moments and possibilities from which different alternatives can emerge (Bramwell & Lane, 2011). A crisis is defined by Faulkner (2001) as an action or non-action that interferes with or has a negative personal impact on the continuous functioning of the corporation, reasonable achievement of the company's goals or its viability. Crises could perhaps quickly spread again from the place of origin to distanced areas of the world and communicate in unusual ways based on environmental input, financial market linkages, the role of dynamic and human beings (Biggs, Hall, & Stoeckl, 2012). Earthquakes are among the most significant and unpredictable types of environmental crisis (Vere-Jones, 1995). As reported by Ritchie (2008), whatever the origin of these natural disasters, there may be major economic and social impacts on both the destination and the world economy as a consequence of a decline in international tourist arrivals. Tourism damage caused by a crisis or a disaster also may have significant effects on economic systems (Sausmarez, 2007). Actions must therefore be taken as quickly and efficiently as possible across the crisis period to minimize adverse results and damage caused (Çiftçi, Küçükaltan, &Menteş, 2017).

Considering its strategic position, Turkey is at high risk of being exposed to various types of crises (Kaya, Yetgin Akgün,& Çiftci, 2020). Turkey is one of the destinations that have been seriously affected by earthquakes as it has been hit by a few series of earthquakes in the last decade, which had both geographical and financial outcomes. The crises in Turkey tarnished the safe image of the country and had a negative impact on the purchasing decisions of the tourists. Together with decreasing demand, many businesses and their employees faced difficulties in the tourism industry. The cancellation of package tours for foreign tourists in Turkey had a negative impact on travel agencies (Yetgin, Yılmaz, & Çiftci, 2018). Tourism is the very heart of Turkey's economy, which is mainly based on tourism, automobile manufacturing, petrochemistry, and railway vehicle manufacturing and repair, basic metals, manufacturing of synthetic fibre and yarn, production of lacquer and paint. Yalova, Kocaeli, Bolu, Sakarya four of the most affected cities, had over 7% of GDP and 14% of industrial production compared to other industrial cities in Turkey with a national average per capita income nearly twice the amount of other industrial cities.

A 60-kilometre highway route between Ankara and Istanbul, Gebze-Izmit-Arifiye railway, Adapazari's railway factory and rolling stock, Derince Harbour, local streets and provincial roads were among transport infrastructure that was severely damaged. Traffic between Istanbul and Ankara on the road and motorway was quickly restored (Bibbee, Gönenç, Jacobs, Konvitz, & Price, 2000). The earthquake has some impacts on international tourist arrivals in Turkey as well. According to the Association of Turkish Travel Agencies (2019) report, it suggests that soon after the earthquake, there was a falloff in international visitor arrivals to Turkey during the period between August and December compared

Table 1. The Number of Tourists by Month and Year (1995-2001)

Month/Year	1995	1996	1997	1998	1999	2000	2001
January	274,680	283,616	300,872	346,183	359,046	333,915	359,320
February	302,407	324,910	314,306	371,526	371,727	354,487	404,653
March	368,195	537,452	555,204	476,756	409,483	435,158	547,365
April	535,462	556,109	639,819	642,332	426,558	721,128	884,805
May	732,394	874,942	1,020,894	986,237	691,313	986,376	1,231,562
June	810,419	902,015	1,045,987	1,062,961	784,642	1,079,148	1,387,955
July	1,008,709	1,106,242	1,206,226	1,288,439	931,895	1,525,718	1,776,821
August	1,070,234	1,153,755	1,404,876	1,460,075	1,079,249	1,419,244	1,601,331
September	1,054,871	1,117,429	1,297,455	1,209,256	876,261	1,368,538	1,440,365
October	836,025	909,397	947,462	1,035,237	800,513	1,178,481	1,065,825
November	393,023	452,325	538,368	502,638	435,790	602,396	520,962
December	340,467	395,893	417,535	371,057	320,808	423,564	398,005
TOTAL	7,726,886	8,614,085	9,689,004	9,752,697	7,487,285	10,428,153	11,618,969

Source: TURSAB, Accessed from https://www.tursab.org.tr/istatistikler/turist-sayisi-ve-turizm-geliri, Date of Access: 02.08.2020.

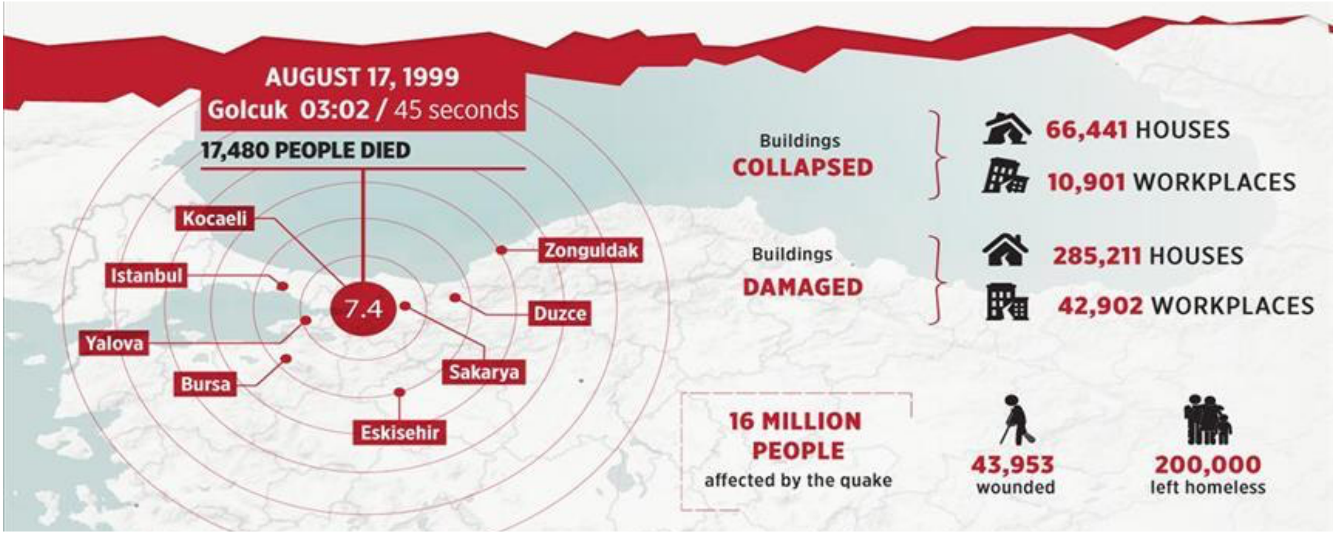


Figure 1. Map of the 1999 Golcuk Earthquake Zone

Source: Anadolu Agency (2018). Accessed from: https://www.aa.com.tr/en/life/turkey-observes-19th-anniversary-of-marmara-earthquake/1234211, Date of Access: 01.08.2020.

to the same period in 1998. Visitors arriving from abroad for the whole year (7,487,285) decreased compared to the prior year (9,752,697). The number of foreign tourists has a direct effect on tourism and the investment of government agencies. Thus decision-makers in either the tourism sector or governmental institutions need to have a reasonable overview of how crises impact the inbound tourist arrivals. With international tourism rapidly dropping in the months following the Earthquake of1999, the Turkish Government immediately concentrated on its North American target market, which had sent 2.5 million USD (Dickey & Kohen, 1999; Goetzl & Healy, 2000; Huang & Min, 2002).

Tourism has been one of the sectors that suffered from the 1999 Earthquake with a 173 million USD loss. The revenue loss from the cancellations of congresses was 15 million USD, and the number of congress participants who had cancellations was 17,600. 8,000 people left their vacation and returned to their countries. There was a 3 million USD financial loss due to the tour cancellations. There were 156,000 reservation cancellations and a financial loss of 105,000 USD due to these cancellations in 1999 and the decline in the tourism sector was 27% (TSPO, 2000; TÜRSAB, 2000).

Table 2. Tourism Income by Years (1991- 2001)

Year	Income (million USD)
1991	2,654
1992	3,639
1993	3,959
1994	4,321
1995	4,957
1996	5,962.1
1997	8,088.5
1998	7,808.9
1999	5,203
2000	7,636
2001	10,450.7

Source: TURSAB, Accessed from: https://www.tursab.org.tr/istatistikler/turist-sayisi-ve-turizm-geliri, Date of Access: 02.08.2020.

Table 1 compares the number of tourist by month and year. Before the earthquake, There seems to be a considerable increase in the number of tourists. By September 1999, right after the earthquake, there was a sharp decrease in the number of tourists. Table 2 illustrates the tourism income by year. In 1999, there was a sharp decrease (2,605 million USD) in the tourism income. Liu et al. (2019) indicated that the tourism competitiveness of a country is shaped Studies emphasize the perceived risks of tourism industry service providers, and also the effect of crisis risk management on the competitive advantage of tourism. Mistilis and Sheldon (2006) stated that the tourism industry is fragmented and does not respond easily to disasters. This feature also highlights the need for industry-wide information systems that any business can use during a crisis. Because tourism is an important component of a country's economy responsive and broad-targeted disaster management plans should be prepared beforehand.

2.2. Earthquake and Tourism Sector in Turkey

Crises are devastating events that primarily have an impact on the surrounding environment and which may spread all over the world if they are failed to be stopped. Any type of crisis can lead to enormous impacts (Çiftçi, Çakır, & Çakır, 2016). To illustrate the general scale of the devastation, the number of houses destroyed and during the 1999 earthquake would be at least four times the number of houses destroyed. 1995 Kobe Earthquake and 12 times the number of damaged buildings in the 1994 Northridge Earthquake (OECD, 2004). Eight cities that were severely affected by the earthquake account for 34.7% of the total GNP and generate over 46.7% of the national industrial product. The cities of Sakarya, Kocaeli and Yalova held about 6.3% of GNP and 13.1% of the industrial production.

Figure 1 illustrates the earthquake zone. The 1999 Earthquake in Izmit is among the worst earthquakes which have cost far too many lives. Nevertheless, the impacts of the earthquake can indeed be measured solely by the amount of losses, as well as by their effect on rescuers and their life quality regarding the crisis, all of whom have an impact on sustainability. Because sustainable tourism can be defined as the sustainable growth of tourist arrivals and the development of tourism infrastructure (Kontogeorgopoulos, 1999).

3. Methodology

3.1. Data and Variable Selection

The research data are annually reported and limited to the period between 1985 and 2005 to analyse the possible effects of the earthquake. Showing changes due to Turkey's geopolitical risks from the year 2005 onwards on behalf of tourism data can be separated from the effects of the earthquake have been made to such a restriction. However, the data between 1985- 2018 is used for the Maki Cointegration Test. The number of foreigners visiting Turkey is obtained from the Turkish Central Bank, Ministry of Development, Ministry of Culture and Tourism, Turkish Statistical Institute, Ministry of Finance, Ministry of Interior General Directorate of Security. GDP (in USD), the market capitalization of the listed domestic companies (in USD), GDP per capita growth (in USD), GNI (in USD) and Stocks traded, total value (in USD) data are employed as control variables.

Event Study and Principal Component Analysis are widely used in studies on finance and economy to measure the reaction experienced as a reaction to a particular event or as a result of a situation called an important event occurring (Xu, Chang, & Hsu, 2020). This event was identified as a Malaysia Airlines Flight 370 ("MH370") disaster in the study conducted by Zhao et al (2020), and the Event-Oriented Text Retrieval method was tried using Deep Neural Network. Zhao et al. (2020) define the influential meanings of an event as follows:

Definition 1. An event is a specific thing that happens at some specific time and place.
Definition 2. An event is a specific occurrence involving participants. An event is something that happens. An event can frequently be described as a change of state.
Definition 3. An event is an explicit occurrence with or without participants. An event can correspond to multiple topics. An event contains multiple sub-events.

3.2. Model Specification

Event study has been widely used as a method in economics and finance. According to Campbell et al. (1997), an important feature of a successful event study is that it can determine the exact date (date of the earthquake 17.08.1999) of the event. In cases where it is difficult to identify the time and place of an event, conducting a case study might prove less useful. For example, it may be difficult for organizations to determine the effects of legal changes on wealth by employing a case study methodology.

The problem is that legal changes are discussed in the political arena over time, and the associated asset effects are gradually included in the value of a company as the probability of the adopted change increases. Research employing event study methodology has shown that prices respond to new information, as we generally expect in a rational market. The event study methodology is popularly seen in financial services (Binder, 1998; Strong, 1992). By many it that is the damage assessment for instances of legal responsibility in particular situations, such as that of the Tylenol toxicosis case of 1982 (Mitchell, 1989). Mazzocchi (1999) submitted a proposal for non-financial statistics on food price.

To apply the method of event analysis in the tourism sector, it is important to identify the event correctly and determine its constraints (other geopolitical events in the post-earthquake period) that will disclose the results of the current event, irrespective of other consequences. Therefore, the relationship between the earthquake, which is identified as a significant event, and the structural changes observed in macroeconomic variables in the post-earthquake period, and the impact of the event (earthquake) is first analysed using the Maki Cointegration method, followed by the CUSUM test, multiple linear regression (MLR) model and prediction models. This approach will be a guide for calculating the impacts on systemic change of changes which are significant events in the tourism sector.

In the study conducted by Chow (1960), to test the equation between coefficient sets in two linear regressions, the sum of the squares assuming the equation and the sum of the squares without assuming the equation are obtained. The subsequent addition rate, which is adjusted according to the corresponding degrees of freedom, of the difference between these two sums is distributed as the F ratio under the null hypothesis. This sum of second squares is obtained from the first instance of n observations only when the second sample is not large enough to calculate a separate regression. It shows how the general linear hypothesis theory is applied to the problem and how the estimation range and covariance analysis are related to each other and the general linear hypothesis theory.

Page (1954) indicated that the Cumulative Sum (CUSUM) charts are used to detect small shifts in a process mean. Those named after Chow (1960) are most powerful when the break date is known, whereas those based on recursive residuals can help identify the pattern of structural change, although less powerfully. Brown et al. (1975) tested CUSUM and CUSUMSQ methods developed to investigate the stability of regression relationships over time. Recursive residues, defined to be uncorrelated with zero means and constant variance are introduced and tests based on CUSUM and CUSUM of squares recursive residues are developed. Advanced techniques based on moving regressions in which the regression model is fitted from a data segment moving through the series and regression models with polynomial coefficients over time are examined.

Alternative modelling to the Chow estimation test was developed by Fisher (1970) and a statistical test was conducted on the difference between the estimates where the estimates represent "unconditional values" and the actual values. The aim here is to test the significance of the difference between space and time of the difference between these "excess residuals". An "event window" is defined as a series of periods that may be potentially affected by the event.

The breakpoint test used in the analysis was developed by Perron (1989) and tests of the unit root hypothesis against the alternative hypothesis of trend stability were carried out by breaking the trend that occurred in the Great Crash of 1929 or the 1973 oil price shock. Perron's analysis includes Nelson-Plosser's macroeconomic data series as well as the three-month post-war real gross national product (GNP) series. Tests rejected the unit-root null hypothesis for most of the series. Perron (1989) assumed that the Great crash and oil price shock could be treated as external events. In a study by Perron and Vogelsang (1992), the statistics of interest are similar to those proposed by Perron, to test for the presence of such a change in a stationary time series for unit root, the minimum statistic decreases tested with the general possible breakpoints.

To demonstrate the relative scale of the disaster, the number of the damaged buildings in the 1999 Earthquake was at least 4 times the number of the damaged buildings in the 1995 Kobe Earthquake and 12 times the number of damaged buildings in the 1994 Northridge Earthquake (OECD, 2004). 8 cities that were severely affected by the earthquake account for 34.7% of the total GNP and generate over 46.7% of the national industrial product.

The effects of the earthquake can be divided into direct impacts and indirect effects on the tourism industry. One of the direct effects is the number of tourists, which decreased by 20% in 1999 compared to the previous year. The number of tourists visiting Turkey in 1998 was 9,431,280, which decreased to 7,487,365 in 1999. Tourism revenues decreased by 28% and the loss of direct income was 1.9 billion USD with a significant decrease in exports and tourism revenues (OECD, 2004).

The key indirect effects on the tourism sector holding 7.2% of GDP due to a decline in economic activity and a 1.6%, net decline in GNP growth whereas GDP per capita dropped by 8.63%. In the following year, the value of companies listed on the stock exchange dropped by 144%. Tourism investments and sectoral growth were also adversely affected as a result of the decline in economic activity after the earthquake and it even prevented the sector from reaching its potential in the current year. Centre for Research on the Epidemiology of Disasters (CRED, 2015) stated that the estimated total cost for both losses of income and loss of national wealth varies between 9 and 13 billion USD and 6 to 10 billion USD, respectively. The World Bank (1999) estimated the loss at over 15 billion

Table 3. Descriptive Statistics of Variables

Variable Name	D1	I1	I2	I3	I4	I5
	The Number of Tourist Coming to Turkey (Annually)	**GDP Growth % (US$)**	**Market Capitalization of The Listed Domestic Companies (Billion US$)**	**GDP Per Capita Growth % (US$)**	**GNI Growth % (US$)**	**Stocks Traded, Total Value (Billion US$)**
Mean	20.307.184	4.681.360	25.03108	3.123.246	4.696.672	35.514.290
Median	20.472.360	6.258.083	23.598.220	4.603.105	6.198.235	37.788.980
Maximum	36.837.900	11.113.500	44.049.530	9.423.771	11.106.920	60.798.740
Minimum	6.525.202	-5.962.311	12.200.660	-7.357.004	-6.957.255	8.880.015
Std. Dev.	10.498.255	4.703.416	8.937.337	4.620.743	4.969.889	12.005.900
Skewness	0.101.038	-1.067.772	0.586.756	-1.061.049	-1.124.728	-0.172.600
Kurtosis	1.517.433	3.082.994	2.443.969	3.089.169	3.218.518	2.711.358
Jarque-Bera	2.425.410	4.948.052	1.826.825	4.887.188	5.533.449	0.219.351
Probability	0.297.392	0.084.245	0.401.153	0.0868.480	0.062.868	0.896.125
Sum	5.28E+08	121.715,4	650.808,2	81.204.400	122.113.500	923.371.600
Sum Sq. Dev.	2.76E+15	553.053,1	1.996.900	533.781.700	617.495.000	3.603.542
Observations	26	26	26	26	26	26

USD. When the indirect and long-term impacts are carefully calculated, the total cost of a 9-10% drop in GDP in 2000 is estimated at 20 billion USD. The share of the earthquake zone in total imports was 15% and its share in total exports was 5%. Exports and imports decreased by 6% and 11%, respectively. Despite a 27% drop in the foreign trade deficit, its final impact on the economy is difficult to interpret.

Bibbee et al. (2000) indicated that in addition to temporary interruptions in labour supply due to deaths, injuries and motivation, SMEs and large enterprises in the region were also concerned about the possible migration of qualified workers. As a result, the majority of large enterprises participated in care and housing for their employees, who seemed to convince many of them to stay in the region.

Data on Turkish tourism are annually reported and limited to the period between 1985 and 2005 to analyse the possible effects of the earthquake. Although the tourism industry in Turkey has been experiencing some geopolitical risks, such as conflicts, political instability, security issues, and terror (Demir, Simonyan, Chen, & Marco Lau, 2020), the negative impact of the earthquake is obvious from the year 2005 onwards. Descriptive statistics for the variables are shown in Table 3. Next, Multiple Linear Regression and Correlation analyses were performed to reveal the level of relationship between variables. The data was obtained from The World Bank Database.

4. Findings

In the case of a structural break in the applied time series analysis, incorrect results may occur in traditional cointegration tests. Gregory and Hansen (1996) developed a cointegration test that allowed a single structural break followed by Hatemi-J (2008) who developed cointegration tests that allowed two structural breaks. These methods assume one or two structural breaks. In the case of more than two structural breaks in the series, the cointegration test developed by Maki (2012), which provides up to five structural breaks, might be used. The fact that it allows more structural breaks in the series makes the Maki cointegration test preferable. Maki (2012) introduced the cointegration test into the literature using the following four models:

$$y_t = \mu + \sum_{i=1}^{k} \mu_i D_{i,t} + \beta' x_t + u_t \quad \text{Model 1 (1)}$$

$$y_t = \mu + \sum_{i=1}^{k} \mu_i D_{i,t} + \beta' x_t + \sum_{i=1}^{k} \beta_i' x_t D_{i,t} + u_t \quad \text{Model 2 (2)}$$

$$y_t = \mu + \sum_{i=1}^{k} \mu_i D_{i,t} + yt + \beta' x_t + \sum_{i=1}^{k} \beta_i' x_t D_{i,t} + u_t \quad \text{Model 3 (3)}$$

$$y_t = \mu + \sum_{i=1}^{k} \mu_i D_{i,t} + yt + \sum_{i=1}^{k} y_i t D_{i,t} + \beta' x_t + \sum_{i=1}^{k} \beta_i' x_t D_{i,t} + u_t \quad \text{Model 4 (4)}$$

The four models (Model 1, Model 2, Model 3, and Model 4) demonstrate with the break in intercept and without trend; with break in intercept and coefficients and without trend; with break in intercept and coefficients and with the trend; and with the break in intercept, coefficients and trend, respectively. The maximum number of fractions in the equations is indicated by k. When k=1, the models are similar to Gregory ve Hansen (1996) and when k=2, the models are similar to Hatemi-J (2008). In the equations, the H:0 hypothesis states that there is no cointegration relationship under the structural break, while the H:1 hypothesis states that there is a cointegration relationship under the structural break (Maki, 2012).

Table 4 indicates that all variables have a unit root at the level for the ADF unit root test. Moreover, at first differences the variables are stationary. Therefore, the null hypothesis which states that series have unit root is rejected. In this case, the long-term relationship between the variables can be investigated. In this context, the long-term relationship between variables is examined with the Maki Cointegration Test. The Maki Cointegration Test, which was developed by Maki (2012), is based on structural breaks developed by Kapetanios (2003) tests. When multiple numbers of breaks exist, Maki Cointegration Test allows structural breaks in a cointegration relationship, which is the main advantage of the test.

Dickey and Fuller (1979) demonstrate that this statistic does not obey the traditional Student t-distribution under the null hypothesis of a unit root, and they derive asymptotic results and simulate critical values for different test and sample sizes. More recently, a much larger range of simulations was introduced by MacKinnon (1991, 1996) than those tabulated by Dickey and Fuller. In addition, for the simulation performance, MacKinnon estimates response surfaces, allowing Dickey-Fuller critical values and values for arbitrary sample sizes to be measured. The variables (D1, I1, I2, I3, I4, I5)

Table 4. Unit Root Test

Augmented Dickey-Fuller (ADF) Test					
Variables	**Symbol**	**Level**		**First Difference**	
		T-Statistics	Prob	T-Statistics	Prob
Tourist number	D1	-1.465623	0.5353	-6.492480*	0.0000
GDP Growth	I1	-1.094997	0.7028	-5.419606*	0.0002
GDP per capita	I3	-1.155965	0.6781	-5.393453*	0.0002
GNI Growth	I4	-1.100027	0.7008	-5.437577*	0.0001
Stocks traded	I5	-2.197124	0.2118	-6.416285*	0.0000

**denotes that the series are stable at 1% significance level. Fixed term model is used.*

included in the analysis (significance level %1, %5, %10) do not have a unit root problem.

Null Hypothesis: D1, I1, I2, I3, I4, I5 contains a unit root:

$$y_t = c + \delta t + \phi y_{t-1} + \beta_1 \Delta y_{t-1} + \ldots + \beta_p \Delta y_{t-p} + \varepsilon_t \quad (5)$$

$$H_0 : \phi = 1 \quad (6)$$

$$H_a : \phi < 1 \quad (7)$$

The complexity of regulating their size while the mechanism is stationary but extremely self-regressive is an important argument against the use of tests for the null hypothesis of stationarity. In this case, the so-called KPSS test proposed by Kwiatkowski, Phillips, Schmidt And Shin (1992) is probably the best-known test for stationarity in econometrics: it too frequently rejects the true hypothesis of stationarity, again leading to an undue preference for the hypothesis of unit root non-stationarity. The variables (D1, I1, I2, I3, I4, I5) included in the analysis (significance level %1, %5, %10) have a trend stationarity problem. The trend influence, however, stems from the seasonal characteristics of the data and is not an obstacle to study.

Null Hypothesis: D1, I1, I2, I3, I4, I5 is trend stationery:

$$y_t = c_t + \delta t + u_{1t} \quad (8)$$

$$c_t = c_{t-1} + u_{2t} \quad (9)$$

$$u_{2t} \sim i.i.d(0, \sigma^2) \quad (10)$$

$$H_0 : \sigma^2 = 0 \quad (11)$$

$$H_a : \sigma^2 > 0 \quad (12)$$

The key difference between the two tests is that the non-parametric test is KPSS and the parametric test is Leybourne-McCabe. The Leybourne-McCabe stationary test is similar in spirit to one recently suggested by KPSS, but under the respective null (and alternative) hypotheses, the two experiments vary fundamentally in their approaches to the handling of autocorrelation, based on an explicit parametric model. Similar to the KPSS test results, according to Leybourne-McCabe test results, the variables (D1, I1, I2, I3, I4, I5) are included in the analysis (significance level %1, 5%, 10%) have a trend stationarity problem. The trend influence, however, stems from the seasonal characteristics of the data and is not an obstacle to study.

Null Hypothesis: D1, I1, I2, I3, I4, I5 is a trend stationary AR(p) Process:

$$y_t = c_t + \delta t + b_1 y_{t-1} + \ldots + b_p y_{t-p} + u_{1t} \quad (13)$$

$$c_t = c_{t-1} + u_{2t} \quad (14)$$

$$u_{1t} \approx i.i.d(0, \sigma_1^2) \quad (15)$$

$$u_{2t} \approx i.i.d(0, \sigma_2^2) \quad (16)$$

$$H_0 : \sigma^2 = 0 \quad (17)$$

$$H_a : \sigma^2 > 0 \quad (18)$$

In checking for a unit root, Phillips and Perron (1988) suggest an alternative (nonparametric) method of controlling for serial correlation. The PP method calculates the non-augmented test DF equation and modifies the coefficient ratio such that the asymptotic distribution of the test statistics is not influenced by the serial correlation. The Phillips-Perron test does a nonparametric correction to the

Table 5. Stationarity Test Results

Variables			Augmented Dickey-Fuller Test			KPSS Test			Leybourne-McCabe Test			Phillips-Perron Test		
D1	The Number of Tourist Coming to Turkey (Annually) DiffDiff	Significance Level	0.01	0.05	0.1	0.01	0.05	0.1	0.01	0.05	0.1	0.01	0.05	0.1
		Null Rejected	true	true	true	false	false	false	false	false	false	true	true	true
		P-Value	0.001	0.001	0.001	0.1	0.1	0.1	0.1	0.1	0.1	0.001	0.001	0.001
		Test Statistic	-98.304	-98.304	-98.304	0.015158	0.015158	0.015158	0.0056721	0.0056721	0.0056721	-98.304	-98.304	-98.304
		Critical Value	-26.635	-19.507	-16.039	0.216	0.146	0.119	0.216	0.146	0.119	-26.635	-19.507	-16.039
I1	GDP Growth % (current US$) DiffDiff	Null Rejected	true	true	true	false	false	false	false	false	false	true	true	true
		P-Value	0.001	0.001	0.001	0.1	0.1	0.1	0.1	0.1	0.1	0.001	0.001	0.001
		Test Statistic	-121.907	-121.907	-121.907	0.020052	0.020052	0.020052	0.016198	0.016198	0.016198	-121.907	-121.907	-121.907
		Critical Value	-26.635	-19.507	-16.039	0.216	0.146	0.119	0.216	0.146	0.119	-26.635	-19.507	-16.039
I2	Market Capitalization of The Listed Domestic Companies (Billion, Current US$) DiffDiff	Null Rejected	true	true	true	false	false	false	false	false	false	true	true	true
		P-Value	0.001	0.001	0.001	0.1	0.1	0.1	0.1	0.1	0.1	0.001	0.001	0.001
		Test Statistic	-108.665	-108.665	-108.665	0.016014	0.016014	0.016014	0.014805	0.014805	0.014805	-108.665	-108.665	-108.665
		Critical Value	-26.588	-19.502	-16.046	0.216	0.146	0.119	0.216	0.146	0.119	-26.588	-19.502	-16.046
I3	GDP Per Capita Growth % (Current US$) DiffDiff	Null Rejected	true	true	true	false	false	false	false	false	false	true	true	true
		P-Value	0.001	0.001	0.001	0.1	0.1	0.1	0.1	0.1	0.1	0.001	0.001	0.001
		Test Statistic	-122.035	-122.035	-122.035	0.020037	0.020037	0.020037	0.016184	0.016184	0.016184	-122.035	-122.035	-122.035
		Critical Value	-26.635	-19.507	-16.039	0.216	0.146	0.119	0.216	0.146	0.119	-26.635	-19.507	-16.039
I4	GNI Growth % (Current US$) DiffDiff	Null Rejected	true	true	true	false	false	false	false	false	false	true	true	true
		P-Value	0.001	0.001	0.001	0.1	0.1	0.1	0.1	0.1	0.1	0.001	0.001	0.001
		Test Statistic	-126.173	-126.173	-126.173	0.020049	0.020049	0.020049	0.016184	0.016184	0.016184	-126.173	-126.173	-126.173
		Critical Value	-26.635	-19.507	-16.039	0.216	0.146	0.119	0.216	0.146	0.119	-26.635	-19.507	-16.039
I5	Stocks Traded, Total Value (Billion, Current US$) DiffDiff	Null Rejected	true	true	true	false	false	false	false	false	false	true	true	true
		P-Value	0.001	0.001	0.001	0.1	0.1	0.1	0.1	0.1	0.1	0.001	0.001	0.001
		Test Statistic	-90.767	-90.767	-90.767	0.015162	0.015162	0.015162	0.014065	0.014065	0.014065	-90.767	-90.767	-90.767
		Critical Value	-26.635	-19.507	-16.039	0.216	0.146	0.119	0.216	0.146	0.119	-26.635	-19.507	-16.039

Table 6. Maki Cointegration Test Results

	Test Statistics	%1 Critical Value	%5 Critical Value	%10 Critical Value	Break Dates
Model 1	-7.652	-7.053	-6.494	-6.220	1994,1996,2010,2012, 2014

Note: While the number of independent variables is four (RV = 4) and the number of fractures (m) is maximum 5, 1%, 5% and 10% critical values are obtained from Maki (2012).

t-test statistics by adding lags of Δyt as regressors in the test equation. The Augmented Dickey-Fuller test solves this problem. The test is robust in relation to unspecified autocorrelation and heteroscedasticity in the test equation disturbance phase. The variables (D1, I1, I2, I3, I4, I5) included in the analysis (significance level %1, %5, %10) do not have a unit root problem.

Null Hypothesis: D1, I1, I2, I3, I4, I5 contains a unit root:

$$y_t = c + \hat{I}'t + \alpha y_{t-1} + \varepsilon_t \tag{19}$$

$$H_0 : \alpha = 1 \tag{20}$$

$$H_a : \alpha < 1 \tag{21}$$

The results in Table 6 show that the null hypothesis is rejected at all levels of significance for Model 1. In this case, there is a long-term relationship between the variables according to the Maki cointegration test results. Furthermore, the results indicate that there are five structural breaks dates, which are 1994, 1996, 2010, 2012 and 2014. In 1994, Turkey experienced a currency crisis which resulted in a 6% drop in production, inflation rose to three-digit rates, the Central Bank lost half of its reserves, and the exchange rate (against the US USD) decreased by more than half in the first three months of the year. In 1998, the global economic crisis had a negative impact on tourism in Turkey. In 1999, the earthquake had huge consequences for the tourism industry in Turkey whereas economic crises in 2012 and 2014 had some adverse effects on tourism.

According to CUSUM test results, recursive residuals of the tourist number variable changed after the earthquake and it can help identify the pattern of structural change when the break date is known (Page, 1954; Chow 1960). Figure 1 demonstrates that the number of tourists is affected by the earthquake, which is also seen one year later in 2000 (Figure 2). The CUSUM test was developed to calculate the breakdown of tourist numbers with the 1999 Earthquake and the resulting economic slowdown, with recursive residuals. The aim here is to address the deviation in the number of tourists with a structural break, irrespective of other world political, social, and economic events. The variables used in the model produced are therefore limited to the number of visitors, GDP, GDP per capita, GNI, Stocks exchanged.

When we look at the number of tourist arrivals in Figure 3, we see a dramatic decrease, approximately 20%, immediately after the earthquake. Some of the fluctuations in the number of tourists in the post-earthquake period, in particular, the fluctuations observed as a result of the risks called geopolitical risks (like 2016) are excluded from the scope of the study and the date of the event is taken as the date of the earthquake, 17.08.1999 (Figure 3).

GNP Growth seems to be affected by the earthquake, and it decreased from -0.8% to -1,6% (Figure 4). GNP dropped by 7.6% and 4.9% year-on-year in the third and fourth quarter of 1999, respectively. In the affected area, 140,000 people remained unemployed. The earthquake's fiscal impact was US$ 1,8 billion in 1999, USD 4.2 billion in 2000 (1.0% and 1.9% respectively of GNP) (OECD, 2004).

The estimation test was developed by Chow (1960) and Fisher (1970) used alternative modelling to estimate "unconditional values" and confront the actual values. The aim here is to test the significance of the difference between space and time of the difference between these "excess residuals". An "event window" is defined as a series of time periods that may be potentially affected by the event. The estimation results (Figure 5) shows the loss of tourists due to the earthquake by comparing the expected number of tourists if there had been no earthquakes (the estimation was

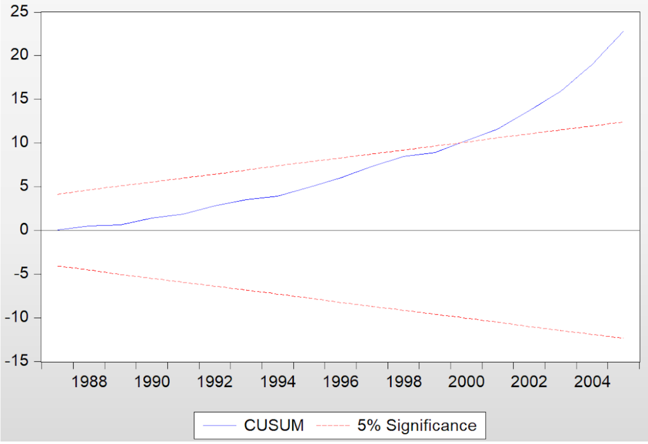


Figure 2. CUSUM Test Results

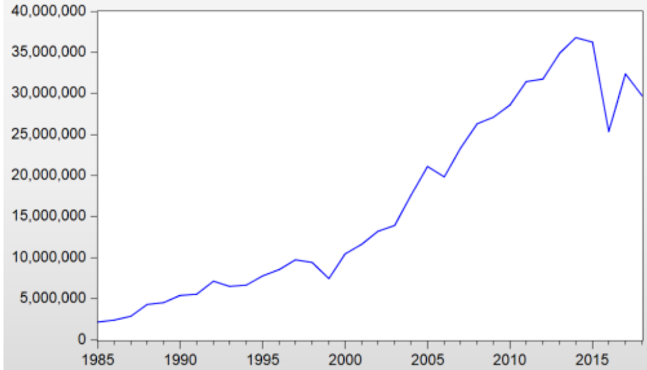


Figure 3. Number of Tourist Arrivals (1985-2018)

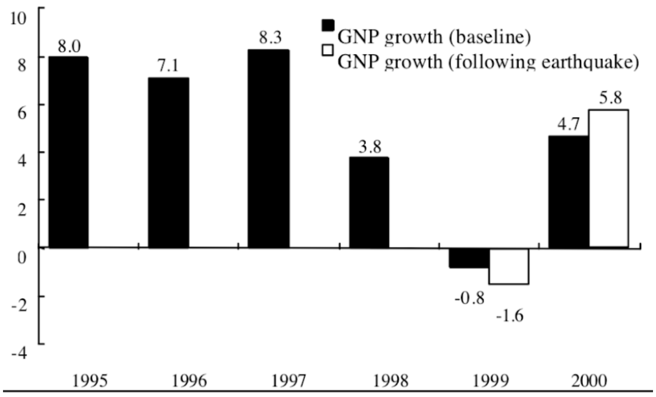


Figure 4. GNP Growth (%)

Source: The World Bank, Turkey Country Office, Marmara Earthquake Assessment, 14 September 1999, Working Paper 27380, 15.

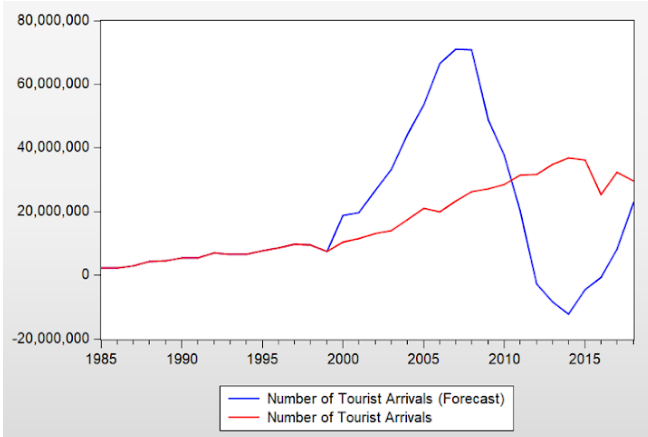


Figure 5. Forecast Analysis Results

produced using control variables such as GDP (USD), the market capitalization of the listed domestic companies (USD), GDP per capita growth (USD), GNI (USD) and Stocks traded, total value (USD) and the actual number of tourists coming to the country). The results of the estimation analysis based on the control variables show that the estimated number of expected tourists would be approximately 8% higher than the number of incoming tourists if there had been no earthquakes.

The analysis of the relationship between the approximate values of the number of tourists in the aftermath of the earthquake (there is already a Maki Cointegration relationship between them) shows that the macroeconomic issues encountered after the earthquake have seriously affected the tourism sector's efficiency. The decrease in productivity experienced due to the inability to make sectoral investments, in particular, due to the post-earthquake economic crisis, was also reflected in the number of incoming tourists with an average 8 percent gap between the actual and expected number of tourists (Figure 5 and Figure 8).

The Regression Model was created with Time Series Errors to evaluate the effect of the deviations (I1-I5) in the independent variables included in the study. The number of visitors (D1) included in the equation as the dependent variable and with the effect of the 1999 Earthquake on the independent variables, which is considered to be a significant event. Regression models with time series errors attempt to explain the mean behaviour of a response (yt, t = 1, ... ,T) by using multiple linear regression (MLR) to compensate for linear predictor effects (Xt). The errors (ut), however, called unconditional disturbances, are time series rather than white noise, which is a divergence from the linear model assumptions. Regression models with time series errors maintain the sensitivity definition of regression coefficients (β) unlike the ARIMA model that contains exogenous predictors (Hyndman, 2010). Multiple linear regression model of time series D1Diff is calculated using the following equation:

$$X_1\beta_1 + \ldots + X_5\beta_5 + \varepsilon_t \tag{22}$$

The results reveal that there is no regression relationship between the dependent variable (D1 number of tourist) and independent variables (I1-I5) (Table 7 and Table 8).

The relationship between the first difference D1Diff series and the generated MLR regression time series is optimized with the ensemble regression model (Figure 6-7) and the true value, predicted, and error values are seen in the optimization model provided between the D1 variable and the GDP growth (I1) variable (Figure 8). With the estimation model, it is shown that after the 1999 Earthquake, the number of tourists remained below the required amount, depending on the GDP Growth (I1) variable (Figure 8). The sector seems to be unable to reach its real potential, and tourism demand remained below the planned level due to the post-earthquake economic slowdown and the decline in GDP growth that negatively affected tourism investments, which suggests that the tourism industry performed on average 8% below its projected capacity.

The number of tourist arrivals and independent variables [GDP (USD) (I1), GDP per capita growth

Table 7. Multiple Linear Regression Model (MLR_D1Diff) Estimation Results

Parameter	Value	Standard Error	t Statistic	P-Value
Intercept	933,612.1003	655,093.1604	1.4252	0.17033
Beta{I1Diff}	8,617,886.3157	1,0819,728.8614	0.7965	0.43558
Beta{I2Diff}	-16,970.8266	53,519.8099	-0.31709	0.75463
Beta{I3Diff}	-6,297,005.3517	11,065,650.5361	-0.56906	0.57598
Beta{I4Diff}	-2,174,201.7903	1,505,758.3157	-1.4439	0.16505
Beta{I5Diff}	28,929.558	64,168.2792	0.45084	0.65721

Table 8. Goodness of Fit Results

AIC	825.3877
BIC	832.701

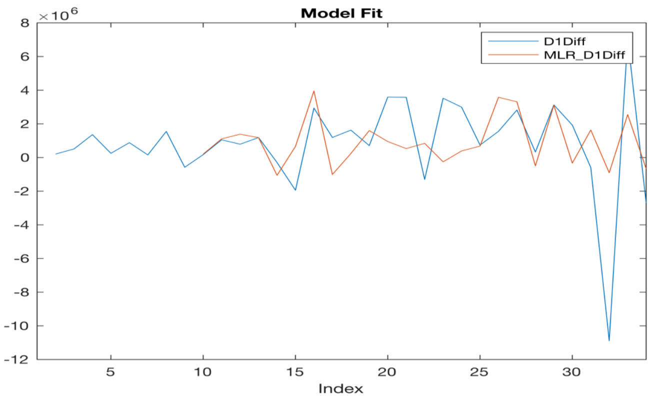


Figure 6. Plot the fit of model MLR_D1Diff time series D1Diff

(USD) (I3), GNI (USD) (I4) and exchanged stocks, overall value (USD) (I5)] are positively correlated while they are negatively correlated to the market indicators of domestic companies (Figure 9).

5. Conclusion

The present study employs an instrument commonly used in financial studies, the event research technique, to analyse the impact of a seismic event that occurred in 1999 on Turkish tourist flows. The aim of the study is to highlight the potential application of an event analysis approach to tourism data that could be used to evaluate the effects of earthquakes on tourism. As defined by Çiftci & Yetgin (2016), the crisis is a disruption that undermines basic assumptions about the system they are working on the participants. All the crises disrupt the order of business and cause a panic environment. In case of a crisis, it is necessary to take decisions promptly in order to return a business to its routine operations. The necessity to take prompt decisions may, however, cause to take wrong decisions. Therefore, the unforeseen crises cause psychological pressure on the governments, decrease productivity and are perceived as disasters (Çiftci, 2017).

The Maki Cointegration Test, which was used to check whether a structural break in the co-integration relationship between the number of tourist arrivals and other independent variables occurred as a result of the earthquake, verified that there occurred economic break-downs in 1994, 1996, 2010, 2012 and 2014. It points to the split encountered as a result of the 1999 Earthquake among those breakdowns. According to the results of the CUSUM and CUSUMSQ test, recursive residuals of the tourist number variable changed after the earthquake in 2000, which can help to identify structural change patterns when the break date is known. The results show that the number of tourists decreased by about 20% after the earthquake. The results of the CUSUM and CUSUMSQ estimation analysis based on the control variables reveal that the number of future tourists would have been approximately 8 percent higher than the number of incoming tourists if there had been no earthquakes. Multiple Linear Regression Model (MLR D1Diff) Estimation Results indicate that there was no regression relationship between the dependent variable (D1 tourist number) and the independent variables (I1-I5). The dependent variable (D1 number of tourists) is negatively correlated to the Listed Domestic Companies' market capitalization (I2) and positively correlated to all the other independent variables.

The advantages of the event study analysis would be that it makes it easy to measure the reliability of crises in contexts of irrational behaviour. The study of excess residues over time has made it possible to track the trend of the tourism crisis. The

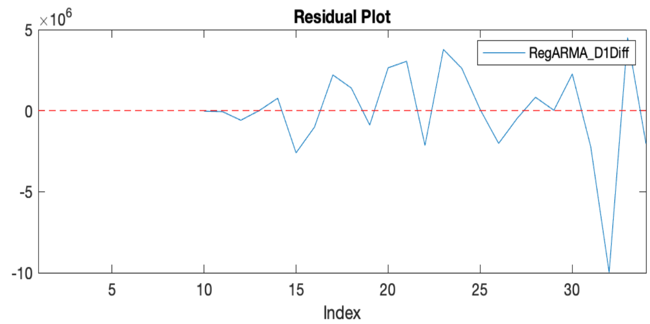
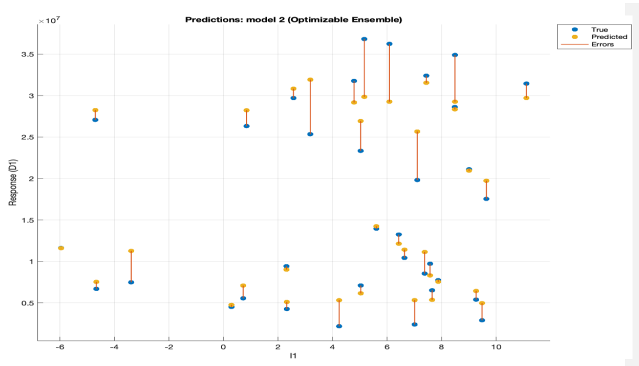


Figure 7. Regression ARMA Residual Plot Graph D1Diff Variable

Figure 8. Optimizable Ensemble Regression Model Between Number of Tourist Arrivals (D1) and GDP Growth (I1)



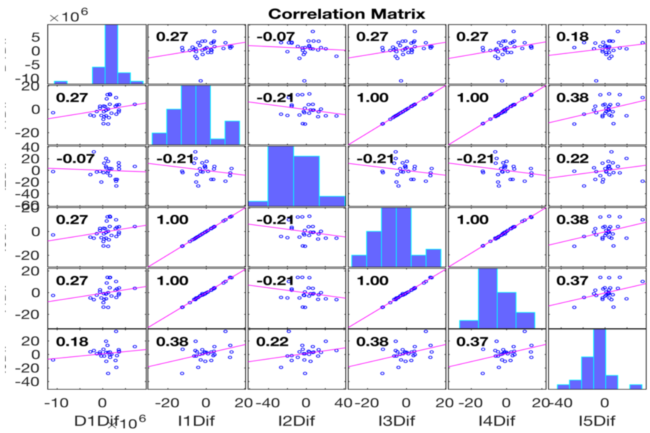


Figure 9. A matrix of plots showing the correlations betwe-en variables D1Diff, I1Diff, I2Diff, I3Diff, I4Diff, I5Diff

effect on tourist arrivals seems to have been more conveniently absorbed back even though the initial reduction is readily apparent and valuable. Some of the statistical assemblages of the districts studied have created it difficult to quantify the temporal impact on tourist arrivals in various areas of the country. While many towns encountered the adverse effects of the earthquake, the strongest impact on international tourists had been noticed in Istanbul, which is nearest to the major earthquake hotbeds.

In addition, the tourism industry works in cooperation with many other sectors and offers an integrated service. Therefore, the tourism industry has a multiplier effect on the global and national economy. Thus, if the tourism industry suffers from any economic crisis, it means many other sectors from agriculture to textile will suffer extensively (Çiftçi, Küçükaltan, & Menteş, 2017). For that reason, tourism officials and stakeholders must understand that conflicts and the fight for sustainable development can't be seen as linear processes since we live in non-linear environments where things are unpredictable. In order to gain a better understanding of the crisis, future research might follow the steps of the present study for other destinations and different contexts.

6. Limitations

Although research has some input, it also has some limitations. That the very first limiting factor is that there would be various crises that may impact a destination at one time. That being said, the approach helps determine only the structural breaks in an intracellular case and recognizes their dates; in such situations, it is hard to ascertain if either one of these crises is willing to take responsibility for the structural break in the market for international tourism. Second, provided the former identification of structural breaks, this should be acknowledged that the intentional monitoring of statistics for authentication purpose appears to be viable only under a certain time period.

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AUTHENTIC EXPERIENCE IN TOURISM AND COMMODIFICATION: A REVIEW

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ABSTRACT

Defining authenticity and authentic experience is a complex process. The actual meaning of authenticity is 'original'; however, there are different interpretations based on various perspectives such as objectivism, constructivism, and post-modernism. Under the current changing and globalizing environment, cultural boundaries are weakening and traditions lose their core form. Power and politics play important role in heritage preservation and authorization of the authentic experience. The search for authentic experience has become one of the main drives for people to travel. The increase in the demand for authentic products and experiences has resulted in the commodification of cultural elements. On the other hand, cultural tourism not only creates jobs for local people but also led them to embrace their culture. Globalization, capitalism, standardization, and social media are some examples of variables influencing authentic expertise within the context of tourism. Future research should consider such variables. The purpose of this paper is to provide an understanding of the role of authenticity in touristic experience by reviewing the relevant literature.

1. Introduction

The definition of authenticity differs depending on the perspective that the researchers hold. While, for the objectivists, the object is the main element to define authenticity, for the constructivists, authenticity is more like a subjective concept. Postmodernists, on the other hand, reject the idea of true authenticity at all (Wang, 1999). Authenticity has become a very popular concept in tourism literature as the tourist demand has shifted towards unique experiences from standardized tourist experiences. High tourist demand for traditional authentic experience has led to an excessive supply of commodified non-original cultural elements. Henna nights, Ramadan and local food in Turkey (Aktürk, Durak, & Arslan 2019; Ger & Holt 2000; Sandıkcı & Omeraki 2007), fishing activity in Waanyi (Smith, 2006), the heritage in Scotland (Bryce, Murdy, & Alexander 2017), lands in popular tourist destinations (Young & Markham 2020), yoga in India (Bowers & Cheer 2017) puppet shows in Taiwan (Pradana 2018) and traditional music in China (Su 2019) are some examples of commodification around the world.

The literature on authenticity and commodification reflects both positive and negative perspectives. On one side, commodification is blamed for deteriorating the local culture and on the other side; it is praised for preserving the cultural elements, which will extinct otherwise. The discussions around issues such as; how to define authenticity, is authenticity necessary to experience local culture and whether commodification is beneficial for the local culture or not will remain in the tourism literature for a long time. The purpose of this paper is to provide an understanding of the role of authenticity in touristic experience by reviewing the relevant literature.

2. Authenticity

The origin of the word 'authentic' comes from the Greek word 'authentikos' which means 'principle, genuine'. The literal meaning of the word is 'of the same origin', 'actual, not false', 'conforming to reality, or 'worthy of trust, reliance, belief' . The current use of the word authenticity does not differ from its original meaning. The word is also used to describe the process of building people, a re-creation of history, preservation of heritage, and tourism marketing.

According to Taylor (1992), authenticity is the search for our 'true selves', as each person is unique and finding 'true self' is an individual journey. In other words: 'finding your own fulfillment.' According to the author, the originality in each person is waiting to be discovered and isolation is the way to achieve that. Similarly, Schwandt, Lincoln, and Guba (2007) explain authenticity in five different phases building on the idea of finding 'true self'. Fairness is the first phase, which includes the presentation of different values and belief systems to the self. Ontological authentication is after finding the true self and

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reaching self-actualization, sharing experiences with other people, and improving new perspectives. Educative authentication is to understand each other's values and different perspectives and empathizing with each other. Catalytic authenticity is going beyond understanding and appreciating each other's values and having reflections of this on our behaviors. Tactical authenticity is the creation of stimuli towards a change. Both of these perspectives involve relationships of people with themselves and with other people. Thus, these authors study authenticity as a way to increase the welfare of society by building better people and better relations. Other interpretations of authenticity include relationships between people and objects or places as well. In this respect, authenticity has become an experience and the term 'authentic experience' has emerged.

Wang (1999) discusses authenticity from objectivist, constructivist, and postmodernist perspectives. According to objectivists, the authenticity of the object experienced is important rather than the experience itself. On the other hand, constructivists claim that each person has different expectations from an authentic experience and these expectations shape people's perceptions towards authenticity. The postmodernist view does not accept the concept of authenticity at all, as to experience authenticity, one has to go back in time. The counterargument to the postmodernist view is that staged authenticity may be a way to protect the original (Cohen 1995 cited in Wang 1999). Existential authenticity is observed in two parts; inter-personal and intra-personal. Intra-personal authenticity is composed of bodily feelings such as relaxation, and self-making through tourism activities. Inter-personal authenticity is family ties and touristic communitas. Through touristic communitas, people feel like a part of that community and experience authenticity. Departing from these views it could be argued that the authenticity of a place is in its uniqueness, and discovering that uniqueness may be the main attraction for the tourists which consequently results in the authentic experience becoming a product for consumption. According to Ger and Holt (2000), authenticity is just a fluctuating trend. After a while, people usually stop caring about originality and uniqueness, and consuming authenticity in its fancy package becomes more important for them. According to Wu, Lee, and Jian (2017), the concept of authenticity is ambiguous due to the constant change in environmental circumstances. Especially in the destinations receiving multicultural tourists, the culture will change through interaction and the sense of place will be renegotiated. Also, recent studies have revealed that tourists are looking for object authenticity as well as existential authenticity (Bryce et al. 2017; Park, Choi, & Lee 2019).

2.1. Authenticity and Commodification

Commodification is turning cultural elements into products and services for tourist consumption. Ger and Holt (2000) have observed Turkish wedding ceremonies- henna night- and the difference between old traditional and contemporary ones. Results showed that contemporary ones have lost their original meanings and they cannot go beyond a replica of original henna night. In their example of henna night, the traditional henna nights usually take place at home with a limited budget. However, in contemporary ones, people rent a restaurant or café, pay for food, service, and send invitations. There are many event management companies organizing professional henna nights. According to the authors, the process of turning traditional ceremonies and rituals into consumption products will influence the perspective towards the authenticity of these types of events. The new version of this ritual is no longer seen as a ritual that represents the separation of mother and daughter, it is a product to sell for companies, a different style of wedding for people.

Sandıkcı and Omeraki (2007) have observed the Ramadan festivals which were reemerged after a while. According to the authors the local government aims to create a spirit of togetherness by reminding the society of their collective history. On the other hand, Ramadan festivals lead people to consume more. The festival offers a nostalgic atmosphere with food sellers dressed as Ottoman men, and shows which were popular during Ottoman time. Fine-dining restaurants and hotels also offer an 'authentic' experience, during the month of Ramadan. Decoration, music, menu, service all adjusted according to Ottoman style during Ramadan. Further, traditions that are no longer common among Turkish people are also performed for profit.

The Henna Night and Ramadan Festivals demonstrate that the concept of authenticity is perceived as a marketing tool by companies. On the other hand, consumers want the authentic experience to follow trends. The aforementioned studies were conducted in Turkey which is a developing country with a growing economy. The environment in developing countries is usually dynamic and the residents in these countries feel pressure to adopt a modern lifestyle without leaving their traditions. The reasons behind commodification in developing countries may not necessarily be the consumer market or uninformed upper-class people looking for new experiences. Change in society, in family structure and lifestyles of people, result in deformation of traditions. The meaning behind the traditions was long lost, as it does not serve the modern lifestyle. For example, Henna Nights symbolize the sadness of the bride who leaves her family, especially her mother behind. Henna Nights are no longer sad events, on the contrary, they are quite cheerful. Women already leave home for college, and marrying a man is no longer signifies a separation from the family. However, under the changing environment, the modification of such traditions which no longer serve the modern lifestyle seems to be the only way to embrace the culture and preserve it.

2.2. Authenticity and Heritage

Heritage can be both tangible and intangible. The word 'heritage' was originated from 'inheritance' and means 'transferring from one generation to other.' (Nuryanti 1996). Traditions, historical sites, stories, food, and culture are some examples of heritage.

There are different perspectives towards heritage in literature. According to Ashworth (2008), the heritage has no past value; rather it serves more to contemporary economic, political and social purposes. The author also points out that one can experience the past through present values, and it is impossible to understand the way of life in the past. Heritage is a subjective concept, as it is difficult to define it. Hewison (1989) expands the definition of heritage as 'anything you want. Some authors also emphasize the intangible aspect of heritage. Smith (2006) relates heritage to social and cultural identity, as a result of his observation of fishing women in Waanyi. According to the author, heritage has meaningful with what it represents, so all heritage is intangible. The author states that collective memory is a tool for binding people and fishing is the heritage for those women in Waanyi, even if it means nothing for the non-locals. There are also positive examples of the preservation of cultural heritage. Wu, Lee, and Jian (2017) give examples of Zhengxing street in Taiwan, in which the local lifestyle and traditions are integrated into the work of the creative class to promote creative tourism. The popularity of the street among tourists did not lead to the deformation of the local culture.

Some researchers study heritage in relation to power and politics. 'The political power of various groups as well control not only whose interpretation and definition of authenticity prevails, but also what will be saved or remembered at all' (Richter 2005, p 266). Similarly, Bruner (2005) states that labeling someplace as 'authentic' depends on the power relations. Also, the dominant class has a higher representation in history. For example, museums are important places to learn history and understand it. However, museums reflect the lives of the dominant class of the period only; they are inadequate to represent the whole society (Hewison 1989).

Richter (2005) points out that heritage is not necessarily old to be authentic, as people may produce an object and turn that activity into a tradition, and in a few years it becomes their heritage and label it as authentic. Sea, sand, sun tourism is not the only type of tourism. Companies are in search of new products and experiences to offer tourists to differentiate themselves from competitors. The post-colonial theory assumes that the east is 'exotic, mysterious, sensual, splendid, cruel, despotic and sly' while the western world is modern, superior (Said 1978 cited in Echther & Prasad 2003). For the tourism industry, the exotic East is a very convenient arena to produce authentic experiences for Western tourists (Caton & Santos 2009).

3. Authentic Experience in Tourism

MacCannell (1973) was the first author to discuss the term authenticity within the context of tourism. According to him, tourists want to experience backstage tourism and they believe that people behind tourism operations will be sincerer and spontaneous. To meet tourist demand, the 'staged authenticity' was created by the tourism companies. The companies started to present the backstage of tourism activities to the tourists to provide an authentic experience for them. However, when local people started to act in the backstage, it has also become the front stage and lost its authenticity. A vicious cycle has begun. Discovering other peoples' mysterious lives is always attractive. A TV program in the USA that broadcasts 24 hours of a real family receives a lot of attention from the audience (Baudrillard, 1994). The creator of the program asserts that the family was not pretending, however it is obvious that they did not go on their lives like usual. In the end, the family ends up with divorce and according to the author, the main reason for divorce is the program. High ratings of this program show how people like to see other peoples' privacy. They feel themselves joining the others' life and they enjoy it. This article was written in 1994 when the internet was not so widespread. Nowadays, due to internet 'other cultures' became familiar and because it is no longer mysterious and lost its attractiveness. Besides people's lives became more transparent due to Social Media. Because of this transparency, in this era, humans are closer to achieve educative and catalytic authenticity. At some point, when the unknown becomes known, people will start to understand each other and appreciate each other's values and lifestyles.

Some authors do not agree with MacCannell (1973). Richter (2005) argues that staged authenticity is more ethical instead of selling actual people's lives as a tourism product. Wang (1999) points out that authenticity is beyond the relationship between tourist and touristic objects. Tourists can feel authentic experience by sharing this experience with other people. The connection with the other people has become more important than the tour itself. Taylor (2001) asserts that tourist is the only person to decide whether the experience is authentic or not. Further, the reality of the tourism product that has been prepared for tourists cannot be questioned by outsiders, as soon as there is a real contact between host and guest.

Tourists seek authenticity in their travel experience to find their true selves and one way to do this is escaping from their natural environment (Wang 1999). Addition to this Bayraktaroğlu (2019) proposed a memetic model on tourist experiences to understand "seeking" phenomenon in the context of focus and goal. Tourism destination planners are aware of the importance of finding a distinctive characteristic of their city to attract tourists. In this way, tourists can experience a new authentic culture in each destination. However, in Smith's (2006) example fishing activity was authentic for the women in Waanyi due to the collective memory they share. Tourists will not experience the authenticity of the fishing activity, as they do not have the collective memory. However, by participating in the fishing activity, they may feel a part of society and experience existential authenticity (Wang 1999). Research shows that the perception of authenticity reinforces the place attachment of tourists (Yılmazdoğan & Atanlar 2021). Considering authenticity as a subjective concept, it is impossible to assess the value of the experience for the tourists.

According to Bruner (2005) states, tourists can find something from themselves in the places they visit, even if they have never been to the destination before. For example, tourists visiting New Salem have different expectations and meanings attached to the destination. Bruner (2005) observed existential authenticity among tourists visiting New Salem, as they feel connected to the place and a part of that society. On the other hand, in their research on diaspora, Bryce et al. (2017) revealed that tourists travel to their homelands to experience both objective and existential authenticity. Authors add that to meet the demands of the tourists the providers have created an 'authentically imagined past', not to disappoint them.

Another example of commodification was observed in Europe where the Viking Heritage was recreated to develop a tourism product (Halewood & Hannam, 2001). The Viking towns were created to provide a fully authentic experience for both tourists and locals. The Viking time dresses, goods, events were recreated. The authenticity of the Viking towns lies in the objects those accurately reflect the history. However, tourists do not care about accuracy, as they want to experience existential authenticity. Related to this point, Caton and Santos (2009) stress that tourists realize that what they have experiences is not representing real culture, but as long as they have fun, the authenticity of their experience is not important. Another study supporting this point was conducted in an Australian indigenous community in Djabugay (Dyer, Aberdeen, & Schuler 2003). Tourists are aware that these shows do not represent the real culture of the local community. However, it is more comfortable for them to watch the dance show of local people while drinking their cocktails, instead of joining their primitive lives. People only want nostalgia, not the hardships of life in the past.

In a study conducted in New York, researchers have tested the impact of authenticity on the satisfaction from the cultural heritage. The results supported the positive influence of authenticity on the satisfaction (Domínguez-Quintero, González-Rodríguez, & Paddison 2020). Recent studies revealed that tourists are looking for objective authenticity as well as existential authenticity. A study among tourists in the Greek Islands showed that tourists perceive restaurants more authentic when the locals dine there, availability of regional specialties, and fresh meals rather than the atmosphere (Skinner, Chatzopoulou, & Gorton 2020). Other studies revealed the significant influence of constructive and existential authenticity on satisfaction (Sezerel & Karagöz 2020) and the intention to revisit among tourists (Park et al.2019). The perception of authenticity is also influenced by the attitude of tourists, while the realists do not consider some heritage sites as authentic, while postmodernists are (Stepchenkova & Park 2021). Also, Sezerel and Karagöz (2020) showed the significant influence of individualist values on objective and existential authenticity among tourists visiting Cappadocia, Turkey.

On the other hand, Eco (1990) asserts that there is not real authenticity; the authentic experiences are fake causing detachment from reality. For example, wax museums that preserve history create a sense of reality for what is not real. According to the author, it is a city that is like 'Disneyland of history'; a weak representation of the historical period. It was more like a fantasy world in which history is polished. The author also points out that simulation and interpretation of history came to a point that people like to live in a fantasy world as they admire the excellence of the fake, which they cannot find in reality.

'Museums advertise is not historical, but visual. Everything looks real, and therefore it is real; in any case, the fact that it seems real is real, and the thing is real even if, like Alice in Wonderland, it never existed.' (Eco 1990, p 8)

Another example is the spread of fake portraits of Napoleon in Louisiana. In the nineteenth century, many French artists came to the USA and make portraits of Napoleon. These fake portraits were valued, even if it was known that they are not real (Eco 1990).

3.1. Commodification in Tourism

The above examples create some questions such as 'Does it matter if the object itself is authentic or not?', 'Can staged authenticity (MacCannell 1973) be beneficial for the local people or tourists?' According to Dyer et al. (2003), locals are happy about presenting their culture to tourists coming from different parts of the world, even if there is a threat of misrepresentation of their culture. It seems that it does not matter for the locals if their tourism product is authentic or not, as soon as they get a job and income.

Robinson (1999) states that to ensure sustainable tourism development, the culture of host countries should be well preserved. Sustainable development plans do not pay enough attention to preserving local culture due to specific reasons. The first reason is that culture is seen as a commodity. As tourism generates income in touristic destinations, especially in poor countries, locals are willing to sell what they have. Tourists want to experience mysterious, eastern other culture and locals want to earn money out of it. Locals believe that tourists should have lots of money, as they have means to come from different parts of the world and they are in search of a story to tell when they return to their countries. Therefore, they start to produce cultural elements just for tourist consumption. Regarding this point, the culture of a place is commoditized and has no longer deep and sacred meaning for locals.

Similarly, Ballengee-Morris (2002), argues that as a fast-growing industry, tourism is an important contributor to the economy. With the development of the tourism industry, developing countries start to turn everything they have into money. Their culture becomes an attractive product for the people from developed western countries who want to explore other cultures which are still in the developing process. The fast growth of the tourism industry and developing countries' need for economic growth are the main reasons to exploit the resources in these countries. Hewison (1989) blames heritage industry and tourism to destroy heritage through commodification. The increase in the entertainment activities in museums to attract more people is one reason for the commodification. Modifying products or services according to consumer needs is a way to increase sales and revenue. The commodified touristic product is shaped by tourists' needs and lost its uniqueness. According to some authors, the fabrication of a local cultural element reduces its value and authenticity (Ballengee-Morris 2002).

The contribution of international tourism to a country's economy is huge and every country wants a share from that. One of the purposes of the local government for commercializing the Ramadan festival (Sandıkcı & Omeraki 2007) in Istanbul is to increase consumption and create cash flow. Viking tourism aims to remind European countries that they have bonds and invite them to explore their roots, in other terms create a tourism demand (Halewood & Hannam 2001). Governments are not the only actors in tourism activities worldwide. Hughes (1995) points out that, in today's capitalist world, in the tourism industry governments are not the only authorities, as some big companies have more power than states and their major goal which is profitability creates consumption-oriented people. Chain hotels, for example, adopt the strategy of 'think globally, act locally' which necessitates using local elements of local culture that the hotel was built in. As a result of globalization and capitalism, cultural differences were weakened and unique authenticity for each place is lost.

There are also positive views about commodification. According to Lowenthal (1998), heritage is interpreted in present meaning and it may be a source to use present purposes. According to post-modernists, nothing can be authentic, as there is no original (Wang 1999). It can be argued that commodification is a way to use heritage for present purposes. In a place where no originals could be found, 'staged authenticity' is the closest form of authenticity. Furthermore, tourism generates money, creates employment, and increases wealth in the host community. Many authors pointed out the economic benefits of the commodification of the culture for the sake of tourism. (Bowers & Cheer 2017; Pradana 2018; Su 2018; Su 2019; Young & Markham 2020). The recent literature shows that the results of this may be both negative and positive despite the positive economic impacts. For example, the commodification of the land has created some tensions between tourists and locals due to the limitations of the land use of the locals (Young & Markham 2020). In China, the restoration of traditional houses for tourism led local people to lose their properties, and external investors benefit from tourism-related commodification economically. Also, locals are excluded in the decision-making process, while only heritage experts have the power to define what is authentic and what is not (Su 2019).

On the other hand, people who benefit from tourism by having extra income are happy about the commodification of their culture (Bowers & Cheer 2017). For example, in an ancient town in Turkey that became popular after TV Shows shot in the destination, locals compromise their culture by proving non-local food to the tourists (Aktürk et al. 2019). Similarly, in another historic village in Turkey, locals prefer to sell authentic food to tourists, as it generates the most income, while they do not make traditional rugs due to the low volume of sales (Ayazlar & Karakulak 2016). Local people in such towns are in the lower-income group and the authenticity of the products they sell is the last thing they care about. The extra income they generate which will allow them to have a better life is their priority and it would be unfair to blame them for wanting a better life.

The commodification of the culture is at the national level in some countries. For example, Singapore and Hong Kong have revised their tourism strategy after the decline in tourist arrivals. Both of the countries focused on their cultural assets and put more effort than ever to preserve their culture (Li 2003). The positive side of the commodification through the preservation of the local culture is supported in recent studies and well (Pradana 2018; Su 2019). In Bali, the Balinese shadow puppet performance is evaluated within the context of commodification and authenticity from economic, social, and cultural perspectives. While commodified puppet show creates profit for the locals, the increase in the popularity of the puppet show protect the art from extinction on the positive side, it leads to cultural degradation on the negative side (Pradana 2018). Even the performers agree on the positive impacts of the commodification of the culture; the traditional music players in China play an active role in the commodification of traditional music for the sake of preservation. Because the players play a role in the commodification process, they can keep the important aspects of their traditional art of music, as it may not be attractive for the tourists in its raw form. For the players, it is better to modify the music and sell it to the tourist, than to lose it altogether (Su 2019). 'Along with the increased attention to sustainability in tourism studies, more broadly, the role of authenticity, more specifically, can have significant implications for sustainability outcomes.' (Rickly 2018, p. 735).

Chhabra, Healy, and Sills (2003) studied the authenticity expectations in Scottish Highland Games held in North Carolina. According to the authors, authenticity is a copy of the original which is adjusted to conform to modern society which is inevitable. The authors show a positive attitude towards staged authenticity (Chhabra et al. 2003) unlike the other authors who worked on traditions (Ger & Holt 2000; Sandıkcı & Omeraki 2007). Because of the culture's dynamic and changing nature, there would never be a stable cultural event; every generation will interpret it differently. Furthermore, Chhabra et al. (2003) and Grünewald (2002) disagree with Eco's (1990) point about the reality of authenticity. According to the authors, there will be no staged authenticity, unless there is real authentic material and even if culture has lost its meaning when it was commoditized and staged, there should be a cultural base that locals produce a performance out of it.

There are also some debates on whether commodification has impacts on tangible elements of the culture in the literature. In their study on Viking Heritage Tourism in Europe Halewood and Hannam (2001) show that although tourism products may have lost their meanings and authenticity through mass production, authenticity is a priority in some markets. Management Company is very sensitive to be accurate about the authenticity of the object. Viking heritage tourism products are authorized as authentic by experts. Also after the emergence of these markets, most of the old and forgotten things were produced again.

Also, Indians in the USA, Canadian Inuit, and the Maori in New Zeeland found a way to control commoditization by training people, producing qualified art, and protecting their philosophy (Wall & Mathieson 2006). On the other hand, tourism leads to the deterioration of traditional art forms, such as the decrease in quality and fake artifacts, producing art according to tourists' wishes. Similarly, according to too Bowers and Cheer (2017), the aim of the tourists visiting India for yoga is selfish which contradicts the very nature of yoga itself. Also while some residents earn money from tourists, some of them are disturbed by the fact that their yoga culture is plundered. The disruption of the culture has been also observed in the local language through tourist brochures (Heller, Pujolar & Duchêne 2014) and the traditional music (Mokgachane, Basupi, & Lenao 2019) and the traditional performances (Pradana 2018)

Some authors raise ethical concerns regarding cultural tourism. It may not be ethical to promote tours to explore 'other' cultures, as it may be seen as racism (Cohen 1996 cited in Ballengee-Morris 2002). According to Lane and Waitt (2001), tourists develop a stereotype due to the promotional campaigns they encounter before their visit. Nevertheless, Dyer et al. (2003) refute this point, as they claim that cross-cultural interaction between tourists and locals gives tourists a different perspective of the local community other than some stereotypes. People learn more about aboriginal culture after they watch the show and they are affected by the aboriginal lifestyle.

4. Recommendations for Future Research

Future research in authenticity should take into consideration the concepts, such as; globalization, capitalism, changing economics and power relations, and mass consumption. The authenticity has evolved from object authenticity to existential authenticity both of which are necessary to have the full authentic experience.

Another recommendation for future research is the relationship between authenticity and social media. Social media is the most powerful marketing tool of the last two decades. The authenticity of the Facebook, Instagram posts is not usually questioned by the viewers. The polished images of some landscapes disappoint tourists who visit the actual place. While social media determines the popularity of the destinations, the difference between the experience and the social media image may destroy the image of the destination.

The recent pandemic has changed every aspect of our lives and the authenticity will be redefined together with many other concepts in tourism. The number of attractions offering virtual visits such as museums, heritage sites has increased. Virtual events brought 'staged authenticity' (MacCannell 1973) to our homes. The authenticity of the virtual experience compared to the actual experience and the impact of the pandemic on the authenticity perspectives could be further studied.

5. Conclusion

Authenticity is a very difficult concept to define, as the debates on what is authentic and what is not are never-ending. The authentic experience starts with the individual. Even if the other people, objects, and places are the necessary elements of an authentic experience, the experience of the individual experience is always at the center of the discussions on authenticity. The current study aimed to analyze authenticity within the context of tourism where the individual is the primary actor. Authentic experience creates different senses in each individual and internalization of the experience is the one main condition to name an experience as authentic.

The main discussions on authenticity in literature are mostly on the commodification of the tangible and intangible culture for the sake of tourism (Ballengee-Morris 2002; Halewood & Hannam 2001; MacCannell 1973; Su 2019; Young & Markham 2020). Although, authentic experience in tourism caused commodification of cultural elements and loss in the meaning of traditions, the positive impacts of its community may outweigh for the host communities.

The uniqueness of the experience could be explained by the following example. Venice is probably the most visited tourist destination in the world. The city is congested, their cultural elements are commodified and local people are not happy to see tourists there anymore. And yet, people never stop visiting Venice, as each tourist has a unique experience in Venice. Most tourists buy a mask when they visit Venice even if they know they are fabricated and cheap compared to hand-made original ones. Even if it is cheap and far from the original, however, after the trip is over, it will not be just a mask for that person. It will be a unique object to remember that trip and it will spark the feelings experienced during the trip.

Furthermore, it is not fair to assume that the only responsible for loss of meaning in traditions is tourism. Since the industrial revolution has started, the world is changing faster, traditions and meanings are changing every day. According to Hughes (1995), authenticity has a different meaning in today's globalized world and it should be studied from a different perspective. Diagnosing differences between local culture and its representations through artifacts is no longer sufficient in the study of authenticity. The perspective of different stakeholders and the concepts such as globalization, social media, and virtual environments should be taken into consideration.

Tourism planners need to focus on tourism products appealing to both object and existential authenticity. Tourists are looking for a unique and authentic experience. Protecting the local culture while promoting tourism is a very difficult job for local tourism authorities. Social media is a powerful tool for the promotion of local culture; however, the control over social media is minimal. A post on Instagram creates more effect than million-dollar ad campaigns. The authenticity of a destination should be emphasized in the social media posts through objects, experiences, and places. The expert opinion should be included while creating content for the social media, as the culture will inevitably be commodified to become marketable on social media.

This paper attempted to review the literature on authenticity in a tourism context. The results showed that the definition of authenticity has evolved and still evolving. The authentic experience is unique for each individual and therefore, it is very hard to reach a consensus on the question 'What is authenticity?' More empirical research is needed to answer this question.

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PANORAMIC MUSEUM VISITS AS CULTURAL RECREATION ACTIVITIES: PANORAMA 1453 HISTORY MUSEUM EXAMPLE

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ABSTRACT

Museums have moved to a different dimension as a result of the development of revolutionary new insights in classical collection exhibitions and the use of new technologies, with the understanding of Post-Modern Museology. Panorama museums, which are developing as three-dimensional storytelling models of history museums and becoming increasingly common, are museums of different designs due to their exhibition conditions with their 360° panoramic painting art. Panorama museums are innovative museums open to technology and interactive platforms that provide visitors with one-to-one interactive experience. Museums, as a recreational activity, are also among the points of visit for cultural purposes. Especially with its architectural features and designs, it gives visitors the impression of living that moment in a historical film, giving them a completely different world feeling. Based on this, the visitor experiences of the "Panorama 1453 History Museum" on the TripAdvisor were analysed using content analysis method. The universe of the research consists of 473 comments made by people who visited the museum between December 2011 and August 2020. The sample of the research, on the other hand, consists of the first 141 visitor comments. The remaining 232 comments were not included in the study because they consist of the comments made to the first posts. A total of 795 encodings were made in the research. In the research, it was found that the visitors were satisfied with the panorama museum visits as a recreational activity, it contributed to the learning of history and culture, they also experienced a historical journey and found it interesting and impressive. In the conclusion part of the research, suggestions were made in terms of both academic and sectoral aspects.

1. Introduction

Time is defined as the duration that a work or phenomenon occurs, will occur (Turkish Language Association, 2020). When time is examined from different angles for people, it consists of three parts. The first of these is the "time to exist" that people spend to meet biological needs such as eating and drinking, sleeping and cleaning. The second is the "livelihood (working) time" aimed at maintaining life such as working, securing the future, producing, and the third is "leisure time" for making use of the existing time such as leisure, recreation, hobby, play and the time left over from working time (Demirdağ, 2019: 29). Today, people spend their free time with various activities in order to relax, be happy and have a good time in order to get away from negative emotions and stressful environments they are in due to work or other factors (Munusturlar, 2016). Among these activities, museum visits have an important place in leisure activities. Museums are places that make visitors happy and provide a pleasant time with the effects such as cultural development of the person, spending quality time, living the moment, witnessing the history.

Leisure activities that increase satisfaction and happiness feelings can correct many negative conditions (physical, psychological and health) of the participating individuals (Leversen, Danielsen, Birkeland & Samdal, 2012). Similarly, recreational activities, which are leisure activities, enable individuals to be relieved of the troubles in their lives, relax and develop themselves, while positively affecting themselves, their relationships and socio-cultural adaptation (Patry, Blanchard & Mask, 2007).

Post-Modern Museology understanding gradually leads to the development and use of revolutionary new insights in classical collection exhibitions (Doğan, 2018). This transformation in museums has created post-modern museums. Museums in Turkey are classified as archeology museums, art museums, history museums, ethnography museums, natural history and geology museums, military museums, industrial museums, specialty museums and science museums according to their exhibitions (Madran,

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1999). Panorama museums are three-dimensional storytelling models of history museums that are widespread today. Panorama museums have different design and exhibition methods compared to other museums in terms of exhibition conditions and functional requirements since they involve 360 degree panoramic painting art (Ediz, 2019). Panorama museums are architecturally designed in cylindrical and spherical forms. With the domed shells, panorama museums are able to give visitors the feeling of another world (Zülfikar, 2020: p. 66). As the main idea, they were created with the logic of taking a photograph of or simulating "that moment or situation" (Ediz & Akıncıtürk, 2018). There is also a high demand for panorama museums. For example, Panorama 1453 History Museum was visited by 795.018 in 2014, 715.246 in 2015, 590.812 in 2016, 570.177 in 2017, 578.158 in 2018 and 577.515 in 2019 (Kültür A.Ş. Annual Report, 2019).

As a result of the field scan it was seen that panorama museums were studied in terms of architectural features (Maraşlıoğlu, 2019), contemporary exhibition methods, vision and designs (Zülfikar, 2020), virtual tour experience (Taşkıran & Kızılırmak, 2019). However, it was found that the experiences of people who visited the panorama museums were not investigated. Based on this, the aim of the study was established as determining the visitor experiences for panorama museum tours as a cultural activity. For this purpose, in this study, Panorama 1453 History Museum was chosen as the research area, as it is the first panoramic museum in Turkey, has a full panoramic feature and has the highest number of comments on the TripAdvisor site. The research started on January 2021, and it was determined that there were 473 comments made between December 2011 and August 2020 about the Panorama 1453 History Museum on the Tripadvisor site. 141 of these comments were shared by the visitors, and the remaining 232 comments consist of the comments made to the first posts For this reason, the sample of the research consists of the first 141 posts made. A total of 795 encodings were made in the research. According to the results of the research, the panorama museums contribute to the visitors as a cultural recreational activity area in terms of providing historical witnessing and teaching history and culture with animation techniques (3D hall, simulation, 3D display, electronic guide, effects and sounds related to the conquest, etc.). It has been determined. In addition, online comments were mostly found to be (136 satisfaction) satisfaction. The study is important in terms of examining the visitor experiences by considering the panorama museums as a cultural recreation activity area.

2. Conceptual Framework

2.1. Recreation and Cultural Recreation Activities

The concept of "recreation", derived from the Latin word "recreatio", was used to mean "regaining health" and later "regenerating the individual for work" (Torkildsen, 1992: 64; Edginton, Hanson & Edginton, 1992: p. 4). In short, recreation, which means regeneration, restructuring and re-creation, is commonly used as a leisure time in its Turkish equivalent (Şahin & Kocabulut, 2014:p. 47). In the literature the concept of recreation becomes diversified as recreation as a need; the activities that the individual does to ensure his / her inner satisfaction, recreation as a leisure activity; activities people participate in their spare time, recreation as a value for the individual and society; activities that the individual does for others rather than himself/herself and recreation in the sense of re-creation; activities in which individuals participate in order to provide mental and physical calmness (Torkildsen, 2006: p. 49-50).

It is seen that recreation activities are classified based on different aspects in the field literature (Mieczkowski, 1990; Jensen, 1995; Bell, 2001; Edginton, Hudson, Dieser & Edginton, 2004; Mull, Bayless & Jamieson, 2005; Plummer, 2008; Hazar, 2014; Munusturlar, 2016). In general, recreation activities are classified according to the number of participants, spatial differences, demographic characteristics, functional aspects, time and way of participating in the activities. Cultural recreation activities are activities carried out under the classification (according to their purpose (functional)) as, semi-active recreation (according to the type of action), indoor recreation (according to the place).

Culture is a complex set of relationships that includes knowledge, beliefs, traditions, artistic activities, moral values, law, other abilities and habits gained by a person as a member of a society (Kottak, 2001: p. 46). Culture, which is one of the primary elements that make up today's society, is a set of human-made values (Giddens, 1998: p. 26). In this respect, culture in social sciences can be defined as expected behaviors with a set of common values and norms (Lažnjak, 2011: p. 1012). Therefore, cultural values are learned by observing, listening, talking and interacting with different cultures or societies. With cultural recreational activities, groups belonging to different cultures can be brought together in common recreational areas and have similar experiences.

All activities created to spend leisure time according to the traditions and customs, knowledge, beliefs and moral values of a nation are defined as cultural recreational activities (Gül, 2014: p. 60). Cultural recreation is all kinds of leisure activities aimed at improving the knowledge and skills of the participants (Hacıoğlu, Gökdeniz & Dinç, 2009: p. 41; Hazar, 2014: p. 45; Dalkılıç, 2017: p. 24). Every day, participation in cultural recreation activities is increasing (Beyers, 2007: p. 25). Activities organized by municipalities, associations, educational institutions and foundations, courses of visual arts, crafts, foreign language, painting, dance, music, theater courses, vocational courses, visits to museums and art galleries can be examples of cultural recreational activities.

Cultural activities can be carried out as many leisure activities according to their types and characteristics (Mclean & Hurt, 2012: p. 3). In addition, the cultural structures of societies are extremely effective on recreational activities. All over the world, people love to spend their free time dancing, singing, sculpting, handicrafts and decorating their homes. Cultural resources (museums, historical buildings, archaeological sites, etc.) help societies to embrace their own cultural identity and to understand cultural diversity and richness. In this way, they contribute to the general functioning of the society. Because cultural resources give visitors the opportunity to get to know other cultures and their own culture, to see cultural artifacts, to participate in activities, to taste local foods and to share traditions (Kurar, 2019: p. 135). In this context, museum visits are considered among recreational activities and allow people to improve their cultural background.

2.2. Panaroma Museums

Museums are democratizing, inclusive and polyphonic spaces for critical dialogue about the past and the future. By accepting and addressing today's conflicts and difficulties, museums secure the artifacts and samples they are obliged to protect on behalf of society for future generations, and ensure equal access to this cultural heritage by people from all walks of life. Museums are not profit making organizations. They are participatory and transparent, and are defined as organizations that contribute to human dignity, social justice, global equality and global welfare, and work in active partnerships with various communities to protect, research, interpret, exhibit and develop works in order to better understand the world (ICOM, 2019). Museums have undergone enormous changes both functionally and physically over the centuries. Today, museums have become organizations that are far beyond the institutions that exist only with their collections, protect, research and exhibit them.

The presentation of social memory and cultural diversity by using new technological tools increases the interest in museums day by day. In this context, studies in the field of digital museology continue at full speed. Panorama museums that convey the artistic and archaeological accumulation of the country through a kind of chronology or storytelling theme can be given as an example of digital museum work in Turkey (Bostancı, 2019: 38). Panoramas consist of setups built partly with painting and partly with models. It is used in historical, military, geology and natural history museums especially to add value to the narrative (Erbay, 2009: p. 142). Panorama museums are designed as places that allow a 360-degree virtual tour through panoramic photography. It gives the impression of living in a historical movie and living that moment. Panorama museums are innovative museums open to technology and are interactive platforms that provide visitors with one-to-one interactive experience (Bostancı, 2019: p. 38).

Panorama, is defined as narrative continuous scenes in visual arts or the state of the earth painted on a flat or curved background (Zülfikar, 2020: p. 49). The architectural structures that played an important role in the birth and development of panorama art are panorama museums. Robert Barker (1739-1806) was the inventor of the term panorama and was instrumental in the emergence of panorama museums. Although Barker initially made panorama exhibitions mobile, over time he wanted his works to be exhibited permanently. As a result, Barker built a rotanda (round or oval structure or room with a domed top in classical architecture) named "the Panorama" in London's Leicester Square (Hyde, 2015: p. 39). A total of 126 panoramas between 1793 and 1861 (closed from 1861) were displayed on the Leicester Square Panorama (Wilcox, 1976; Hyde, 1988: p. 58). Barker changed his panorama about once a year. The eighth panorama exhibited in the grand hall was the panorama of "Istanbul View from Galata Tower" opened on April 27, 1801. The panorama of Istanbul was exhibited between 1801 and 1803 and Istanbul was the first foreign city to be shown on the Leicester Square Panorama (Maraşlıoğlu, 2019: p. 25). The second panorama of Istanbul, "Istanbul View from the Maiden's Tower", has been on display on the second floor of the Leicester Square Panorama starting from 23 November 1801 (Hyde, 1988: p. 39).

Most of the panorama museums were built in the 1800s with the oil painting technique where the event took place. These are half panoramic museums built vertically or horizontally. The most important panoramic museums include Waterloo Battle Panorama, Sivastopol Panorama (telling of the Ottoman-Russian war), Napoleon's Moscow Battle Panorama, Mesdag Panorama (the oldest panorama museum open to visit) and Plevne Defense Panorama (describing the Russian-Turkish war) (www.kultur.istanbul/panorama-1453-muzesi/). There are approximately 32 panoramic museums in the world (Kültür A.Ş. Annual Report, 2019: p. 24).

Museum experiences that are considered as tourist experiences are a transition or exchange between the museum and its visitors (Roppola, 2012). Sheng and Chen (2012) discussed the experience expectations of museum visitors in their study; They identified it as comfort and entertainment, cultural entertainment, self-identification, escape and historical remembrance. It has been determined in the studies that museum experiences differ according to the demographic characteristics of the visitors and the dimensions of the experience also affect the visitor satisfaction (Sheng & Chen, 2012; Lee & Smith, 2015; Kırcova & Erdoğan, 2017). When the field studies carried out in the studies related to panorama museums are examined, it is seen that Maraşlıoğlu (2019) discussed with an analysing approach the Panorama 1453 History Museum which is open to audience with his "complete panorama" presentation which he developed using examples of panorama museums from Turkey and around the world. Zülfikar (2020) examined the "Panorama 1326 Museum and Interaction Center" in his study. In the study, he prepared a proposal model for the museum. This proposal model has been prepared in line with contemporary museology principles and aims to bring a new vision and design to museology literature, museum architecture and contemporary exhibitions. Taşkıran & Kızılırmak (2019) examined customer experiences with experiential marketing and technology use in virtual environment in their study.

2.3. Panorama Museums in Turkey

Museums and similar structures have assumed the role of "external disk" of urban memory. Panorama museums, which contain the history of the city, historical buildings, and views of the cities or nature, are more meaningful, more emotional structures that citizens can connect with (Ediz, 2019). Panoramic museums are usually built to chart certain events in history. Panorama museums in Turkey are among the places worth seeing in terms of telling the historical events and keeping them alive. Panorama museums open to visitors in Turkey are Panorama 1326 Bursa Conquest Museum, Samsun 1919 Panorama Museum, Panorama 1453 History Museum, Konyanüma Panorama Museum, Kahramanmaraş Liberation Panorama Museum, December 25 Gaziantep Defense Heroic Panorama and Museum (Figure 1). Information about these museums is listed below.

Panorama 1453 History Museum; Panorama 1453 History Museum was opened to visitors in 2009 in Topkapı Culture Park in Istanbul. The panoramic museum that depicts the conquest of Istanbul in three dimensions is a first in Turkey. In the museum, where the latest technological possibilities are used, the conquest of Istanbul is animated with light and sound effects with a historical panorama that can be seen from all directions with a 360 degree angle (Kültür A.Ş. Annual Report, 2019: p. 24). There is a panoramic route in the first section of the museum, which consists of two main sections. Panorama 1453 Permanent Exhibition, which is prepared permanently, is located on this route. There are modern miniature works that start with the foundation of Istanbul, depict the siege and conquest of Istanbul, the life of Mehmed the Conqueror, the construction activities after the conquest of Istanbul and the wars with original miniature, engravings and paintings and depict the conquest with today's perspective. At the end of the exhibition, the entrance of the platform where the panoramic painting is located begins. At the end of a dark corridor, visitors are shown the moment of entering the city at dawn on May 29, 1453 (Zülfikar & Ediz, 2020: p. 83).

Panorama 1453 History Museum is a fully panoramic museum in both horizontal and vertical plane. The sky, starting from the upper part of the picture, extends in the form of a dome in an uninterrupted way. In this way, although it is a closed space since there are no references to grasp the reality and dimensions, the starting and ending points are not available, the visitor feels a three-dimensional outdoor feeling thanks to the atmosphere of the panorama when entering this area (Maraşlıoğlu, 2019: p. 46). It is a place worth seeing with its panoramic ceiling, three-dimensional parts and sound effects. The museum, which is established on an area of 3000 m2, looks like a 360-degree painting without borders and when viewed, it creates a three-dimensional effect. In order to achieve the three-dimensional effect, the viewer was allowed to look at the picture from a platform 14 meters away. The 650 m2 area of the painting is three-dimensional and there are imitations of cannons, gun carriages, powder barrels used in the siege of the area. The two-dimensional painting area of 2350 m2 starts right after the three-dimensional zone. There are 1304 paintings and around ten thousand figures in the work (Erbay, 2011: p. 103).

Panorama 1326 Bursa Conquest Museum; In order to create a recreation area in Bursa city center, a "History Park" project with the empire city theme was implemented. After the implementation, thematic gardens containing historical elements were built in the area called "Kamberler History and Culture Park". In the field, the "Panorama Bursa 1326 Conquest Museum" project of which the chief consultant was Prof. Dr Halil İnalcık (Oğuzoğlu, 2015: p. 137) was completed in 2018. The project, which stands out with the slogan of "History Project Preserving the Green", is aimed to be one of the symbolic structures of the city (Toprakoğlu & Durak, 2020: p. 137). The domed structure is a semi-dome structure with 40 meters exterior, 38.2 meters inner diameter (Zeynalov, 2018 cited in Maraşlıoğlu, 2019: p. 48) and a height of 14 meters from the visitor platform to the top of the picture. It is larger than Panorama 1453 History Museum with its 2.450 m2 picture area, 700 m2 three-dimensional model area and 3150 m2 image area. In order to apply the painting to the inner hemisphere, a rotating scaffold with one leg fixed in the middle and the other two legs movable circumferentially was designed. The museum, whose ceiling was built in the form of an ellipsoidal dome, is the second full panoramic museum in the world built after the Panorama 1453 History Museum (Maraşlıoğlu, 2019: p. 48).

Samsun 1919 Panorama Museum; It is a museum that digitally reveals the foundation of the Independence Struggle, Veteran Mustafa Kemal's first step, how it was in how our struggle for independence has been carried out since the beginning, and displays pictures of Samsun of that day, and depicts the struggle for independence in 1919. Samsun Panorama 1919 Museum, which was opened to visitors in 2018, draws attention with its formal setup. In the design, with the reorganization of one of Samsun's important squares, the sports hall has been re-functionalized as the Digital Display Center and Panorama Museum, and includes digital displays and dioramas describing Atatürk's arrival in Samsun (Zülfikar & Ediz, 2020: p. 84). The concept of diorama consists of the Greek words dia, which means "from one end to the end" and –orama meaning "scene-landscape". Diaromas, whose main purpose is to give the viewer a sense of movement and time with different light and filter systems, are used in the design of panorama museums (Böcekler, 2015: p. 139). Visitors are not in the position of spectators in this museum, but feel themselves in the middle of the War of Independence with the special film technique, sound effects and viewing method (Doğan, 2018).

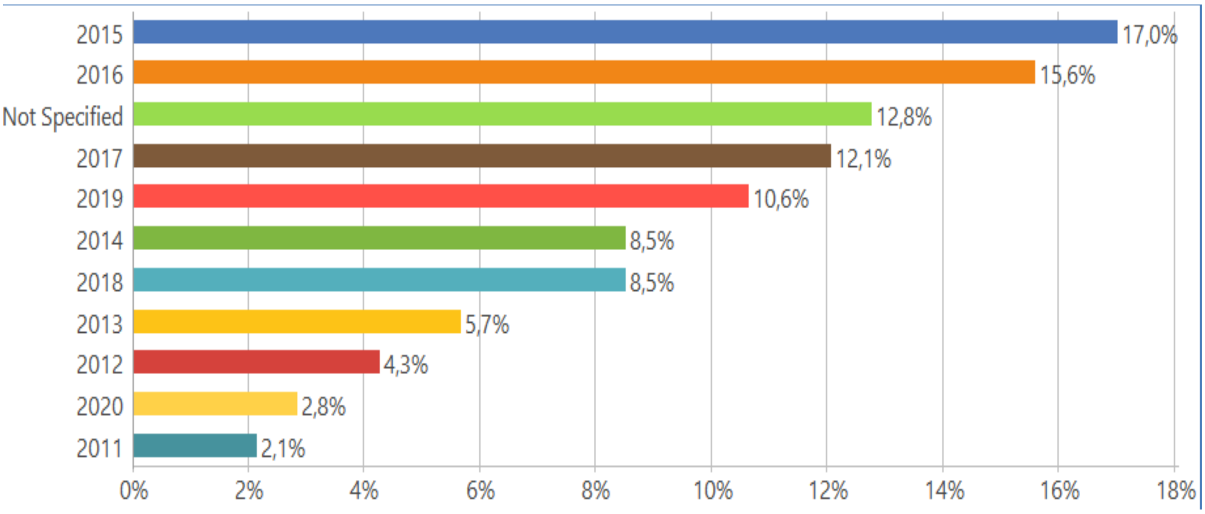
Konyanüma Panorama Museum; Konyanüma Panorama Museum was opened for service by Konya Metropolitan Municipality in 2017. It has an intermediate form with a cone ceiling, which is not fully panoramic and, unlike its examples in Europe, to which the sky is partially added. In addition, there are very realistic and one-to-one silicon human sculptures brought from abroad in the field of models. In the panoramic view of Konya in the middle of the 13th century, it gives the opportunity to the visitor to witness the life of Mevlana, the turning points of his life and the life of that period in which everyone was living in a cosmopolitan city as in peace (Maraşlıoğlu, 2019: p. 50-51). When entered through the main entrance door which was built based on the Seljuklu crown doors, there are miniatures of 25 Mevlevi lodges from Turkey and around the world (Balkans, Middle East, Mecca, Medina, Cairo, Crimea) in the open court in the middle (Konya Metropolitan Municipality, 2019). The 17 domes surrounding the courtyard represent the Mevlana Lodge. It is reached by two entrance gates named Mevlana and Şems, and two stairs from the courtyard to the museum section. On the embossed panel created between the entrances, there are symbols and motifs used by the Seljuk State (www.tarihikentlerbirligi.org, 2019: p. 46-47).

Kahramanmaraş Liberation Panorama Museum; Kahramanmaraş Liberation Panorama Museum was opened in 2018, the 98th anniversary of the liberation of Maraş from the enemy occupation, in order to tell the Maraş national struggle that sparked the liberation of the occupied Anatolian lands after World War I and to immortalize the liberation struggle on February 12, 1920. The museum is located in the Kültür Park within the Kahramanmaraş Onikişubat district. In the museum, the struggle for liberation is first described in a normal screening and then in a 3D animated film (Kahramanmaraş Metropolitan Municipality, 2020). The exhibition scenes in the museum are made with oil painting portraits of the prominent heroes of the War of Independence and the weapons used in that period exhibition and the representation of the celebrations on February 12, 1920, with the Kiosks of the Independence Medal and voice narrations (Kahramanmaraş Metropolitan Municipality, 2020).

December 25 Gaziantep Defense Heroism Panorama and Museum; The "25 December Gaziantep Defense Independence Heroic Panorama and Museum", built by Gaziantep Metropolitan Municipality and telling every moment of the defense of Antep, was opened in 2020 on the 99th anniversary of the city's liberation from enemy occupation. The struggle of Antep against the enemy for 11 months is re-experienced with all the details. In the museum, unlike other examples, not a single memory but a long process is portrayed. In addition, in the museum, all aspects of the heroic Antep Defense are explained with the area consisting of 14 paintings, 3 dioramas and a panoramic oil painting of 13 meters in height and 120 meters in length by the Russian painter Aleksander Samsonov. In addition, the artifacts used during the war period are also exhibited in the museum (Gaziantep Metropolitan Municipality, 2020).

3. Methodology

Qualitative research method is a concept that includes the attitudes and strategies followed in qualitative research that aims to understand how people understand, experience, interpret and produce the social world (Sandelowski, 2004: p. 893). The most frequently used research techniques in qualitative research can be listed as in-depth interview, focus group interview, unstructured (uncontrolled) observation, semi-structured observation, case study, document review, life history, oral history, and grounded theory (Gönç Şavran, 2014: p. 87). In this study, document analysis technique was used, and secondary data were utilized. Secondary data are data collected for different purposes or by people other than the researcher, they can be used to extend existing research (Given, 2008: p. 803). In this study, it is aimed to examine the experiences gained as a result of the visits to the panorama museums, which emerged with the post-modernism museum understanding, as a cultural recreational activity. In line with this purpose, Panorama 1453 History Museum was chosen as the research area because it was opened for the first time in Turkey, it is a full panoramic museum in both horizontal and vertical planes and it has the most comments on the TripAdvisor. Accordingly, 473 comments about Panorama 1453 History Museum shared on TripAdvisor.com by visitors to the museum between December 2011 and August 2020 were reviewed. 141 of these comments were shared by the visitors and the remaining 232 comments consist of the comments made to the first posts. For this reason, the sample of the research consists of the first 141 posts made. When the data of study were examined, it was determined that there were expressions about the field of cultural recreational activity (Figure 2) and the visitor satisfaction status (Figure 3). These



Graph 1. Distribution of the Visitors' Posts on the TripAdvisor for the 1453 Panorama History Museum by Years

expressions were subjected to content analysis and coded and themed. During the analysis phase, all the data obtained were documented and analyzed by content analysis method (Yıldırım & Şimşek, 2013: p. 259-260). In content analysis, there are stages such as coding data, finding themes, organizing codes and themes, defining and interpreting the findings in the processing of data obtained through document analysis (Yıldırım & Şimşek, 2006). The obtained data were analyzed systematically by transferring them to the qualitative data analysis program "MAXQDA 2018". The MAXQDA program helps you analyze various data such as interviews, reports, tables, online surveys, focus groups, videos, audio files, literature, images, PDFs (MAXQDA, 2020). In this study, code count, frequency and percentage analysis and visual mapping methods in which the relationships between codes and categories are visualized were used as the unit of analysis.

In order to calculate the consistency rates of the codes created in the study, the data were coded by two independent coders. This coding was done by other people in a "blinded" manner, unaware of the expectations and questions of the researcher (Creswell, 2013: p. 253). The consensus among the coders was calculated as 81% using the formula "consensus / (consensus + disagreement) x 100 " proposed by Miles and Huberman (1994).

4. Results and Discussion

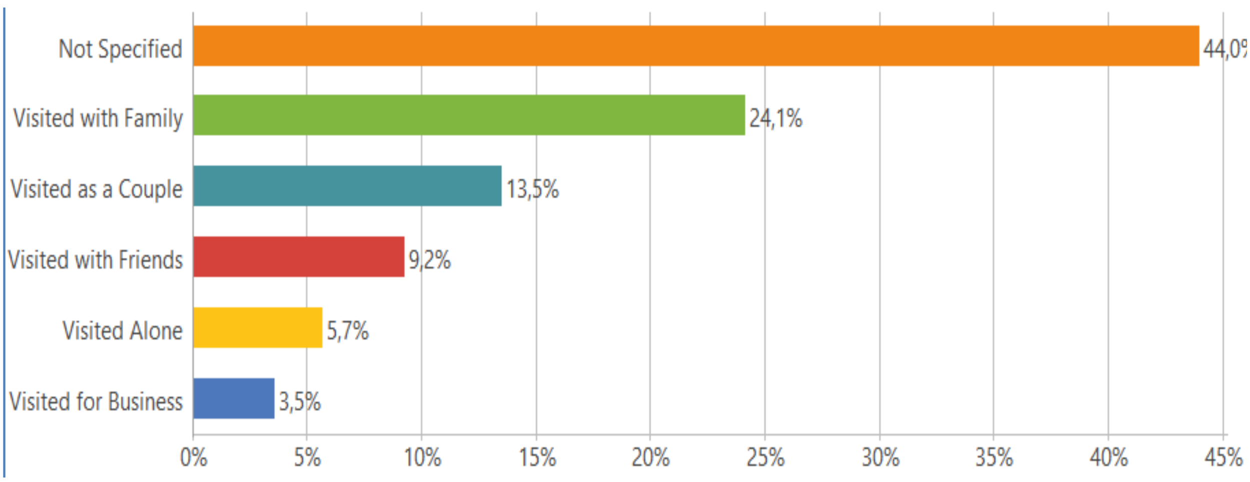
4.1. Frequency Distributions

Graph 1 shows the distribution rates of the posts shared by the visitors for 1453 Panorama History Museum by yearsIt is seen that the first comment about the museum opened in 2009 was made in 2011. Afterwards, sharing rates increase with the increasing number of visits. As can be seen in the graph, the most posts were shared in 2015 with a rate of 17% (24 shares). Due to the decrease in visits due to the Covid-19 outbreak in 2020, the number of comments made this year has decreased to almost the same rate as in 2011.

Graph 2 shows the distribution rates of the posts shared by the visitors for 1453 Panorama History Museum by the types of visit. In the posts, it is seen that 44.9% (62 shares) mostly did not specify the type of visit. It was determined that among those who specified the type of visit, 24.1% (34 posts) were visited with their families the most, and the least was 3.5% (5 posts) for business visits.

4.2. Titles

As seen in Figure 1, the terms conquest, panorama, history, experience, impressive, Istanbul are used the



Graph 2. Distribution of the Visitors' Posts on the TripAdvisor for the 1453 Panorama History Museum by the types of visit

Figure 1. Word Cloud Analysis of the Titles of the Visitors' Posts on the TripAdvisor for the 1453 Panorama History Museum

most. İstanbul; "1453 Panorama Visit in Istanbul" (2019). "The last day in Istanbul" (2017). "Visiting point in Istanbul" (2016). Panorama; "1453 Panorama Visit in Istanbul" (2019). "Panorama exhibition" (2017). "Incredible technology" (2014). "Very well designed" (Not Specified). "Excellent workmanship" (Not Specified). History; "Live the history" (2018). "An enthusiastic history museum" (2016). "A good look at our history" (2016). "Conquest is not told and it is lived" (2016). "History smell" (2015). "Reliving history" (2015). "A historical visit" (2014). "For those who want to experience the spirit of conquest" (2013). "Conquest Istanbul" (Not Specified). Admiration; "It's great" (2017). "Visual feast" (2015). "Beautiful" (2015). "Very Impressive" (2014). "Interesting As It Is Different" (2014). "Pride" (2014). "An amazing experience" (2013). "Magnifical" (2014). "We were very impressed" (2013). "Great Atmosphere" (2013). "Incredible" (2011). "I loved it" (Not Specified). Recommendation; "A must see museum" (2019). "You Will Not Regret" (2015). "Must go" (2015). Negative; "A small museum" (Not Specified).

4.3. Panorama Museum Tour as a Cultural Recreational Activity

In Figure 2, the distribution of the posts of the visitors for the panorama museum tour as a cultural recreational activity is given according to the themes. Visitor posts under the category of "Panorama Museum Trip as Cultural Recreational Activity" were classified under the themes "Learning History and Culture" and "Witnessing History". These themes are divided into sub-themes according to visitor expressions, and sub-themes are divided into sub-themes according to their subjects. There are 68 statements on the theme of "Learning History and Culture" and 112 statements on the theme of "Witnessing History". The main theme of "Learning History and Culture" consists of 58 statements. Under this main theme, 5 expressions formed the sub-theme of "Educational Trips". The expressions about the theme of educational trips that are especially beneficial for children are discussed under the sub-theme "For Children".

The main theme of "Witnessing History" consists of 31 visitor expressions. Under this main theme, there is "Animation" sub-theme with 18 expressions. The animation sub-theme is also divided into 8 sub-themes under the title of animation techniques as "3D Hall" (3 statements), "Simulation" (1 statement), "3B Exhibition" (6 statements), "Electronic Guide" (8 statements), "Effects/Sounds Related to Conquest" (24 statements), "Pictured Related to Conquest" (19 statements), "Video Related to Conquest" (1 statement) and "Written Information Related to Conquest" (1 statement).

4.4. Learning History and Culture

"You can learn the history of the city you are in by visiting the museum located in Topkapı district of Istanbul, a rare museum where the conquest of Istanbul by Fatih Sultan Mehmet in 1453 is animated with sound and visuals" (Z3[1], 2020[2]). *"They reflected the conquest of Istanbul and the effects of this conquest on Istanbul in great detail"* (Z47, 2016). *"When you first enter the museum, you start seeing the conquest of Istanbul with the visuals on the walls, the main movie starts when you climb the spiral staircase. You cannot recover for 1-2 minutes. What a magnificent picture it is, unbelievable, I congratulate all those who contributed"* (Z46, 2015). *"The conquest of Istanbul is narrated. It's a visual feast. The text and pictures describing the history are in the museum section in the entrance"* (Z66, 2015). *"An unexpected atmosphere and a magnificent virtual sky await you. The conquest of Istanbul can only be enlivened so well after centuries. If you love our history and history in general, you must definitely visit"* (Z81, 2014). *"People*

[1] Visitor code

[2] Year of sharing

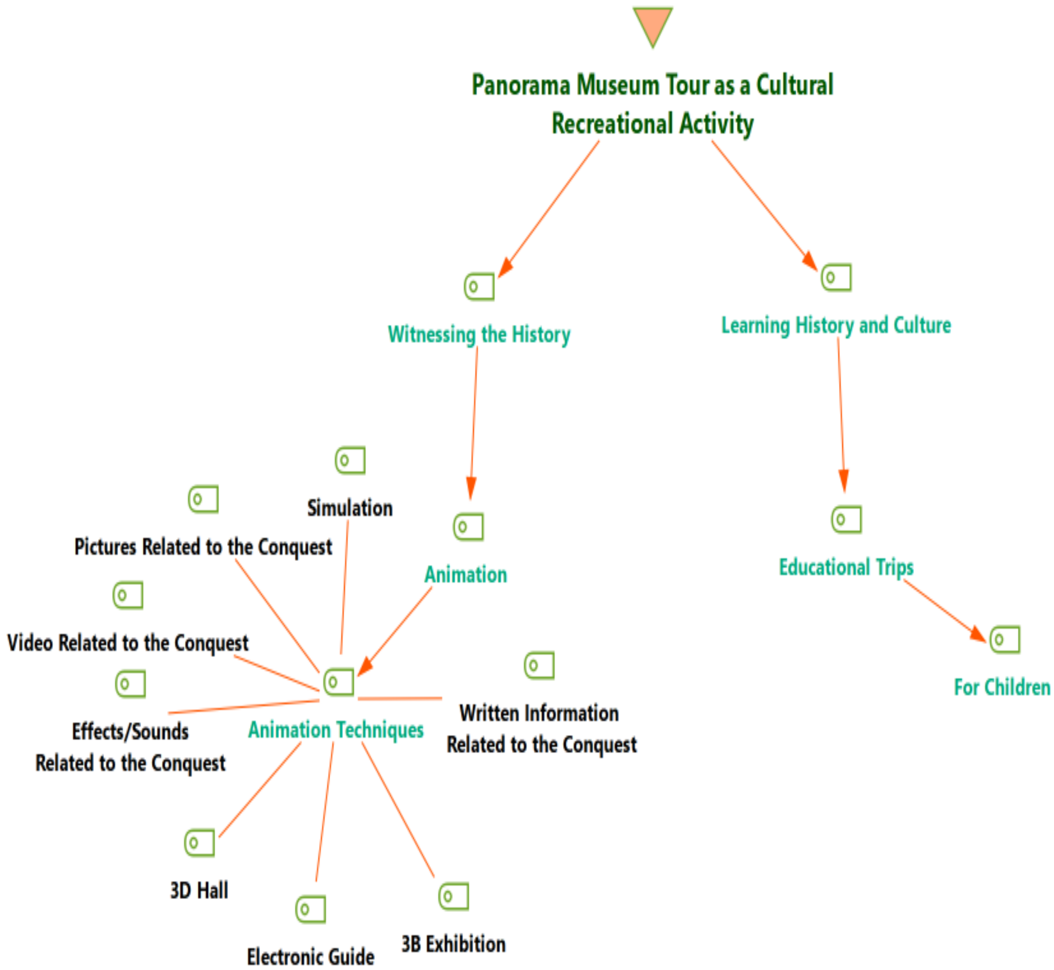


Figure 2. Classification of the Visitor Satisfaction Status of the Visitors' Posts on the TripAdvisor Site for the 1453 Panorama History Museum by the Number of the Coded Section

who are interested in history, especially Ottoman history, should see it" (Z74, 2014). *"It is a must-see detail that will provide you with some information about the conquest of Istanbul, with great details. The 360 degree panoramic view also fascinates you"* (Z61, 2014). *"An excellent museology to explain the conquest of Istanbul and the opening of an era to people of all levels with high technology"* (Z112, Not Specified).

Educational Trips

"Panorama 1453, which we came with 8th grade students on our school trip, was very beautiful. I never guessed it would be done this way. They animated it almost exactly with sound effects, visuals and models. Thank you to the owner of the idea and to those who made it" (Z44, 2016). *"We went many times with students, it is a very beautiful and different work, the place to be seen, especially you should find the Fatih silhouette hidden by the artists in the clouds on the ceiling"* (Z38, 2016). *"It's kind of like the power of visual education"* (Z72, 2015). *"1453 Conquest is told, a useful place for students"* (Z66, 2015). *"This museum, which we went to on a school trip, is very impressive with the scene of the conquest of Istanbul. The detailed siege of conquest is interesting. Explanatory information about the conquest is given in the tables on the walls between floors"* (Z86, Not specified)

For Children; *"They have succeeded in shedding light on history with such a beautiful and impressive decor. Don't forget to take the kids* (Z15, 2018). *This lovely museum is great for kids with its history"* (Z124, 2017). *"We wanted to visit cultural places that could be beneficial for children during our Istanbul trip and Panorama 1453 was at the top of our list. The children were very impressed, we liked it very much, the three-dimensional images were very successful. I think it should be seen"* (Z43, 2015). *"Ten thousand human figures are drawn. Especially ideal for children"* (Z43, 2015).

4.5. Witnessing the History

"A beautiful museum for those who want to experience the conquest of Istanbul (Z14, 2019). *You can feel yourself in the war"* (Z41, 2019). *"A museum among the trees right next to the walls, the artists trying to make everything look like reality make you feel like you are in history, you need to go see it and get that feeling"* (Z17, 2018). *"Those who want to experience the conquest must definitely see it. You find yourself in the middle of the conquest"* (Z51, 2016). *"You feel yourself in a 360 degree war"* (Z65, 2015). *"It is recommended to be seen at least once and to relive history vividly"* (Z59, 2015). *"A perfect place. You can feel the conquest of Istanbul again"* (Z63, 2015). *"It is a very interesting and beautiful*

museum where the conquest of Istanbul is described with a panoramic picture. Panorama 1453 was recently built. It's realistic as if you were watching the conquest of Istanbul in the middle of the war. Sound effects are provided. Very beautiful and interesting" (Z83, 2014). *"The person feels proud and feels like he lived that moment"* (Z75, 2014). *"It is a great place for those who want to experience the conquest of Istanbul up close. It was designed really well"* (Z89, 2013). *"An atmosphere of conquest is given in the museum. Everywhere from the earth to the sky gives the impression of 1453. It seems as if Fatih Sultan Mehmet will appear in a moment, it was a very nice work, worth seeing* (Z79, Not specified). *If you want to live the conquest of Istanbul once again"* (Z111, Not Specified).

Animation

"It is the place where the conquest of Istanbul is animated in the Istanbul Topkapı district, with pictures and effects and videos" (Z2, 2020). *"This museum, which tells about the conquest of Istanbul, has been very good. The animations are very nice. A place that smells of history so abundantly"* (Z19, 2018). *"As you enter inside, your eyes look completely different, your ears hear completely different. There is a very good animation show inside. I suddenly found myself in a state of war, and cannons and rifles exploded with sounds. In short, it is very nice to tell history in this way, to make it feel, thanks to those who made it"* (Z73, 2015). *"A place that transforms the moments of conquest of Istanbul into sound, breath and image (Not Specified). They portrayed the conquest of Istanbul in 360 degrees. Nice work.* (Z101, 2011). *The animations inside are beautiful"* (Z104, 2011). *"Soldiers, horses, sultans ... They thought and designed everything perfectly* (Z107, Not specified). *A real battle field. A real place, a war museum. Unlimited space, sounds, atmosphere are very* exciting. Imagination is high, you feel like you're at war!" (Z135, Not Specified).

<u>Animation Techniques</u>

3D Hall; *"At the entrance of the museum, written and visual themes that give historical information about the conquest welcome you, on the last floor there are visuals that you will admire, and you feel as if you are living those moments exactly with the 3D sound system to better reflect the war on the walls"* (Z28, 2017). *"Capture depiction of 1453 real combat and 360° Constantinople in 3D and very lifelike images"* (Z77, 2014).

Simulation; *"This is a historical animation hall that smells of heroism through the eyes of the Ottoman Empire. Historical sculptures, paintings, narrations. The 7D simulator at the entrance is quite enjoyable;* I *recommend to try it. It can change your view of life"* (Z49, 2015).

3D Exhibition; *"We walked to a large park to reach the panorama. Upon entering, you will be surrounded by a 3D view of the battle with sound effect. You can see the historical wall outside"* (Z116, 2019). *"This small museum opened in 2009, where the conquest of Istanbul is animated in 3D and receives quite a lot of visitors"* (Z62, 2015). *"It is a wonderful place that reveals all the details of the conquest from the moment you first enter, makes you feel like you are in the middle of a war with 3D drawing and is supported by the sounds of cannons, swords and horses"* (Z85, 2014). *"Those who want to experience the conquest of Istanbul in 3D with sound should definitely go"* (Z75, 2014).

Electronic Guide; *"They give headphones for a fee to listen to the historical story, and they narrate you in front of each Picture"* (Z6, 2019). *"If you prefer, you can get an electronic guide inside for a low price"* (Z64, 2015). *"Do not forget to take a headset at the entrance from the door, it will be very useful to guide you inside"* (Z79, Not specified).

Effects/Sounds Related to the Conquest; *"It is a place where the conquest of Istanbul is told. Supported with sound effects"* (Z4, 2020). *"The conquest of Istanbul is described with pictures and sound effects. It's realistic, it's beautiful. They give headphones for a fee to listen to the historical story, and they narrate you in front of each Picture"* (Z6, 2019). *"With panoramic ceiling painting, the Conquest of Istanbul is kept alive both visually and audibly through ball sounds"* (Z36, 2016). *"You find yourself directly in the conquest of Istanbul. The atmosphere, the sounds, the place are beautiful"* (Z42, 2016). *"The music and sound system created an ambience that really enlivens the environment and adds vitality"* (Z100, 2012). *"An exemplary museum with everything, the Conquest of Istanbul in 1453 could only be felt in an atmosphere in which it was described with such a magnificent painting, sound, light and objects, it could not be done better"* (Z91, Not specified). *"A place that transforms the moments of conquest of Istanbul into sound, breath and image"* (Z101, Not Specified).

Pictures Related to the Conquest; *"The conquest of Istanbul is presented with pictures and sound effects"* (Z7, 2019). *"It was picturesque and detailed,* with many drawings, especially the ceiling and sky" (Z113, 2019). *"It is a great place, there are panels and pictures on the walls at the first entrance"* (Z11, 2019). *"It was designed very nicely, the setting is really beautiful, the paintings are better than those of the painters who are considered the most important in the World"* (Z29, 2017). *"When I saw the paintings in which the conquest process was animated, I realized that the sky was also a painting"* (Z48, 2015).

Video Related to the Conquest; *"It is the place where the conquest of Istanbul is animated in the Istanbul Topkapı district. Demonstration is made with pictures, effects and videos"* (Z3, 2020).

Written Information Related to the Conquest; *"At the entrance of the museum, written and visual themes that provide historical information about the conquest welcome you"* (Z28, 2017).

4.6. Visitor Satisfaction Status

In Figure 3, it is seen that the visitor satisfaction status is examined under two themes: satisfaction

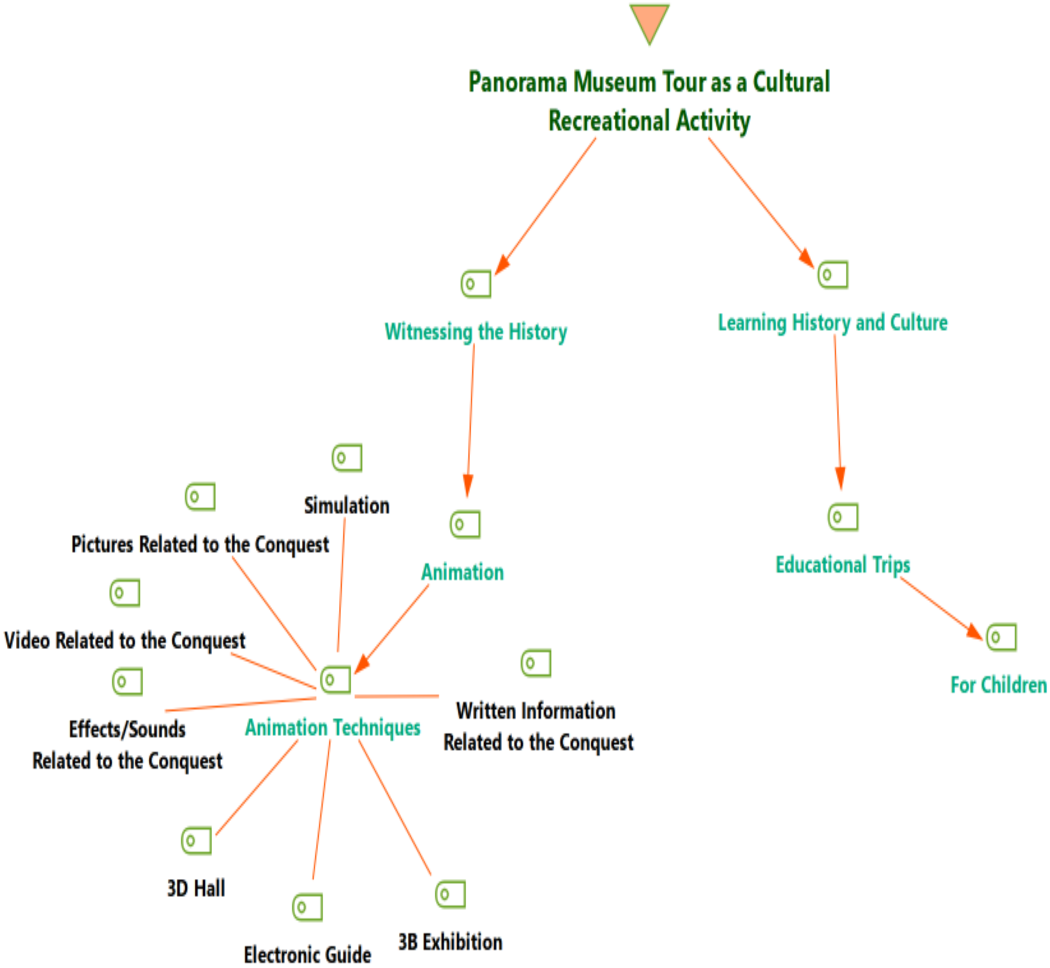


Figure 3. Classification of the Visitor Satisfaction Status of the Visitors' Posts on the TripAdvisor Site for the 1453 Panorama History Museum by the Number of the Coded Section

and dissatisfaction. While there are 136 statements about satisfaction, there are 50 statements about dissatisfaction. It has been determined that visitor posts mostly contain admiration expressions.

Satisfaction Status

Admiration; *"It is a perfect design. A beautiful museum for those who want to experience the conquest of Istanbul"* (Z14, 2019). *"It was the first time we went as a family. A really different ambience, a different environment, people are fascinated. It is a small place but it is really well thought out"* (Z29, 2017). *"It was designed very nicely, the setting is really beautiful, the paintings are better than those of the painters who are considered the most important in the world, I liked it very much as a person who saw the Louvre museum abroad"* (Z57, 2016). *"I liked everything, the colors and drawings are great"* (Z104, 2011).

Souvenirs; *"You can make commemorative coin inside"* (Z30, 2017). *"There is a gift shop and a souvenir coin vending machine"* (Z42, 2016).

Easy Accessibility; *"Transportation is very easy with metrobus and rail system from anywhere"* (Z51, 2016). *"Transportation is very easy by metro or tram"* (Z60, 2015).

A recreative activity; *"A museum that you can visit as a family and must be seen"* (Z63, 2015). *"We wanted to visit cultural places that could be beneficial for children during our Istanbul trip and Panorama 1453 was at the top of our list. The children were very impressed, we liked it very much, the three-dimensional images were very successful, I thought it would be a bigger area, I found it a bit small compared to what I thought"* (Z43, 2015). *"It is an indispensable destination if a cultural trip is to be made in Istanbul. First of all, it is an absolutely indispensable stop to understand the spirit of Istanbul"* (Z92, 2013).

•Dome Design; *"What matters is the panoramic dome that completely surrounds you and covers your field of vision. The sights and sounds enliven the event, but the real highlight is the painted background that gives a true meaning of the mechanics of the battle with over 10,000 figures"* (Z118, 2019). *"A magnificent dome design"* (Z34, 2017). *"Panorama 1453 Museum is a new and very modern museum. The conquest of Istanbul is the most interesting part of the panoramic dome representing the 1453 conquest by Fatih Sultan Mehmet"* (Z138, Not Specified).

Reasonable Price; *"The entrance fee is very affordable"* (Z27, 2017). *"The entrance fee was a very small amount of 5 TRY"* (Z138, 2016). *"I found the museum fee very reasonable"* (Z48, 2015).

Impressive; *"The museum located around Topkapı is really impressive. Although it has a small area, you can feel you are climbing up to sky through a dark staircase. You will encounter an area that enlivens the* *battlefield and surrounds you. You must experience this"* (Z35, 2016). *"I did not expect such a place. The moment you step in, you are truly enchanted"* (Z72, 2015). *"When you step onto this platform in the museum, you may experience a shock that will last for 10 seconds"* (Z81, 2014). *"It is a truly extraordinary experience, the animations are beautiful"* (Z105, 2011). *"Once inside, it is not easy to go upstairs and not be impressed by that magnificent ceiling. It makes people dizzy officially"* (Z104, Not specified).

Interesting; *"Topkapı's mess ended thanks to this museum and that region has great potential. The museum is quite interesting and definitely worth visiting"* (Z37, 2016). *"Looking up while finishing the stairs, I suddenly found myself surrounded by clouds. I couldn't perceive it for a few seconds and thought I was outside. Then, when I saw the paintings in which the conquest process was animated, I realized that the sky was also a painting. It was a very interesting moment. The pictures are incredibly successful and realistic"* (Z48, 2015).

Recommendation; *"No one should miss out on this amazing experience* (Z114, 2019). *It is definitely one of the places to visit"* (Z65, 2019). *"It is a great loss that people living in Istanbul or who somehow come to Istanbul have not seen Panorama 1453"* (Z78, 2015). *"It is definitely one of the places to see"* (Z78, 2015). *"It is among the must-see places in Istanbul* (Z84, 2013). *I recommend everyone to see, Perfect place to see"* (Z111, 2012).

Dissatisfaction Status

Distance/Transportation; *"It is not an easily accessible place due to its location"* (Z22, 2018). *"Interesting place to see, however it is too far away"* (Z138, Not specified).

Crowded; *"There can be a lot of queues for visits on busy days"* (Z41, 2016). *"It receives crowds of visitors"* (Z62, 2015). *"When it is very crowded, one feels confused while wandering. Therefore, it is better to visit when it is empty"* (Z73, 2015).

Absence of Simulation/Animation; *"There is no animation, only a half-sphere sized picture on the walls of the place, you try to listen with headphones. Better read from the book, no need to get tired"* (Z10, 2019). *"I think it should be enriched more visually"* (Z18, 2017). *"Some movies, animations would be great but are missing here.*" (Z130, 2015).

Artifacts; *"I am not sure about the originality of the items put there"* (Z22, 2018).

Not accepting prepaid/museum card; *"It is a bit bad that it does not accept museum card, but it is very good overall"* (Z23, 2018). *"It is a disadvantage not to enter with a museum card"* (Z21, 2018).

Being small physically; *"The museum was very nice, but the inside was a little small, it could have been a larger museum"* (Z19, 2018). *"A small museum in Topkapi (Z21, 2018). We went with great expectation, it was a little small"* (Z40, 2017).

5. Conclusion

Museum visits, which are among the recreational activities in which people participate voluntarily according to their interests, are among the cultural recreations. Museum visits contribute to communities' getting to know their own culture and history, embracing cultural identity and increasing cultural accumulation. Panorama museums, which are designed in accordance with the Post-Modern Museology concept, carry the understanding of museology far beyond exhibiting classical collections. Functions such as keeping pace with the developing technologies, digitalization, and providing interactive experiences to the visitors are increasing the visitor interest in panorama museums day by day.

In the research, 141 comments made by people who visited the museum on TripAdvisor.com website about "Panorama 1453 History Museum" were analysed. The highest number of shares was made in 2015 with 17% (24 shares). It is seen that the first comment about the museum was made in 2011Comments were shared at an increasing rate from 2011 to 2015, and it was determined that there was a decrease in the number of comments in the years after 2016. When the types of visits of the commentators are examined, it is seen that those who visit with their families with a rate of 24.1% and as a couple with a rate of 13.5Visitor experiences have been analyzed under two categories: "Panorama Museum Trip as Cultural Recreative Activity" and "Visitor Satisfaction". Under the category of Panorama Museum Trip as a Cultural Recreational Activity, there are 112 statements on the themes of "Witnessing History" and 68 statements "Learning History and Culture". There are expressions about the animation technique in the museums "3D Hall, Simulation", "3D Display", "Electronic Guide", "Conquest Related Effects / Sounds", "Conquest Pictures", "Conquest Video" and "Conquest Written Information". Although the comments shared about the visitor satisfaction status mostly included satisfaction (136 statements), it was determined that there were also comments containing dissatisfaction (50 statements). Expressions of satisfaction; It is easy to access, it is a recreational activity, the dome design, the price is affordable, the opportunity to buy souvenirs, and it is impressive. In case of dissatisfaction, crowd, distance / transportation, lack of simulation / animation, being paid (museum card not passing), small physical area can be given as examples.

When the studies on museums in the literature were examined, it was found that there were similar and different results with the related study. Korkmaz (2020) examined the Troya Museum electronic visitor comments in terms of service features, satisfaction and advice. In line with this study, it has been determined that the visitors are satisfied with the museum visitors. The dissatisfaction issues determined by Zanibellato et al. (2018) in their study on their museum visit experiences on TripAdvisor have been different with this study.

The museum experience of the visitors is addressed in terms of entertainment, escape, education, culture, exploration and history. In the study, visitors' statements stating that panorama museum tours are a tool to learn about culture and history are as follows; "A rare museum where the conquest of Istanbul by Fatih Sultan Mehmet in 1453 is animated with sound and visuals, you can learn the history of the city you are in by visiting the museum located in Topkapı district of Istanbul" (2020). In the study, learning history and culture, education, witnessing history, and animating dimensions were determined as the dimensions of the museum experiment. Similarly, Sheng ve Chen (2012) discussed the dimensions of reminder, culture, animation, and education in his study.

In his study, Bostancı (2019) stated that the panoramas are made up of mechanisms that are partly composed of pictures and partly models, and that they are used in historical, military, geological and natural history museums especially to add value to the narrative. Similarly in the study There is a statement of "Istanbul is already a great city. Panorama 1453 is a historical museum that must be seen. There are panoramic images that look real, and the sounds of cannons, bullets, swords. War scenes, historical images in which the Ottoman Empire fought heroically. It was amazing, I recommend you go see it" (2016) .

Clauzel et al. (2016) examined online comments of museum visitors and museum service features; They examined it in three dimensions as basic elements, support services and ambience. The ambiance of the museum building, which includes architecture, layout, presentation and other environmental factors, provides visitors with a different experience. Two studies are similar at this point. For instance, "As you enter inside, your eyes look completely different, your ears hear completely different. There is a very good animation show inside. I suddenly found myself in a state of war, and cannons and rifles exploded with sounds. In short, it is very nice to tell history in this way, to make it feel, thanks to those who made it"(2015). Bostancı (2019) stated in her study that she gave the impression of living that moment in a historical movie, and there are expressions supporting this result in the study.

Büyükşalvarcı, Balı & Ay (2018) examined museum visits as a cultural recreation activity in their work. Also in this study, visitors' statements stating that panorama museum visits should be considered as cultural recreational activities are as follows; "Go with your family, see it and most importantly, experience that atmosphere by feeling the history. It is a very good achievement for Istanbul" (2014). "An interesting and beautiful museum where you can spend your time on a rainy Istanbul day. The figures are very elaborate, the panoramic view really gives you the feeling of being there. Transportation is very easy by metro or tram. I recommend it" (2015). Oettermann (1997: p. 103) mentioned in his study that the panorama museums are places that allow the audience to have a good time and learn something, and to travel somewhere else.

As a result of the research, a few suggestions are made to both the industry and the academy below:

- Based on the visitor's comments about the small size of Panorama 1453 History Museum, increasing the simulation / animation applications and expanding them physically will increase visitor satisfaction.
- Since panorama museums are both a cultural recreational activity area and an important element of attraction in destination marketing, it is necessary to increase their promotional activities and to prepare their own websites with detailed and up-to-date information.
- It is seen that panorama museums in Turkey mainly reflect historical elements. In order to diversify these museums, panorama museums should be built on natural history and geology.
- In future studies, an examination can be made with new technological tools to determine the emotions that panorama museums evoke in the people who visit them.

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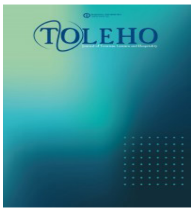

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EMOTIONAL LABOR, QUALITY OF WORK LIFE, AND LIFE SATISFACTION OF TOUR GUIDES: THE MEDIATING ROLE OF BURNOUT[1]

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Burnout
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ABSTRACT

The impact of emotional labor on employees' well-being has received little attention. Specifically, previous research is not consistent when the different outcomes of emotional labor on tourism employees' personal and professional life are considered. Drawing on emotional labor and well-being theories, the present study proposes a conceptual model linking emotional labor's dimensions (i.e., emotional dissonance and emotional effort) with other social and organizational variables. Using data from Turkish tour guides, the study reveals that while emotional dissonance increases burnout and turnover intention and decreases the quality of work life, emotional effort is associated with decreased burnout and enhanced quality of work life and life satisfaction. The study confirms the mediating role of burnout on the relationship between emotional dissonance and quality of work life, as well as the relationship between emotional dissonance and life satisfaction. However, the study results fail to confirm the moderating role of organizational support on the relationship between emotional dissonance and burnout. The study makes several theoretical contributions and suggests implications for different stakeholders.

1. Introduction

The labor-intensive nature of tourism services implies an intensive interaction between tourism employees and customers (Deery & Jago, 2009). Although it could be often stressful (Acar & Erkan, 2018), employees are usually expected to regulate their emotions according to the display rules desired by their organizations (Pizam, 2004). These desirable emotions may not necessarily be matching with employees' truly felt emotions. This surface acting is referred to as emotional dissonance whereas employees' effort to truly feel the emotions desired by the employer is referred to as deep acting or emotional effort. Both cases are conceptualized in the emotional labor theory, which suggests that employees manage their emotions to abide to the employers' rule of display. Previous research addresses the antecedents and consequences of emotional labor (Brotheridge & Grandey, 2002; Brotheridge & Lee, 2003; Hur et al., 2013; Karatepe, 2011; Cropanzano et al., 2003; Xu et al., 2020). However, comprehensive modeling of the emotional labor construct with other organizational and psychological variables in the specific context of tour guides is lacking.

[1] This paper is based on Derya Demirdelen Alrawadieh's Ph.D. dissertation.

Closely related to emotional labor, the well-being of employees in tourism and hospitality has received increasing intention (Alrawadieh et al., 2021). While some research draws on emotional labor theory to understand employees' well-being, a major drawback, as noted by Alrawadieh et al (2020) is that previous research assumes tourism professions homogeneous. With these thoughts in mind, the present study proposes a conceptual model establishing linkages between emotional dissonance, emotional effort, quality of work life, life satisfaction, organizational support, burnout, and turnover intention (Figure 1). The model was tested using data from Turkish professional tour guides.

The study contributes to the emotional labor and well-being theories. Specifically, the study examines how emotional labor affects the professional and personal lives of tourism employees (McGinley & Wei, 2018). The study also adds to the limited research delving into the well-being of tour guides (Wong & Wang, 2009; Mackenzie & Kerr, 2013; Alrawadieh, 2020; Alrawadieh et al., 2021).

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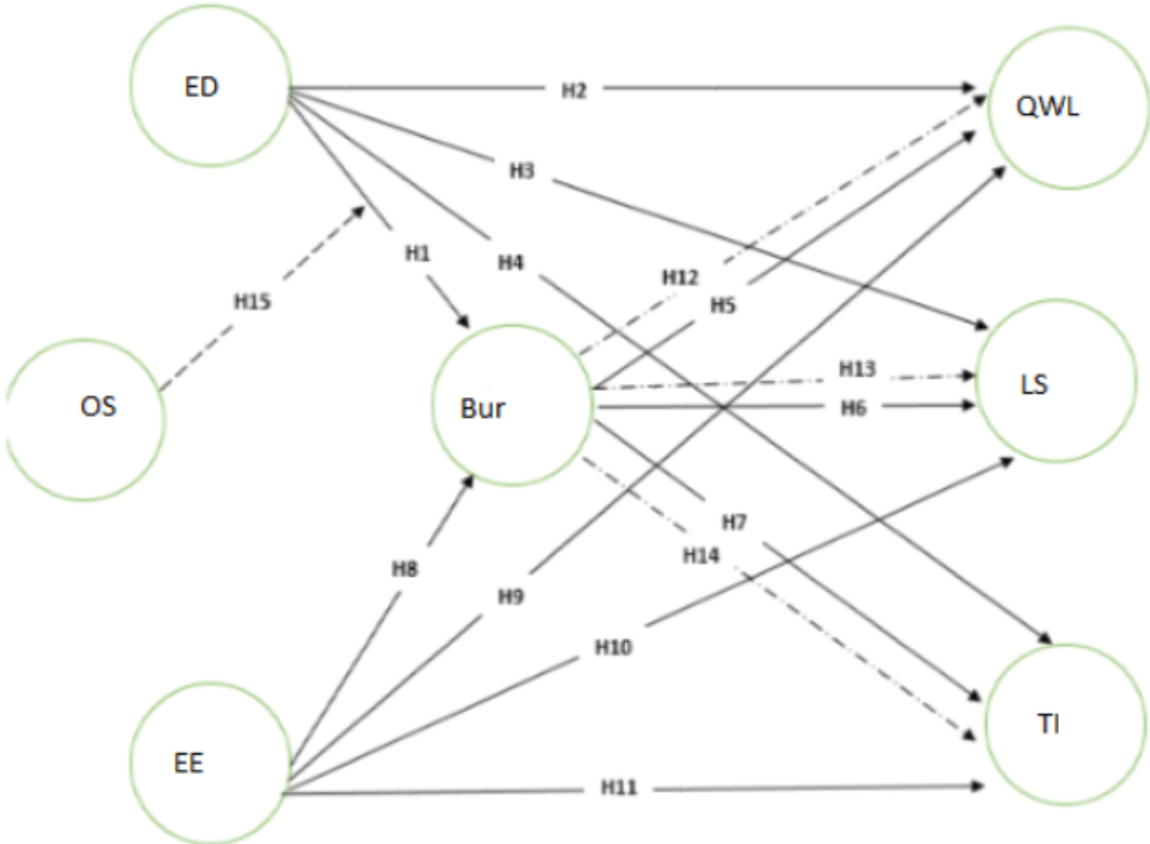

Figure 1. Conceptual Framework

2. Literature Review

2.1. Emotional Labor in Tourism Services

Emotional labor is defined as "the management of feeling to create a publicly observable facial and bodily display" (Hochschild, 1983: 7). Employees are often confronted with the situation where they have to suppress their true feelings and show emotions desired by the employer or organization. Emotional dissonance or surface role-playing occurs when the emotions displayed do not match the emotions that are felt (Wong & Wang, 2009). Emotional dissonance has received considerable attention in tourism research (Karatepe & Aleshinloye, 2009; Karatepe, 2011; Hur et al., 2013; Karatepe & Choubtarash, 2014; Hofmann & Stokburger-Sauer, 2017; Alrawadieh et al., 2020). Another important dimension of emotional labor is emotional effort. Unlike emotional dissonance, emotional effort or deep acting is defined as an effort to change one's own emotions (Cropanzano et al., 2003).

The core of emotional labor lies in the emotion regulation process. Display rules, which require employees to regulate and control their emotions are determined by businesses or employers (Diefendorff & Gosserand, 2003). While emotional labor may be viewed as a burden and thus an undesirable situation, it may have either positive or negative consequences depending on the emotion regulation style. For instance, previous research notes that while experiencing emotional dissonance may result in negative effects, emotional effort may bring about positive outcomes (Brotheridge & Grandey, 2002; Brotheridge & Lee, 2003; Martínez-Iñigo et al., 2007; Karatepe, 2011; Hur et al., 2013). Thus, emotional labor dimensions may have different outcomes.

2.2. Well-being of Tourism Employees

Well-being is a complex concept and there exists no definition that is accepted by all (Brown & Westaway, 2011). Life satisfaction and happiness are often used to describe well-being (Eger & Maridal, 2015; Alrawadieh & Demirdelen Alrawadieh, 2020). In positive psychology, hedonism and eudaimonism are key concepts employed to understand well-being. Hedonism is conceptualized as the existence of positive affect and the avoidance of negative affect (Kahneman et al., 1999) whereas eudaimonism equates happiness with the human ability to pursue complex goals (Delle Fave et al., 2011). Tourism is intertwined with well-being. A large body of research highlights this intersection from the tourist side as well as the local community side (Woo, Kim, & Uysal, 2015; Nawijn & Filep, 2016; Knobloch, Robertson & Aitken, 2017; Saayman et al., 2018). Recently, however, the well-being of tourism and hospitality employees has gained some attention (Alrawadieh & Demirdelen Alrawadieh, 2020).

2.3. Organizational Support in Tourism Workplaces

Perceived organizational support is defined as the extent to which organizations attribute importance to their employees and care about their well-being (Eisenberger et al., 1986). From a social exchange theory, organizational support may be viewed as a win-win relationship (DeConinck, 2010). Some research delves into the relationship between organizational support and emotional labor (Wen, Huang, & Hou, 2019; Wang, 2020; Mastracci & Adams, 2020). Employees' perception of organizational support is argued to play a critical role in reducing workplace stress (Kang et al., 2010) and burnout (Karatepe, 2011). Specifically, some studies employees' emotional labor as a moderator variable affecting the relationship between emotional labor and other organizational variables. For instance, Wen, Huang and Hou (2019) found that perceived organizational support moderates the relationship between employees' deep acting and job satisfaction.

3. Hypotheses Development

Surface acting by employees may increase their burnout levels (Van Dijk & Brown 2006; Hwa, 2012). Brotheridge and Grandey (2002) found that surface acting is positively associated with depersonalization, which is a dimension of burnout. Hwa (2012) suggested that surface acting by hotel staff is directly related to their burnout levels. Similar findings are reported in other studies (Karatepe, 2011; Kim & Back, 2012). In the context of tour guiding, there exist conflicting findings. While Kaya and Özhan (2012) could not find a relationship between surface acting and burnout in their study, Akdu and Akdu (2016) concluded that there is a positive relationship between emotional labor and burnout. Overall, there exists considerable empirical research showing that employees' surface acting may result in greater levels of burnout. Therefore, the following hypothesis was proposed:

H1: The emotional dissonance experienced by tour guides has a positive and significant effect on burnout.

A considerable body of research suggests that emotional dissonance can negatively affect job satisfaction (Gürsoy, Boylu, & Avcı, 2011; Kim et al., 2012; Chen et al., 2012). For tour guides who usually have more intense interaction with tourists, suppressing real emotions or faking emotions can be stressful (Alrawadieh et al., 2020). In this context, the following hypothesis is proposed:

H2: The emotional dissonance experienced by tour guides has a negative and significant effect on the quality of work life.

While previous studies (e.g., Hofmann & Stokburger-Sauer, 2017) address the negative effects of emotional dissonance on tourism employees' professional life, very few studies examine the consequences of emotional dissonance on employees' personal life (McGinley & Wei, 2018; Alrawadieh et al., 2020). Generally speaking, individuals' display of emotions that they do not really feel can harm their psychological well-being (Cropanzano et al., 2003). Surface role-play requires effort and may cause depletion of psychological resources thus threatening individuals' well-being (Martínez-Iñigo et al., 2007). In a study on tour leaders, role display is argued to poses a danger to the well-being of employees. However, Alrawadieh et al.'s (2020) study could not confirm this relationship. Although they provided a possible explanation for their unexpected results, they called for more research into this issue. In the light of this information, the following hypothesis is proposed:

H3: The emotional dissonance experienced by tour guides has a negative and significant effect on life satisfaction.

Emotional dissonance may also encourage turnover intention. In their study of hotel employees, Karatepe and Aleshinloye (2009) found a positive and significant relationship between emotional dissonance and turnover intention. Interestingly, employing turnover intention is rarely encountered in research related to tour guides. This may be because tour guides may be free-lancers thus discouraging research modelling turnover. In their qualitative research, Wong and Wang (2009) found that role display was exhausting for tour leaders therefore some of them were unsatisfied with their profession and planned to leave. Based on this discussion, the following hypothesis is developed:

H4: The emotional dissonance experienced by tour guides has a positive and significant effect on turnover intention.

Defined as a source of organizational stress, burnout can seriously harm the quality of work life of employees. Due to the nature of tourism services, face-to-face communication is experienced intensively, between both employees and customers. Therefore, burnout is acknowledged as one of the most common problems faced by those working in the tourism sector (Cheng & Yi, 2018; Koo et al., 2020; Yetgin & Benligiray, 2019). In addition, burnout can seriously affect individuals' personal life. Studies conducted in the field of tourism indicate that the burnout levels of employees negatively affect their life satisfaction (Chen & Kao, 2012). In their study on hotel staff, Şahin and Şad (2018) concluded that all dimensions of burnout have a negative impact on life satisfaction. Previous research also indicates that burnout is a key antecedent for turnover intention (Lu & Gursoy, 2016; Han et al., 2016; Chiang & Liu, 2017). Based on this discussion, the following hypotheses were developed:

H5: Burnout experienced by tour guides has a negative and significant effect on their quality of work life.

H6: Burnout experienced by tour guides has a negative and significant effect on their life satisfaction.

H7: Burnout experienced by tour guides has a positive and significant effect on turnover intention.

Unlike emotional dissonance, studies indicate that emotional effort can have positive impacts. For instance, emotional effort is argued to reduce burnout (Hwa, 2012). Lee et al.'s (2018) study on flight personnel noted that deep acting was inversely proportional to depersonalization, one dimension of burnout. Not only does not emotional effort cause negative effects at professional and personal levels (Martínez-Iñigo et al., 2007), but it also may have positive effects (Allen et al., 2010; Xu et al., 2020). It is stated that emotional effort increases job satisfaction and decreases stress and turnover intention (Xu et al., 2020). In their study on hotel staff, Chu et al. (2012) confirmed that there is a positive effect between emotional effort and job satisfaction. In other words, emotional effort leads to positive outcomes for employees. Therefore, we propose the following hypotheses:

H8: The emotional effort of tour guides has a negative and significant effect on burnout

H9: The emotional effort of tour guides has a significant effect on their quality of work life.

H10: The emotional effort of tour guides has a significant effect on their life satisfaction.

H11: The emotional effort of tourist guides has a significant effect on their turnover intention.

While it is important to understand the direct relationships between emotional dissonance and quality of work life, life satisfaction, and turnover intention, it is also necessary to address the indirect effects of emotional dissonance given the complexity of human emotions. In this study, we propose that burnout can mediate the relationships between emotional dissonance on the one hand, and quality of work life, life satisfaction, and turnover intention on the other hand. Several studies have examined the mediating role of burnout (Chen & Kao, 2012; Lv, Xu, & Ji, 2012; Cheng & Yi, 2018). For example, Kim and Back (2012) found that emotional dissonance affects job satisfaction through burnout. In their study on hotel staff, Lv, Xu, and Ji (2012) concluded that emotional labor affects the turnover intention through emotional exhaustion as a key dimension of burnout. However, there are very limited studies on the mediating role of burnout in the relationships between emotional dissonance on the one hand, and quality of work life, life satisfaction, and turnover intention. Therefore, the following hypotheses are proposed:

H12: Burnout mediates the relationship between emotional dissonance and the quality of work life.

H13: Burnout mediates the relationship between emotional dissonance and life satisfaction.

H14: Burnout mediates the relationship between emotional dissonance and turnover intention.

Tourism employees are expected to display positive attitudes and emotions even under difficult conditions. While this situation provides benefits for the organization, it may cause adverse impacts on employees' well-being. In this sense, the organizational support that businesses provide to their employees may be of significant importance. Studies show that perceived organizational support reduces stress from work (Walters & Raybould, 2007; Kang et al., 2010). In their meta-analysis study, Rhoades and Eisenberger (2002) stated that organizational support could create a positive atmosphere in the workplace. In a recent meta-analysis study in the field of tourism and hospitality, Xu et al. (2020) demonstrated the positive effects of organizational support in the workplace on emotional labor. Thus, we propose the following hypothesis

H15: Organizational support moderates (reduces) the impact of emotional dissonance on burnout.

4. Methodology

To measure the constructs employed in the model, multiple-item measures from previous literature were used. The Hospitality Emotional Labor Scale (HELS) developed by Chu and Murrmann (2006) was used to measure the key two dimensions of emotional labor; emotional dissonance (11 items) and emotional effort (8 items). Burnout was measured using 6 items from Babakus, Yavas, and Ashill, (2009). Six items were also adopted from Shanock and Eisenberger (2006) to measure perceived organizational support. The quality of work life was operationalized using 16 items from Sirgy et al. (2001). Although the original scale has 7 sub-dimension, in the present study, the scale was employed as unidimensional (Alrawadieh et al., 2020). Life satisfaction was measured using a 5-item scale developed by Diener et al. (1985). Finally, 3 items were adopted from Singh, Verbeke, and Rhoads (1996) to measure the turnover intention.

The present study used a self-administered questionnaire to collect data. In order to ensure the comprehensibility of the questions, the questionnaire was filled by and pre-tested on 30 four-year students from the tourist guidance department of a major university in Istanbul. Following this pilot study, no significant changes were made to the questionnaire. Content validity was also ensured using expert panel feedback (Dolnicar, 2020). Six experts (3 tourism academicians and 3 active tourist guides) were asked to examine the questionnaire and provide feedback on the clarity of the content. At this stage, some minimal changes were made. For example, the word "organization" used in the organizational support scale was changed to "travel agency" to fit the context of the study. The final version of the questionnaire consists of two sections; the first section aimed to collect demographic data about the participants, the second section aimed to measure the variables used in the model. Filling the questionnaire took around 12 minutes. The data collection process started on February 4, 2020, and was completed on 13 May 2020.

After the pilot study, the final version of the questionnaire was determined. Given that there were only 8897 active tour guides in Turkey, the data collection was inherently associated with some difficulty. To reach out to participants, all tour guide chambers in Turkey (13 chambers) were contacted and support was sought. Although an in-field study was planned to reach the participants in various attraction centers of Istanbul (e.g., historical downtown, Grand Bazaar), this fieldwork was not possible due to the Covid-19. The limited access to participants was also overcome by relying on the snowball method. Participants were qualified to take part in the study as they were officially licensed tour guides who have worked as professional tourist guide for at least one year. At the end of the data collection, 301 usable questionnaires were obtained. The sample size adequacy was ensured using G*Power (Faul et al., 2009) whereby 301 exceeds the minimum required sample size (134 cases) to achieve a minimum power of 0.80 at the 95 percent confidence level. The demographic profile is presented in Table 1. Finally, the data were analyzed using PLS-SEM.

Table 1. Demographic Profiles of Participants

Variables	N=(301)	Percentage
Gender		
Female	105	34,9
Male	196	65,1
Age		
18-24	10	3,3
25-34	112	37,2
35-44	85	28,3
45-54	69	22,9
55 and over	25	8,3
Marital status		
Single	137	45,5
Married	155	51,5
Other	9	3,0
Education		
High school or less	6	2,0
College diploma	38	12,6
Bachelor's degree	161	53,5
Master's degree	67	22,3
Ph.D.	29	9,6
Work experience		
Less than 2 years	63	20,9
3-6 years	61	20,3
7-10 years	51	16,9
11-15 years	59	19,6
16 years and over	67	22,3
*Licensed language**		
English	231	56,9
Spanish	29	7,1
German	27	6,7
Others	119	29,3

*The number of licensed languages (406) is larger than the samp

5. Findings and Discussion

5.1. Measurement Model Assessment

Before testing the proposed model and the hypotheses, it is necessary to ensure the reliability and validity of the measurement model. Reliability is assessed based on the factor loadings, Composite Reliability (CR) values, Cronbach's Alpha (α), and rho-A values. While factor loadings should be above 0.7 (Hair et al., 2017; Ali et al., 2018), items with factor loadings between 0.5 and 0.7 can be kept if AVE and convergent validity are not affected (e.g. Hair et al., 2017; Rasoolimanesh et al., 2017). As shown in Table 2, Composite Reliability (CR), Cronbach Alpha, and rho-A values are all above 0.7 (Hair et al., 2017; Ali et al., 2018). After removing 5 ED, 4 EE, and 7 QWL, the CR values are between 0.86 and 0.92, the Cronbach Alpha values are between 0.78 and 0.89, and the rho-A values are between 0.79 and 0.90. Therefore, the reliability of the measurement model is confirmed.

Validity is assessed by examining the convergent validity and discriminant validity of the constructs. The basic rule in ensuring convergent validity is that the average explained variance (AVE) value for each of the variables in the model should be higher than 0.5. As seen in Table 3, AVE values are between 0.5 and 0.76. Thus, convergent validity is ensured. For discriminant validity, two criteria are evaluated. Fornell-Larcker criterion and Hetero-Trait-Mono-Trait (HTMT) value (Henseler et al., 2015; Voorhees et al., 2016). According to the Fornell-Larcker criterion, the square root of the average explained variance (AVE) values should be greater than the correlations with the other variables (Hair et al., 2017). According to the Heterotrait-Monotrait (HTMT) criterion, the HTMT value should be lower than 85 (Henseler et al., 2015). As seen in Table 3, the discriminant validity has been confirmed according to both approaches.

5.2. Structural Model Assessment

After confirming the reliability and validity of the scales used in the model, the structural model was assessed. The Bootstrap 500 method was applied to test the hypothesized relationships. As shown in Table 4, nine out of the eleven direct hypotheses proposed were confirmed. Emotional dissonance was found to have a positive and significant effect on burnout (β= 0.41, p <0.01) thus supporting H1. The results also show that, while emotional dissonance has a negative and significant effect on

Table 2. Validity and Reliability

Construct	Fac. loadings	Cronbach (α)	Rho_A	CR	AVE
Emotional Dissonance		0.809	0.812	0.863	0.513
ED1: I fake a good mood when interacting with tourists.	0.682				
ED2: I fake the emotions I show when dealing with tourists.	0.783				
ED3: I put on a mask in order to express the right emotions for my job.	0.809				
ED4*: The emotions I show to tourists match what I truly feel.	0.698				
ED7: My interactions with tourists are very robotic.	0.671				
ED10*: I actually feel the emotions that I need to show to do my job well.	0.639				
Emotional Effort		0.784	0.796	0.860	0.606
EE3: I think of pleasant things when I am getting ready for tour.	0.766				
EE5: When getting ready for tour, I tell myself that I am going to have a good day.	0.846				
EE6: I try to actually experience the emotions that I must show when interacting with tourists.	0.756				
EE7: I work at calling up the feelings I need to show to tourists.	0.740				
Organizational Support		0.895	0.900	0.920	0.657
OS1: The travel agency values my contribution to its well-being.	0.753				
OS 2: The travel agency strongly considers my goals and values.	0.855				
OS 3: The travel agency really cares about my well-being.	0.859				
OS 4: The travel agency is willing to help me when I need a special favor.	0.825				
OS 5*: The travel agency shows very little concern for me.	0.808				
OS 6: The travel agency takes pride in my accomplishments at work.	0.757				
Burnout		0.824	0.833	0.871	0.531
Bur1: I feel emotionally drained from my work.	0.727				
Bur2: I feel used up at the end of the workday.	0.767				
Bur3: I feel burned out from my work.	0.819				
Bur4: I feel I treat some customers as if they are impersonal 'objects'.	0.684				
Bur5: I feel I have become uncaring toward people since I took this job.	0.683				
Bur6: I worry that this job is hardening me emotionally.	0.683				
Quality of Work Life		0.875	0.881	0.900	0.502
QWL6: My job does well for my family.	0.600				
QWL9: I feel appreciated at my work.	0.703				
QWL10: People at my travel agency and/or within my profession respect me as a professional and an expert in my field of work.	0.685				
QWL11: I feel that my job allows me to realize my full potential.	0.769				
QWL12: I feel that I am realizing my potential as an expert in my line of work	0.755				
QWL13: I feel that I'm always learning new things that help do my job better.	0.653				
QWL14: This job allows me to sharpen my professional skills.	0.773				
QWL15: There is a lot of creativity involved in my job.	0.703				
QWL16: My job helps me develop my creativity outside of work.	0.720				
Life Satisfaction		0.849	0.870	0.892	0.624
LS1: In most ways my life is close to my ideal.	0.689				
LS2: The conditions of my life are excellent.	0.826				
LS3: I am satisfied with my life.	0.862				
LS4: So far I have gotten the important things I want in life.	0.811				
LS5: If I could live my life over, I would change almost nothing.	0.749				
Turnover Intention		0.844	0.865	0.905	0.761
TI1: It is likely that I will actively look for a new job next year.	0.819				
TI2: I often think about quitting.	0.882				
TI3: I will probably look for a new job next year.	0.913				

*reversed coded items

Table 3. Discriminant Analysis

Fornell-Larcker Criterion							
Construct	1	2	3	4	5	6	7
Burnout	0.729						
Emotional dissonance	0.526	0.716					
Emotional effort	-0.320	-0.351	0.778				
Life satisfaction	-0.446	-0.336	0.345	0.790			
Organizational support	-0.361	-0.388	0.320	0.487	0.811		
Quality of work life	-0.494	-0.421	0.576	0.636	0.624	0.709	
Turnover intention	0.503	0.378	-0.113	-0.495	-0.383	-0.420	0.872
Heterotrait-Monotrait (HTMT) Criterion							
	1	**2**	**3**	**4**	**5**	**6**	**7**
Burnout							
Emotional dissonance	0.655						
Emotional effort	0.398	0.422					
Life satisfaction	0.499	0.383	0.415				
Organizational support	0.402	0.453	0.374	0.543			
Quality of work life	0.565	0.487	0.673	0.730	0.715		
Turnover intention	0.578	0.451	0.141	0.573	0.443	0.495	

the quality of work life (β= -0.11, p <0.05), its effect on life satisfaction was not confirmed (β= -0.09, p> 0.05). Hence, H2 was accepted while H3 was not supported. In addition, the analysis results confirm the relationship between emotional dissonance and turnover intention (β= 0.18, p<0.01) thus supporting H4.

As expected, burnout appears to have a negative and significant effect on the quality of work life (β= -0.29, p <0.01) and life satisfaction (β= 0.33, p <0.01). Moreover, burnout has a positive and significant effect on turnover intention (β= 0.44, p <0.01). Therefore, H5, H6, and H7 are supported. The results also show that while emotional effort performed by tour guides decreases their burnout levels (β = -0.12, p <0.05), It appears to enhance their quality of work life (β= 0.44, p <0.01) and life satisfaction (β= 0.20, p <0.01). Hence, H8, H9 and H10 are supported. The effect of emotional effort on the turnover intention was not significant and H11 was not supported.

5.3. Assessment of the Mediating Effects

According to the proposed model (Figure 1), burnout mediates the relationship between emotional dissonance and emotional effort on the one hand, and quality of work life, life satisfaction, and turnover intention on the other hand. According to Zhao et al., (2010), in order to accept the hypotheses

Table 4. Hypothesis Tests (Direct effects)

Hypothesis	Direction	Beta	T-value	P value	Result
H1	Emotional Dissonance → Burnout	0.410	8.491**	0.000	Supported
H2	Emotional Dissonance → Quality of Work Life	-0.111	2.106*	0.036	Supported
H3	Emotional Dissonance → Life Satisfaction	-0.088	1.336	0.182	Not supported
H4	Emotional Dissonance → Turnover Intention	0.179	2.677**	0.008	Supported
H5	Burnout → Quality of Work Life	-0.294	5.396**	0.000	Supported
H6	Burnout → Life Satisfaction	-0.333	4.848**	0.000	Supported
H7	Burnout → Turnover Intention	0.437	6.665**	0.000	Supported
H8	Emotional Effort → Burnout	-0.116	2.022*	0.044	Supported
H9	Emotional Effort → Quality of Work Life	0.443	7.859**	0.000	Supported
H10	Emotional Effort → Life Satisfaction	0.208	3.452**	0.001	Supported
H11	Emotional Effort → Turnover Intention	0.090	1.450	0.148	Not supported

Table 5. Hypothesis Tests (Indirect effects)

Hypothesis	Direction	Beta	T-value	P value	Confidence interval	Result
H12	Emotional Dissonance → Burnout → Quality of Work Life	-0.120	4.465**	0.000	[-0.176-0.072]	Supported
H13	Emotional Dissonance → Burnout → Life Satisfaction	-0.136	3.984**	0.000	[-0.211 -0.077]	Supported
H14	Emotional Dissonance → Burnout → Turnover Intention	0.179	4.733**	0.000	[0.112 -0.257]	Supported

Table 6. Assessment of the Moderating Effect

Hypothesis	Interaction Term	Beta	T-value	P value	Result
H15	Organizational support* Emotional Dissonance → Burnout	-0.056	1.278	0.202	Not supported

suggesting the mediation effect, the indirect effects tested with the bootstrap technique should be significant and the confidence interval should not contain zero. As shown in Table 5, burnout appears to mediate the relationships between emotional dissonance and quality of work life (β= -0.12, p <0.01), emotional dissonance and life satisfaction (β= -0.14, p <0.01), and emotional dissonance and turnover intention (β= 0.18, p <0.01). Hence, H12, H13 and H14 are supported. The indirect effects provide interesting findings, specifically, while there was no evidence that emotional dissonance directly affects life satisfaction (H3), this relationship was confirmed when mediated by burnout. In other words, emotional dissonance experienced by tour guides increases their burnout levels and consequently decreases their life satisfaction.

5.4. Assessment of the Moderating Effect

The proposed model suggests that organizational support can moderate the impact of emotional dissonance on burnout. As shown in Table 6, against expectation, organizational support, although it reduces the positive effect of emotional dissonance on burnout, this effect is not significant (β= -0.06, P > 0.05).

6. Conclusion and Implications

The study proposed a theoretical model linking emotional labor with quality of work life, life satisfaction, organizational support, burnout, and turnover intention. The model was tested using data from Turkish professional tour guides. The study makes several theoretical implications and suggests various practical implications.

6.1. Theoretical Implications

This study's results support the views that the dimensions of emotional labor can have different effects (Brotheridge & Grandey, 2002; Cropanzano et al., 2003; Brotheridge & Lee, 2003; Karatepe, 2011; Hur et al., 2013; Xu et al., 2020). Specifically, findings suggest that emotional dissonance increases burnout and turnover intention and decreases quality of work life. However, the emotional effort is found to be associated with decreased burnout and enhanced quality of work life and life satisfaction. Previous research also shows that while emotional dissonance increases burnout, emotional effort decreases it (Brotheridge & Grandey, 2002; Brotheridge & Lee, 2003; Hwa, 2012; Hur et al., 2013). In line with Xu et al. (2020), the study also shows that emotional dissonance harms tour guides' quality of life and triggers turnover intention. Interestingly, the proposed negative impact of emotional dissonance on life satisfaction was not confirmed. Alrawadieh et al. (2020) also fail to confirm this relationship.

The study confirms the mediating role of burnout on the relationship between emotional dissonance and quality of work life, as well as the relationship between emotional dissonance and life satisfaction. Therefore, the study provides empirical evidence into the indirect effects of emotional dissonance on organizational and personal wellbeing.

Finally, the study results fail to confirm the moderating role of organizational support on the relationship between emotional dissonance and burnout. This is in contrast with previous research confirming the moderating role of organizational support in several contexts. For example, Hur et al. (2013) found that organizational support has a moderating effect on the relationship between emotional dissonance and emotional exhaustion. Our study's failure to support the moderating effect of organizational support may be justified by the fact that tour guides are likely to work on a freelance basis representing more than one tour operator (Cetin & Yarcan, 2017). Our findings, however, partially intersect with the findings of Karatepe (2011). According to their study, organizational support does not moderate the impact of emotional dissonance on exhaustion, but it can moderate the effect on disengagement, which is one of the dimensions of burnout.

The study makes several theoretical contributions. First, the study responds to recent calls for research examining how emotional labor affects the professional and personal lives of tourism employees (e.g., McGinley & Wei 2018). The study also contributes to the limited body of literature addressing the well-being of tour guides (Wong & Wang, 2009; Mackenzie & Kerr, 2013; Alrawadieh, 2020; Alrawadieh et al., 2021). The present study also contributes by modelling organizational support, a construct rarely addressed in tourism research.

6.2. Managerial Implications

Based on the findings, the study suggests several implications for stakeholders in the travel industry, especially travel agencies and tour operators. First, the study findings show that the emotional dissonance experienced by tour guides can increase their burnout, decrease their quality of work life, and enhance their intention to change their profession. However, the findings suggest that the emotional effort of tour guides may reduce burnout levels, enhance their quality of work life, and life satisfaction. Therefore, the emotional dissonance seems to have an adverse impact on tour guides' professional and personal lives whereas emotional effort may have positive outcomes. In this sense, tour guides may be encouraged to deep act instead of faking emotions. For example, tour guides chambers and unions may organize seminars and train their members about emotion regulation. These training programs and seminars should focus on communicating the benefits of deep role play and suggesting strategies on how to switch from surface role-playing to deep role-playing.

The findings of the study failed to confirm the expected moderating role of organizational support on the relationship between emotional dissonance and burnout. It appears that support from travel agencies or tour operators has a minimal role in eliminating the negative effects of emotional dissonance. While this should not lead to underestimating the value of organizational support, it seems that when employees experience emotional dissonance, it is unlikely that support from travel agencies or tour operators would reduce the negative consequences of emotional dissonance.

6.3. Limitations and Directions for Future Research

The study concludes with some implications and avenues for further research. The data was collected from tour guides and thus the results may not apply to all tourism employees. Another important limitation of the study is that the data collection process coincided with the Covid-19 pandemic. Therefore, this study may need to be re-validated after the pandemic is over. Interestingly, the expected moderating role of organizational support in the model was not confirmed. Further research may look into other moderating variables including perceived social support (e.g., support by family members and friends). The model can also be expanded by employing personality traits. Finally, the negative effects of emotional maladjustment were revealed in the study.

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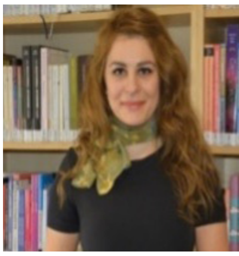

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ANADOLU UNIVERSITY FACULTY OF TOURISM

GASTRONOMY-THEMED MOVIES

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ABSTRACT

The global proliferation of mass media has caused a shift in the way individuals perceive the world. Cinema/film as both an art form and a communication medium can transmit strong and memorable messages. It can be said that cinema can influence individuals' attitudes and perceptions on various levels. When considered from a gastronomic perspective, it can be said that cinema plays an important role in marketing the gastronomic cultures of different countries. In addition, the movie industry, after a long hiatus, has recognized the visual and aesthetic attractiveness of gastronomy and started producing movies where food is the lead actor. This has resulted in the emergence of a new genre; gastronomy themed movies. The use of gastronomy in movies provides important insights into the culture of the country being portrayed, in addition to contributing to the propagation and promotion of the culture. This study examines four subjectively chosen movies that portray the French and Italian cuisines, to highlight the prominent features of the portrayals and provide suggestions towards propagating the portrayal of gastronomy culture in films.

1. Introduction

The concept of gastronomy, which etymologically comes from Greek terms of "gastér" for stomach and "nomos" for law, is contemporarily used to refer to "the art of eating". The increasing popularity of gastronomy has resulted in increased interest in gastronomy tourism and the general attractiveness of gastronomy related products (Yılmaz & Şenel, 2014). We observe many destination marketing communications emphasize the gastronomy culture. As a result of advancing communications technologies and changing tourist behaviour, destination marketers are being forced to formulate creative communications strategies to reach their target populations and become preferred destinations (Yılmaz & Yolal, 2011). Towards this end, a cinematic film provides an important venue for destination marketing campaigns.

According to Warnick et al. (2005), movies can send messages, reinforce historic facts, present the viewers the reality of the moment and introduce different cultures, places, environments, and even lifestyles. In other words, movies can influence individuals' attitudes and perceptions on different levels. Arslantepe (2008) states that it is presently possible to produce movies that are deliberately targeted towards a global audience. The gastronomic cultures presented in movies pique interest and contribute to the promotion of the said culture. Monaco (2001) claims that the structure of cinema is defined by codes and cinema is embedded in codes and codes are embedded in the cinema. Accordingly, an extensive array of codes come together to express the meaning of the film. Among these are codes that exist outside of the film and the director can easily reproduce, such as peoples eating habits, dress style, and other culturally generated codes. Therefore, a movie, besides telling a story, contains a lot of data. For example, a couturier can examine fashion trends in an old movie while an anthropologist can track a culture or society changing the concept of entertainment. Similarly, the viewer can learn about the cuisines of other countries and glean information about foods they have never even heard of before. In short, a movie can provide a lot of data for viewers.

Movies provide data for both viewers and researchers in the way of representations. Hall, working on the concepts of representations and the other (Kırel, 2010), defines representation as; "... meaningful expression through language or meaningful exhibition of the world to other people". Language, as used here is not in a purely linguistic sense. It is concerned with, "images and symbols representing things and being substituted for things" (Kırel, 2010). Therefore, what is seen in

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a movie includes cultural codes and when brought together, it turns into the representation of a concept or phenomenon.

Despite its representative, figurative and expressive potency, until recently the role of food in movies had been overlooked. Yet, it is possible to narrate different emotions and sensations like; resentment, love, embarrassment, anger, rebellion and surrender through food. In other words, the use of food in movies can turn the message being communicated into a perfect, tacit subtext. This results in a symbolic effect that is not possible in other visual arts. Undoubtedly, the prominent feature of movies is the dramatic structure. The relationships and interactions between certain characters are portrayed on the screen. However, in building this dramatic structure, a harmonic combination of many factors, including but not limited to; colour, light, lighting, music, décor, and costume needs to be achieved. On the other hand, cinema is an art form that uses recording technologies. It is impossible to make a movie without recording the venue, setting and many other elements. This imparts a quality of film that enables movies to be viewed as records documenting a culture. The present study examines four movies to examine which codes and representations French and Italian gastronomic cultures are featured in films with. Also, suggestions about using movies for the marketing of gastronomic cultures are presented.

2. Gastronomy in Movies

Gastronomy has been a part of cinema since its inception. From the days of the first gastronomy themed movie, Baby Lunch (1895), produced by Auguste and Lois Jean Lumiere, directors have been willing to explore the role and connotations of food on the silver screen (Chakravarti, 2004). Despite this very early start, the movie industry has been slow to recognize the visual and aesthetic attractiveness of food and have only recently begun to produce movies where food has the leading part. Particularly, in recent years, the use of gastronomy culture in movies has become more common, and gastronomy culture has begun to be used for different functions, with different attributions (Bower, 2004). This has resulted in the rise of a new star with unique characteristics, or in other words the beginning of a new genre of film; "gastronomy themed movies".

There are certain features a movie has to have to be categorized as a gastronomy themed movie (Rossie-Wilcox, 2006). First, regardless of the main character being a chef or not, food has to have a leading role. This means that the camera has to focus on the preparation or presentation of food. In other words, food has to have a constant appearance on the screen through close-ups or other camera techniques. A restaurant or home kitchen, dining room, a shop where food is made or sold, needs to be the main place where the story takes place. Lastly, the identity, culture, and relationships associated with the characters in the movie need to be presented through food.

Close up shots of ostentatious plates are more frequently seen in gastronomy themed movies. Of course, especially in Hollywood, stars are not made overnight (Zimmerman, 2009). Soup, beef roast, Chinese and Italian foods, especially spaghetti are Hollywood's favourite food (Rossi-Wilcox 2006). It cannot always be said that scenes depicting food or culinary cultures are not very lucky. In most films, these types of scenes take secondary roles.

According to Zimmerman and Weiss, food is more than just an accessory seen on the screen (Rossi-Wilcox 2006). Although used in cinema from the first silent movies to the present, but its importance is yet to be noticed. Since eating is a daily activity, eating and food preparation is used by directors as metaphors for acceptance and denial in the introductory and final scenes of movies (Bower, 2004). In this manner, gastronomy themed movies make the relationships between the characters comprehendible, emphasize the perception of the movie's location, and give information about a certain period. For example, while breakfast scenes are concerned with more mundane daily matters, dialogues about personal or more sensitive matters take place in the dining room while the scenes depicting special moments between the mother and family members take place in the kitchen.

The recent increase in gastronomy themed movies has increased viewers' appetites. SoulFood (1997) by George Tillman Jr. and Lasse Hallström's Choclat (2000) are striking examples that fill the screen with the preparation, presentation, and consumption of food and encourage the viewers to eat the food being depicted in the movie. Hollywood movies depicting chains of events centred on food in an increasingly motivating manner (Epstein, 2004). In addition to the aesthetic function of such productions, it serves in sharing the social interactions and values belonging to a culture. In short, it relates to a countries' culinary culture and presents it to viewers.

Social relationships of different cultures are also expressed through gastronomy themed movies. For example, in George, Tillman Jr's Soul Food (1997), Maria Ripoll's, Tortilla Soup (2001) and Tim Reid's Once Upon a Time When We Were Colored (1996), family members expressed the tangible and intangible dimensions of their love for one another by working in the kitchen (Balthorpe, 2004). In these movies, the cultural and ethnic characteristics of African and Latin American families are presented using food.

Gastronomy cultures play an important role in all three movies. Especially, the emotional journey of a black man to his pre-war childhood in Once Upon a Time We Were Black, is a strikingly dramatic presentation. Soul Food and Tortilla Soup are set in the present age (Balthorpe, 2004).

The presence of a food scene or the events taking place in a restaurant's kitchen or dining area by itself is not enough to make a movie a gastronomy themed movie. Of course, the said type of scenes can be the most memorable scenes of a movie but the movie can be of more than a single genre. However, some directors especially include gastronomy in their movies. For example, gastronomy has a special place in Woody Allen's movies. Preparation, presentation, and consumption of extraordinary foods form the essence of Allen's scenes. This is due to Allen's belief that gastronomy adds delight to his movies (Abrams, 2013). Therefore, gastronomy themed scenes in his movies are usually set in exotic locations. This can be observed in his recent Europe centred productions; Vicky Christina Barcelona (2008), Midnight in Paris (2011) and To Rome with Love (2012).

Gastronomy themed movies are not only able to present the culinary culture of a country but the whole national culture. For example, in Tampopa (1985), director Juzo Itami describes Japan from a gastronomy perspective. The mix of traditional and modern Japanese values are told through events taking place in Tampopo's Noodle restaurant. Japanese cuisine provides two important contributions to the movie (Ashkenazi, 2004). First, Japanese foods, how they are prepared and consumed are explained. Second, director Itami carefully chose all of the foods shown in the movie and each corresponds to a social class of the Japanese society (Ashkenazi, 2004). Thus, the social status and interactions in the film are speculated through food rather than direct narrative.

3. Methodology

Cinema, from its very inception, has been both an art form with ever-increasing influence and a mass communication tool with the power to mobilize the masses. Movies have the power to form images about people and places we have never seen before. These may, at times, be based on stereotypes and prejudices, yet audiences can form judgements based on these representations. On the other hand, it can be said that a stronger bond between gastronomy and mass communications than ever before have been formed. Cooking, be it at the professional or amateur level, experiences different tastes have become a widespread endeavour.

Employing mass communication tools in the context of spreading interest and knowledge about gastronomy is one of the most valid alternatives. Therefore, the inclusion of gastronomy in different formats in the media is quite natural. Cinema is one of these mediums. The present research focuses on different codifications and representations of French and Italian cuisines in selected films. The principal significance of the study is that it contributes to fields of both film studies and gastronomy. Further, similar work can be carried out focusing on different cuisines representations in the cinema. The study serves as a pioneer in this field. The research aims to analyse how two important world cuisines are represented in films and provide an examination of how these can be integrated into gastronomy tourism.

This study examines four movies that are thought to be representative of the selected research topping, which was chosen through judgmental sampling. In judgmental sampling, the units making up the sample are chosen by the researcher based on his wishes, thoughts, and experiences. Sample selection is done by the researcher following the criterion he believes and knows to be valid and the sample size is what the researcher deems to be necessary (Özmen, 2000). "Researcher who will choose a sample from the universe, of a size he believes to be sufficient and makes the selection on criteria he believes and considers to be valid" (Sekaran, 1992). Judgmental sampling which is also called purposive sampling is a process where units are included in the sample based on predetermined features or preferences of the researcher. In this sampling method, since the researcher has comprehensive information about the universe from which the sample is selected (Böke, 2009:125), he can make preferences and choices that will provide data that is most appropriate to the research objectives and also the richest (Yıldırım and Şimşek, 2011). In addition, researchers who select judgmental sampling do not intend to generalize the findings of the sample over the universe. Researchers select this sampling method to obtain detailed and rich data (Patton, 2014: 46).

From the universe, movies with French and Italian cuisine as part of the plot were chosen. The food preparation and presentation process of French and Italian cuisines and the interactions between the characters during this undertaking and the context in which these activities occurred were examined. The movies were evaluated in line with the purposes of the study using descriptive analysis.

Descriptive analysis is a type of qualitative analysis where obtained data is summarized and interpreted according to the predetermined themes (Patton, 2014; Yıldırım & Şimşek, 2008). In this type of analysis, the researcher can use direct quotes to point out the opinions of the interviewed or observed individuals in a striking manner (Miles & Huberman, 2018). The principal purpose of this type of analysis is to present a summarized interpretation of the findings (Özdemir, 2010).

Descriptive analysis is a process of presenting data in a qualitative manner where direct quotes from what people state, write or direct quotations from contents of documents (Sekaran, 1992). Also, in descriptive analysis, the topic being studied is described as completely and fully as possible (Büyüköztürk, Çakmak, Akgün, Karadeniz and Demirel, 2018;24), using words, expressions, language, dialogue structure and features, metaphors and symbolic expressions that take place in the qualitative analysis (Kümbetoğlu, 2002:154).

In this method of analysis, data is interpreted and conclusions made by examining causality relationships. Studies employing descriptive analysis data obtained is summarized and interpreted according to the themes, and the data is then described based on logical relationships (Daymon, 2002). Association, signification, and making predictions about themes that emerge from interpretations and descriptions are inseparable parts of descriptive analysis. Hence, illustrating how components of complex phenomena being examined come together, makes them clearer and easier to comprehend (Miles and Huberman, 2018;90).

4. Findings

The films chosen through judgmental sampling for this research were selected for being related to Italian and French culinary culture, in addition to including processes of food preparation and service in restaurants. In line with these requirements, Big Night (1996) and Bella Martha (2001) were selected for their representation of Italian culinary culture, while, similarly, Comme un Chef (2012) and The Hundred-Foot Journey (2014) were chosen for their relationship to the French culinary culture. These films portray and examine preparation the preparation and presentation of Italian and French foods, along with the communication between characters during these processes and the context in which these communications take place. Based on descriptive analysis, cinematic representation of French and Italian culinary cultures, and how food preparation and consumption habits of two different cultures are presented have been interpreted and related to gastronomy marketing.

4.1. Big Night (1996)

Directed by Cambell Scott and Stanley Tucci, this movie can be said to be one of the foremost gastronomy themed movies. The events of the movie surround two brothers who emigrated to the United States of America in the 1950s. The brothers who renovate their restaurant under hard conditions, through borrowing, are having difficulty attracting customers despite the very high quality of their food. They seek the help of a more experienced restaurateur, who like them is an Italian immigrant, Pascal (Ian Holm). Pascal who has a restaurant on the same street, with no shortage of customers, tells Primo (Tony Shaloub) and Secondo (Stanley Tucci) that he will invite a famous musician to their restaurant, The Paradise, to get attention. The two brothers set up a feast in honour of the musician where, in addition to the musician's friends, a photographer and a newspaper reporter are to attend. Alas, the musician never comes, since Pascal in truth did not invite him. What Pascal wants is for the brothers to fail, resulting in Primo, who is an extraordinary chef, working in his restaurant.

Although large, the kitchen of the restaurant run by Primo and Secondo appears more like a home kitchen than the customary professional kitchen. The kitchen is clean but has a texture that emanates a sense of experience. The restaurant itself is decorated with small clean tables. It has an air of modest simplicity. Primo decorates the restaurant with bouquets he selects from the florist every day.

While Seconde is ever searching for new ways out of their economic difficulties, Primo insists on doing his job without compromising any of his professional principles. For example, a couple who come to their restaurant one evening orders risotto. After a long wait, the customer asks in a malcontent manner if spaghetti can be served alongside the risotto. Secondo attempts to politely explain that the main ingredient of risotto is rice and serving two starchy foods together would be inappropriate. Claiming that the risotto was not satisfying orders a portion of spaghetti, hoping that there will be meatballs alongside. However, Secondo explains that spaghetti is served plain. When the order is relayed to the kitchen, Primo declares the customer a killer. He is unable to comprehend Americans. According to him, they are uncouth. While wanting to personally talk to the customer, Primo, who is shy, changes his mind claiming that the customer will not be able to understand him anyway. As can be observed from this scene, in the US where an influx of immigrants, restaurants where tradition is abandoned in favour of profit shape the customers' expectations which conflict with Primo's ideals. Also, as a subtext, the authentic rules and rooted history of Italian cuisine are emphasized.

The same evening faint-heartedly suggests removing the risotto from the menu for the time and cost involved in its preparation. Surprising Secondo, Primo immediately accepts this suggestion. Adding, "let's put hot dogs in its place" in criticism of the culinary habits of their adopted country. Primo's strict character as a chef is once again illustrated. The chef stereotype narrated in cinema and television is presented in the Big Night through Primo. Cooks, especially chefs, are uncompromising, strict and prim people who are bound to their profession with love and passion. Although this stereotype is repeated in this movie, Primo is not by himself an independent and aloof character. The main point emphasized throughout the movie is family. The recipes are heirlooms. Two brothers run the restaurant. The brothers who have frequent disagreements clasp each other after every problem.

There is no doubt that the established Italian culinary culture and Primos mastery as a chef are emphasized in the movie. However, in the movie, the consumption of food is presented as much as if not more than its presentation. Eating and enjoyment of food by the guests is portrayed as a process that warms people and makes them happy. The timeframe where everyone in the movie socializes with each other is the feast in honour of the musician. The names of the food and their preparation are portrayed in the movie but what is important is enjoying this food together and having a good time. After the scene where the entire guests dance to Mambo Italiano, voiced by Rosemary Clooney, who was popular during the period portrayed in the movie, Secondo decides not to keep the guests waiting any longer and starts serving the meal. The guests sit at a long but narrow table intimately.

A table is a place that makes cultural differences disappear, melting them in the same pot. The reporter sits alongside the florist; the African American and the Italian are side by side. The service begins with soup. Close up shots show how the delight of the guests upon tasting the soup. Two appetizers follow the soup; risotto and timpano, whose preparation is labouring. Upon tasting the timpano Pascal jumps out of his seat saying he is going to kill Primo. The food is so great that he just has to kill him. Pascal compliments Primo in his own, upbeat way. The appetizers are followed by three different main courses composed of chicken, fish, and pork. The guests greet the service joyfully, with applause and napkins waving. As the service continues table layout degrades but the joy of the guests increases. The guests, kissing, joking with each other are happy. After the completion of the service, the camera pans on the face of guests and we can witness their happiness. In other words, a connection between Italian food and happiness is established. A similar emphasis is made in another movie, Bella Martha.

4.2. Bella Martha (2001)

In the movie directed by Sandra Nettelbeck, Martha (Martina Gedeck) is a successful chef who is passionate about her job and well known in the city she lives in. Contrary to the restaurant in Big Night, Martha is a chef serving a large number of customers with many subordinates working in a professional, fully equipped kitchen.

It can be deduced from the names of food sometimes expressed that they are of the French ecolé. She learned how to cook from her father and is prim and strict. However, her strictness at work sometimes results in her experiencing problems at work. There are times where she gets into arguments with customers. Her attitude also causes problems for the restaurant owner. In her private life, she is a lonely, asocial woman. One day her sister dies in a traffic accident. Martha is the only relative left to take care of her 8-year-old niece, Lina (Maxime Foerste). This profound change in her life results in her employer hiring a second chef. Mario (Sergio Catellitto), the Italian chef is opposite Martha in character, and Martha does not want to work with him, alas, she has no other choice.

Cooking is the only activity when Martha feels good and can let her emotions out. Even in her regular psychologist visits, she tries to express herself by cooking something. She is always self-competing. For example, she wants her new neighbour to try the food she has prepared instead of eating it herself. Although dedicated to cooking there is not one scene depicting her enjoying food until Mario enters her life. At the restaurant, while all the staff eats lunch she prefers to go hungry. Although sitting at the same table she does not converse with them. She passes her time reading a book.

Although she is a very successful cook, her biggest failure is not being able to get her orphaned niece Lina to eat. Lina declines everything Martha prepares for her. She does not eat at school either, so much so that she faints. Because of the trauma, she is experienced Lina is also unable to get along with any babysitters. Left with no other options, Martha is obligated to take her to work. This is how Lina meets Mario. Mario, who cooks in the restaurant accompanied by joyful Italian songs, who sees no problems in being late for work and who enjoys eating food as much as preparing it, gives his plate of spaghetti to Lina in a hurry, telling her to make sure to leave some for him before returning to his tasks. Lina, who pores over the plate, begins eating the spaghetti. This movie presents the effects of Italian food as comfort food. Martha, who sees Lina eating for the first time since the accident is surprised and her strict demeanour towards Mario softens a bit.

There is also a romantic attraction between Martha and Mario in the movie. However, it is not easy to overcome the walls Martha has built between herself and the outside world. Mario knocks these walls down one evening by cooking Italian food for her with Lina. We do not see the preparation of the food, rather being shown its consumption in the middle of the living room floor, in a picnic-style.

Lina, Mario, and Martha eat their meal in joy. Just like in Big Night, Italian food is associated with getting pleasure from eating and happiness. At the end of the movie, we see recently married couple Martha and Mario, who are now married, joyfully enjoying food with all their friends sat at a long narrow table. Strict and prim chef Martha is transformed into a woman enjoying life thanks to an Italian cook and Italian food.

4.3. Comme Un Chef (2012)

In this movie directed by Daniel Cohen, Alexandre Lagarde (Jean Reno), is one of the most famous French chefs, facing the possibility of being laid off by the manager of the Michelin 3-star restaurant whose name rights he sold, for not being able to keep up with times and becoming dull. Jacky Bonnot (Michaél Youn) is a young cook who is frequently fired from the restaurants he works because of problems he experiences due to his passion for his job. His fiancé is about to give birth and since he needs a steady job he begins work as a painter.

His path crosses his idol Alexandre Lagarde's at the retirement home where he works as a painter. Alexandre who needs to protect his third star in order not to lose his job is preparing an innovative spring menu as his last chance. He decides to give Jacky, who knows all his past menus and recipes by heart, a chance to help him. In the movie, Alexandre portrays a dedicated, prim and strict chef, just like Primo and Martha. All the kitchen staff, who are subordinate to him, are exerting a great effort to get their chefs approval. The kitchen, with all its equipment, has a professional appearance.

Indeed, we witness a dizzying tempo that reminds us of a factory, due to the staffs' speed and the camera motion. The restaurant part reflects classic architecture with its high ceiling, gold leaf decorated walls, flamboyant chandeliers, crystal mirrors and large windows.

While roaming around the tables, Alexandre is met by applause from the patrons. His fans stop him in the street and ask to be photographed together. His TV appearances attract a large viewership. However, Sitanislas Matter (Julien Boisselier) who took over the management of the restaurant from his father, the renowned chef Alexandre Lagarde is overly traditional and classic. From the course of the movie, we understand that molecular gastronomy is on the rise in France.

Alexandre who has not been able to keep pace with this trend is afraid of causing the restaurant to lose a star and being laid off. The message that cooking is a passion, presented in Big Night and Bella Martha is repeated in this production. However, the result of this passion is getting a perfect score from critics and protecting the earned Michelin star. Alexandre and Jacky are so immersed in their work, Alexandre has neglected his daughter for years. Although his daughter states numerous times that she will defend her doctorate thesis, every time she responds as if it is the first time he is hearing this. Jacky loves his fiancé but his passion as a chef sometimes gets primacy over his responsibilities, so much, that he misses the birth of his daughter. Their portrayals are a stark contrast to the Italian chefs Primo and Mario of Big Night and Bella Martha. Primo and Mario are also passionate about their work, but their families and loved ones are at least as important as this passion. What makes cooking and eating so enjoyable for them is this intimacy.

The movie includes clues about not just how to make food but how to eat it too. Close-ups that allow us to perceive how much joy guests get after tasting the soup or finishing the feast in Big Night are nowhere to be found in Comme un Chef.

The movie does not make any emphasis on how eating becomes a pleasure for the consumer. We see close-ups of elegantly placed service dishes but there are no depictions of customers who eat this food and are delighted. It is as if, in France, eating is a professional undertaking, like preparing food and earning stars.

Customers who appear in wide shots, wearing stylish clothes, eat in quiet without showing any discerning emotions. It should be noted that in this regard Thomas Jefferson's definition of "sofra zevki" from 1785, when he was the secretary responsible for France, will help in understanding the meaning of eating in the French culture. According to Jefferson sofra zevki is the combination of experience, taste and aesthetic which means a unity of quiet and good taste (Klein, 2014). If this definition is reflective of traditional French culinary culture, Cargo Lagarde, where Alexandre Lagarde is the chef is a typical representative of French culinary culture. The message that the French culinary culture is sophisticated is reemphasized by this movie.

In the movie, Alexandre and Jacky try to apply molecular gastronomy, which we understand to be the rising trend. However, the results do not make them happy. In addition, it is not as if they are successful at it either. On the day the critics are at the restaurant, Jacky prepares to spring the menu by himself, despite all the difficulties. What inspires him are again Alexandre's menus. Alexandre's old and new menus bring together tastes that are not usually presented together. The results are successful. The restaurant keeps its star and Alexandre announces Jacky as the new chef.

4.4. The Hundred-Foot Journey (2014)

The movie, adapted from Richard C. Morais's novel of the same name by Steven Knight and directed by Lasse Hallström, focus on events surrounding an Indian family, which was forced to immigrate to France from Bombay, settling in Saint-Antonin-Noble-Val and opening an authentic Indian restaurant across the street from Madm Mollary's (Helen Mirren) Michelin star restaurant inherited from her husband. Kadam family have been restaurateurs from way past. The most talented among them, Hassan (Manish Dayal) learned this trade thanks to his mother. Family members perform every task in the restaurant, from cooking to service. In other words, tradition and family are emphasized in the Indian restaurant and the way the restaurant is run.

Jean Anthelme Brillat-Savarin (2014) claims that "delight of eating" is a sensitivity formed by many factors where and when the food is eaten, other objects and the people preparing the food (as indicated by Klein, p.404). The restaurant run by Madam Mollary, who herself is a chef, is in her own words a classic French restaurant.

There are profound differences in the presentation of food between the two restaurants. In Madame Mallory's restaurant food is served in small portions decorated in the middle of an almost empty plate. The camera reflects the plate in all its detail on the screen from a top-down angle.

At the Bombay House, on the other hand, the tables are adorned with sauces and spices. Food is served colourfully on plates and in large portions. When the camera is roaming over the tables in close-ups, we can hear Mösyo Kadam's (Om Puri) explaining to customers how they should eat what in this newly met kitchen. There are also decoration differences between the two restaurants. The dining area of Madame Mallory's restaurant is simple and elegant. Pastel colours are preferred. Crystal chandeliers, large stylish mirrors, and elegant curtains stand out (Picture 14). Food is served in quiet and discipline.

In the Bombay House, on the other hand, colourful décor and loud music are prominent. As Madam

Mallory's restaurant's door opens and closes Indian tunes emanating from the Bombay House fill the dining area. Upon entering, one of Madame Mallory's customers observes that there may be a wedding across the street to which Madam Mallory replies; "A funeral, death of good taste in Saint Antonia".

Hasan who is trying to adapt to his new home, and French culture, gets some help from Margueritte (Charlotte Le Bon), who is the assistant chef in Madam Mallory's restaurant. Margueritte begins by gifting Hassan cooking books for classic French cuisine and sauces. Explains to him what Madame Mallory places importance on and how she selects employees. She tells him he must master five principle French sauces. She took her first steps into culinary arts at the age of 12 by learning to prepare these sauces. The principle sauces are; sauce tomato, suce béchamel, sauce veloute, sauce espagnole, and hollandaise sauce. The recipes are in the book but he is told that he must feel them in his heart.

Hassan tries a few times to get Madam Mallory's attention. However, the sense of competition stops her. At last, she is no longer to resist Hassan's talent and she wants to hire him to tutor him on classical French cuisine. Hassan's father objects to this proposition. In the argument that arises between him and Madam Malory, he criticizes French cuisine. According to him, the sauces are bland, he finds using minuscule amounts of garlic to be absurd. If there are ingredients, they should be used liberally. Madam Mallory qualifies minuscule use of ingredients as "fineness of taste". Mösyo Kadam asks what classic means. Madame Mallory responds; "Classic comes from the word class. That is what he will learn in my kitchen." The movie teaches the audience, through Madam Mallory, what should be understood from French cuisine and their food culture.

In one year, Hassan earns the restaurant its second Michelin star, for which it had been striving to get. He had learned the classic French cuisine and added Indian touches to it. This enabled him to earn the second star. After this success, Hassan begins to work in the most famous restaurants in France. Just like Alexandre Lagarde, he would become a famous chef where he would be recognized on the street, and find a place on the cover of magazines. Additionally, he was now focused on molecular gastronomy. He left both the Indian and the classic French cuisine behind him and became successful in molecular gastronomy.

However, after a certain point, all this begins not to satisfy him. He decides to return to Saint Antoine. He would work with Marguerite. On the evening of him announcing his decision, he would carry over the food he had cooked in Madam Mallory's kitchen to the Bombay House and for the first time in the movie, we witness a group of people sitting and eating cheerfully at a table. Again, a connection is made between family, friendship and the enjoyment of food.

5. Conclusion

Movies provide important clues about gastronomy culture. For example, in Hollywood productions, the whole family comes together to have turkey for dinner to represent the Thanksgiving Day ritual. In this respect gastronomy, regardless of positive or negative coding, regardless of whether it is one of the major factors of the cinema experience.

A person learns a culture not through instincts or physical heredity but from members of society through social participation. In other words, culture is learned and gained through education. Although nourishment, which is at the roots of gastronomy culture, is a basic physiological need for all humans, the way this need is satisfied varies from culture to culture. While the eating habits of a European person and the eating habits of an Asian person are different from each other in the end both are satisfying their need for nourishment and the tools and habits employed to meet these can differ greatly. However, movies can present information about different gastronomy cultures pique interest and stimulate a desire to experiment.

The present study examined Big Night (1996) and Bella Martha (2001) as representations of Italian culture; Comme un Chef (2012) and The Hundred-Foot Journey (2014) were taken into consideration as representations of French culture from a gastronomy perspective.

Both movies representing Italian gastronomy culture emphasize family values. From the representations offered in these movies, Italian cuisine can be interpreted as delightful with content that makes people happy. The culinary culture is not prim but rather flexible. Of course, broad generalizations can't be based on mere two movies, but the repetition of the same message in two different movies produced in two different countries in two different periods seem significant.

In many Hollywood movies representations of Italian American immigrants, their gastronomy culture emphasizes food preparation, presentation, and ceremonies. In movies, while food represents families strength and tradition, the family structure corresponds to a military hierarchy (Santos,2004). Food is also emphasized as the principal feature of bringing families together. The movies examined in the study support this finding.

Family is the most important aspect of Italian culture, as it provides their foundation in society. Food was traditionally and currently is the focus of family life in Italy. It identifies the specific regions in Italy with a positive image of Italians throughout the world. In rural Italian communities, food existed as a vital form of economic and social exchange (Siciliano, 2011). These definitions supported by both movies representing Italian gastronomy culture emphasize family values. From the representations offered in these movies, Italian cuisine can be interpreted as delightful with content that makes people happy.

The culinary culture is not prim but rather flexible. Of course, broad generalizations can't be based on mere two movies, but the repetition of the same message in two different movies produced in two different countries in two different periods seem significant. Since Italian cuisine is the people's cuisine, it is local, regional, family-made, and informal. It can be seen that both films portray it in this manner.

While the Italian cuisine is represented as belonging to ordinary people, the French cuisine developed in the City of Paris, with the chefs to French royalty (Iverson & Bragg, 2012). It is evolved from the elegant and lavish style of the French court (the great cover) Louis XIV (Kotschevar & Luciani, 2007). Then, classic French cuisine served in this manner with strict standards. Both movies emphasize a rule-based and sophisticated culture of French culinary. Contrary to movies depicting Italian gastronomy culture, rules are always foremost and they are indispensable for the French gastronomy culture.

It has been considerably modified; however, the exploits of fashionable chefs keep French cuisine alive beyond national boundaries and, largely, influence eating habits within France itself. The most recent trend to remodel the way the world and the French think of food is nouvelle cuisine (Hyman & Hyman). Reducing cooking times, shorten menus, abandon heavy sauces, be health-conscious and creative are some principles of nouvelle cuisine. In other words, tradition and change in French gastronomy represent that there is a struggle between classic and nouvelle cuisine.

Movies depicting the French gastronomy culture represent it as a classic culture resisting modern developments. A stance against frozen ready foods that are finding wide use and molecular gastronomy are portrayed. This is also in line with the attitude shown by the

French towards fast-food brands. The Hundred-Foot Journey (2014), emphasize the importance of classic French food and sauces by including a scene where classic food and sauce recipes are given as a gift. Here too, while classic French cuisine is being emphasized the movie portrays success to be attainable by innovative applications in the classic cuisine. Therefore, the movie points out the conflict between classic and nouvelle cuisines.

Cinema films are personal reflections of symbols, imaginations and perceptions of events of different cultures. Appropriate behaviour and implicit meanings associated with different cuisines can be learned through movies. The content presented through movies can indirectly shape how we perceive and make sense of the world. In a movie related to Italian cuisine, for example, the family coming together during a holiday, and having a meal around a crowded table is an important ritual. The inclusion of these scenes in a movie reproduces and reinforces this meaning. Similarly, a husband who wants to solve problems within the family can imitate a character portrayed in a movie and prepare a meal at home. He can even go a step further imitating the meal to put things on the right track. However, imitation may not always work similarly for everyone. Therefore, other culinary cultures can transmit their features to audiences.

The process by which culinary values of countries become national and later international are aided by movies. Movies cause culinary rules, food names, ingredients, gastronomic stories and narratives to spread and be learned among people. Movies can also serve to spread cultural codes, be it nearly forgotten, unknown or variations of widely known features. Presently, narratives about many countries' culinary cultures are being transmitted through movies contributing to the popularity of these destinations among tourists.

Finally, movies depicting both Italian and French gastronomy cultures offer representations of some values about the gastronomy cultures of their respective countries and tell people what is wrong and right about the gastronomy culture being watched. Accordingly, viewers can learn the gastronomy cultures of places they have never been to while being able to form an opinion about when to eat what foods, which foods are

compatible with each other and where they are eaten. Through these movies, it is possible to teach the viewers about real French and Italian foods and how and in what type of environments they should be consumed. From this perspective, movies play a role far beyond other marketing communications tools in the marketing of a gastronomy culture.

On the other hand, there is another point that must not be overlooked. Without a doubt, gastronomy is a vast component of any culture and is usually unique to its host society. Therefore when producing gastronomy themed movies, experts and advisors should be employed. It is not always possible for scriptwriters and actors to be informed about food preparation and presentation techniques. As such, wrong plate arrangements, deficient equipment, and unrealistic stage decors can cause much criticism. Advertisement and public relations agencies can offer some support to producers in placing gastronomy as a product in movies. However, there are far deeper meanings involved in the backstage of placing food as a product in movies. Therefore, wide perspectives including subtexts of gastronomy cultures are needed. A better approach would be for producers and directors to get assistance from experts in the field of gastronomy.

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DIGITAL CULTURAL HERITAGE: SOME CRITICAL REFLECTIONS

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Heritage is our legacy from the past, what we live with today, and what we pass on to future generations (UNESCO, 2021). Covering natural, cultural, and industrial domains, the heritage concept refers to a comprehensive discourse that evolved throughout history (Harvey, 2001: 320). The cultural heritage concept initially focused solely on historical and artistic values and late included parameters like cultural value, identity, and capacity of the object to interact with memory (Vecco, 2010). With all these evolutions, the authorized heritage discourse that prevailed over a certain period has also lost its validity today. According to the said discourse, heritage refers to heritage sites, buildings, and objects with identifiable, mappable, measured, and searchable borders. This discourse argues that the heritage built by the authorities is passively consumed by the audience (Smith, 2006: 29-34). However, the audience of postmodern consumers in the postmodern period rejects this phenomenon, attaching importance to abstract heritage as much as tangible heritage. Hence, digitization emerges as both an extension and a prerequisite of this new heritage discourse in line with postmodern consumers' trends.

Digital cultural heritage is a discipline that shares and expands the goals of traditional cultural heritage. These shared goals contain efforts to preserve the past, raising public awareness, and improving interpretation capability. Digital cultural heritage is all kinds of presentation forms that aim to enrich, complement or maintain the experience of a heritage site or an object of historical/cultural value, thanks to the effective use of digital computer technologies. Texts, still and motion images, sounds, graphics, software, and web pages are examples of digital materials used in these forms of presentation (UNESCO, 2021). Also, digital cultural heritage application examples are the three-dimensional reconstruction of destroyed objects, digital catalogs, virtual reality, and augmented reality (Bianchi, 2006: 448-449).

The relationship between heritage and tourism can be interpreted pursuant to special site visits' historical development and social context. Accordingly, heritage tourism focuses on the encounter of heritage sites and tourists and their interactions. Staiff, Watson, and Bushell (2013: 1-6) divide theories and approaches in the literature, which can be used to examine these encounters and interactions, into two parts. The first of them, the contingent approach, argues that both heritage and tourism are shaped by representative narratives, while the second one, negotiated approach, claims that heritage and tourism have a dynamic nature that cannot be limited by representative narratives. Considering that tourism is a process, we find out that these encounters are also of variable nature and that the interaction between the heritage site and the tourist will thus be fluid, dynamic, and open for improvement. From this perspective, the digitalization of the cultural heritage, the subject of this study, coincides with the basic argument of the negotiated approach.

The digital revolution has triggered digitization in culture, as in many other areas. Despite its relatively new nature, this field of study -digital cultural heritage- continues to mature rapidly. The relationship between cultural heritage and digital technology is mostly addressed in project-based studies in the literature. It is a fact that these studies have made valuable contributions to the ongoing development of the tourism sector. Still, the literature has few critical studies on the impact of digitization on cultural heritage and the transformation it causes, which refers to an important gap (Cameron & Kenderdine, 2017: 3; Hemsley, Cappellini & Stanke, 2017). We believe that this study will contribute considerably not only to the said gap in the literature but also to the practitioners in terms of understanding the relevant topic.

The exploitation of technology for cultural heritage transfer has been a controversial issue since the 1930s. This debate is widened by the contributions

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of two sides, who advocate the positive and negative effects of technology on cultural heritage. On one side of the debate are those who advocate that the originality of the place or object of heritage, and its development and context in terms of time and space should be experienced personally by the audience, while on the other side, some claim that digitization liberates the audience, promoting the experience (Malpas, 2008: 13-26). Also, between these two views is another party who suggests focusing on the mediating role of digitization in the transfer of cultural heritage and argues that digitization should not outweigh the heritage it represents (Nyhlén and Gidlund, 2018; Silberman, 2008: 81-91). These debates continue to be valid in various disciplines such as history, archeology, education, library science, museology, architecture, recreation, and tourism, which are deemed cultural heritage sharers (Sabharwal, 2015; Terras, 2011).

Digitization provides key benefits to cultural heritage suppliers and demanders. Thanks to digitization, museums, for instance, can bring cultural objects that are increasing in number and variety and artifacts destroyed or disappeared following devastating circumstances (like wars) into the memory of the society. Digitization in museums may also prevent the risk of heritage-related artifacts from exceeding the museum's carrying capacity and make these artifacts accessible to visitors at a lower cost (Bianchi, 2006: 449). Digital presentations can be a solution to constraints on visit time in terms of museum visitors. Time constraints may be due to the limited time that visitors have or the visiting hours set by the museums. Additionally, museums occupy large spaces that require more time for visits. All these circumstances reduce visitors' interest in museums. In such circumstances, digitization can underline the points that visitors failed to notice, regardless of time and place, and thus deepen their experiences. The detailed information that digitization offers to visitors before the visit can be essential in their decision-making process. Furthermore, visitor groups like students and academicians benefit from digital transfers for education, research, and similar purposes, while digitization can create an alternative solution that allows easy access for disadvantaged people such as the disabled and senior citizens (Bianchi, 2006: 450; Serain, 2016). As an example of the museums that provide such solutions, we can give the following: the Metropolitan Museum of Art, which has adopted open access policy, Rijksmuseum, which made available 125,000 artworks to online visitors (Öztemiz, 2016: 41-42).

Open access to digital cultural information serves as a good knowledge base and provides various economic benefits to stakeholders with synergy and collaboration. Tour operators' use of digital cultural resources during their touring process is an example of this collaboration in the tourism sector. The Virtual Museum of Tourism (MUVITUR) project, which provides data such as documents, objects, pictures, videos about tourism activities, and the history of touristic places, is one of the digital resources contributing to tour programs (Aurindo & Machado, 2016). This example shows us that digital libraries and databases are essential to creating and developing tourism services (like designing cultural routes).

One of the controversial issues in digitization in terms of the transfer of cultural heritage is accessibility and democracy in participation (Kidd, 2018; Nyhlén & Gidlund, 2018). In this sense, the following points are critical: whether everyone can benefit equally from the digitally transferred cultural heritage, and if not, whether this would be sufficient for the transfer of cultural heritage (Gindlund, 2015). Furthermore, the success of the authorities' digitization of cultural heritage to create a shared cultural identity in building the intended identity is controversial. The considerable research funds by European countries and the European Commission is a clear indication of the growing importance of cultural heritage (Bianchi, 2006: 461-464; Caffo, 2014: 16-17). However, whether undeveloped or developing eastern countries, which fail to participate in these projects, can interactively share cultural heritage elements is among the issues that remain uncertain (Winter, 2013).

Developed and developing countries have remarkable economic, social, political, and administrative differences in heritage tourism. Problems arise in such matters as the society's role in decision making in underdeveloped countries, sharing the benefits of tourism development, ownership of historical sites and artifacts, lack of funding and required skills, displacement (gentrification) for heritage tourism. Even though most of them are also encountered in developed countries, they are characteristic of underdeveloped regions. For instance, mortality rates in some African regions indicate that it is not possible there to prioritize heritage conservation. For the above reasons, there was an external dependency or resorting to external resources in determining and managing heritage sites in these areas (Timothy & Boyd, 2006). Accordingly, although developing countries have a rich heritage, they face the obstacle of Western discourse in presenting them. Westerners often depict heritage on the basis of the production and representation of culture. However, this is an external point of view and does not reflect context-specific facts. It does not cover more profound concepts such as the voice of the local people, their emotional reactions, and the sense of belonging to their cultural heritage (Timothy & Nyaupane, 2009). In this sense, we may argue that digitization can reduce the significant gap between developed and developing countries, while allowing them to express themselves.

Cultural institutions' portals, websites, social media accounts, mobile applications are effective means to reach tourists in terms of offering information such as opening hours, ticket prices, audio guides, and visitor comments (Marty, 2008; Natale & Piccininno, 2015). Social media and smartphone applications dominated by non-hierarchical communication and sharing are also deemed democratization tools frequently used for audience development (Kidd, 2018). However, it is not decisive whether these tools fully serve the purpose of democratization that provides wider access to the place or artifact that is the subject of cultural heritage. More specifically, when digital literacy, which is characterized as the ability to obtain and use information from digital sources, is taken into account in this assessment, the situation may change (Bawden, 2008). There should be sufficient data on whether adequate measures have been taken for visitors who are outside the target audience for reasons like digital literacy or who do not have sufficient digital tools, and -if so- the satisfactory data on what these measures are. In the same vein, the question of to what extent issues such as the success and up-to-dateness of these tools in digital content design can alone be sufficient to ensure success in the digital transfer is among the questions that have not been answered yet.

According to some researchers, the originality of artworks that are the subject of cultural heritage is endangered due to digitization. Darmawan (2011) claims that the representation of the said works in virtual platforms by digital means may problematize reality. Admittedly, the artworks represented on the screen are simulations that do not actually exist, and features such as rotating or magnifying them are out of the boundaries of physics and human logic. In fact, according to Darmawan (2011), cultural heritage requires a dedication that covers all senses. The cognizance developed with real and in-situ experience cannot be produced through new realities (virtual reality and augmented reality). Similarly, Little, Bec, Moyle, and Patterson (2020) also noted the spiritual and emotional significance of artworks, questioning whether the originality that is the essence of the experience can be duplicated.

Some cultural heritage studies claim that digital heritage would disappear faster than any physical heritage and that digital heritage projects cannot reach future generations (Thwaites, 2013: 340-344). This phenomenon raises the issue of the durability and temporality of digital experiences. In this context, whether digitization to be used in the cultural heritage transfer will cause digital amnesia becomes a key discussion topic. Digital amnesia is defined as relying on a digital device to store and remember any information and forgetting them. The basis of this concept is that the individual himself/herself initially remembers and retrieves information while later on relying on digital tools to store and access them. When digitization leaves nothing to remember, the screen stepping between visitors and experience cannot offer a long-lasting, rich experience. Digital amnesia, which can be caused by reasons such as the popularization of smartphones and the growth of mobile platforms, can also be influential in cultural heritage and tourism (Greenwood & Quinn, 2017).

The fact that tourists rely on digital devices and do not thus record information such as location and route of heritage sites they will visit, activities they may be involved in during tourism activities, and their reservation information in other physical media poses certain risks. For example, the tourist experience may be adversely affected if the communication infrastructure of the destination is not adequate or the relevant digital application is not well-designed. This interaction also raises the debate that digitization makes tourists dependent. In this sense, another issue open to discussion is the disappearance of feelings such as individual adventure and exploration in the tourist experience due to the digital dependency (Greenwood & Quinn, 2017).

Thwaites (2013: 342-343) assessed the positive and negative effects of digitization in transferring cultural heritage and creating cultural consciousness and suggested that the digital experience does not have the representation power to provide information about the whole of the cultural value, while being regarded as a key starting point. In our study, we primarily focus on framing the controversial issues in digital cultural heritage. We also aimed to open a new discussion topic: "Does digital cultural heritage form a conceptual oxymoron?." The criticisms of digital cultural heritage indeed refer to a significant oxymoron in terms of underlining the temporal nature of digitization versus the durability of heritage. Literally, an oxymoron is the use of two contradictory words that seem to be the opposite of each other (Oxford Learner's Dictionaries, 2021). The oxymorons such as the distantness of distances and familiar foreigners are essential terms for the tourism sector. Digital cultural heritage is also an oxymoron building on the words of digital and heritage. Researchers take this conceptualization for granted and find it helpful to research empirically in future studies.

Digital cultural heritage-related issues that are open to criticism and awaiting discussion are not limited to these. The dynamism of culture and technology requires constant research. Although research on digital cultural heritage has been focused on augmented reality (AR) and virtual reality (VR) technologies in recent years (Kidd, 2019: 55-56), there remains a need for more research to be conducted using diverse methodologies. More specifically, digital cultural heritage consumers should be observed through long-termed studies with respect to their needs and satisfaction levels (Economou and Pujol, 2008: 255; Uzzell, 2009). Moreover, due to the multidisciplinary nature of digital cultural heritage, the exchange of ideas and information between cultures should be globally maintained. In this sense, studies by expert teams from different countries could provide more accurate and comprehensive information (Thwaites, 2013: 344). The limitations of field studies, especially those of cultural heritage, can be minimized thanks to digitization. To give an example, some beliefs (like Judaism) or particular national identities (like the British) may dominate a cultural heritage study. In such a case, digitization makes it possible to reach a broader range of tourists from various countries and ensure adequate data collection (Poria, Butler & Airey, 2003). Hence, knowing the advantages and disadvantages of digital cultural heritage, assessing them together, as well as questioning the concept per se could open new horizons, especially in heritage tourism studies.

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Please make sure that the submitted article complies with the following style guidelines, all of which must be met before it can be lined up for publication. Careful attention to these points—item by item—will save the author/s and the editors much valuable time. Deviation from these guidelines can delay the process.

Publication Language: Primary publication language of the Journal of TOLEHO is English. However, the authors are free to place an additional alternative abstract and title of the study, in any other languages written in any script.

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Font: Times New Roman 12 pt, justified, double spaced

1. The Title Page

1.1. Chapter Title

The chapter title needs be short. It can be two title lines (all in UPPER CASE), each containing a maximum of 26 characters (including blank spaces), with no word hyphenated from the first to the second line.

It is also possible to opt for the title: subtitle format. That is, THE TITLE ALL IN UPPER CASE: The Subtitle in Lower Case. In this instance, the subtitle line can contain 30 characters (including blank spaces).

1.2. Author's Name

Right under the chapter title, the name of the author appears in online, followed by the name of his/her institution and country on the next line. Same format for additional authors.

1.3. Abstract

The abstract should be between 120 and 150 words, including keywords. Please limit keywords to five or not more than seven, and avoid using obvious ones such as "tourism" or "leisure".

1.4. Biosketch

The biosketch should include the name(s), the postal/email address of the first author, and a very brief statement about the research interest(s) of the author(s). Its length, whether for single or for all co-authors, should be between 60 and 200 words.

1.5. Acknowledgments

To protect the anonymity of the review process, acknowledgments are included in the title page. If eventually accepted for publication, appropriate format will be suggested at that point.

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2. The Manuscript

The article should be made up of six distinct parts: the introduction, literature review, method, findings and discussion, conclusion and recommendation and appendix (optional) followed by references, tables, and figures, as outlined below.

Subsections / Sub-Subsections can be used only for the sections 2, 3, 4 and 5.

Example;

3. Method
3.1. Sampling
3.2. Measure
3.3. Data Analysis

Framework of Paper:

Abstract*
1. Introduction*
2. Literature Review*
3. Method*
4. Findings and Discussion*
5. Conclusion and Recommendation\Implications
6. Appendix (optional)
References*

2.1. The Introduction Section

The heading for this section is simply INTRODUCTION (IN UPPER CASE).

The purpose of this section is to set the stage for the main discussion.

It is preferred that this section ends by stating the purpose of the chapter, but without outlining what sequentially will follow.

If the introduction is short, it appears as one undivided piece. A long introduction of more than 1,500 words can be subdivided.

2.2. The Main Section

This is the main body of the chapter, headed with a section heading capturing the theme/scope/nature of the chapter, ALL IN UPPER CASE. Often this heading is somewhat similar to the chapter title itself.

Its opening discussion begins immediately after the section heading. This should include a literature review on the topic so that the book becomes a documentation of work-to-date in the topic area. Please use present tense (not past tense) for the literature review.

The study methodology, if applicable, is then introduced. Then the chapter proceeds to discuss the study

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findings and their theoretical and practical applications. The discussion in this section is Subtitled as Appropriate (again in a Level 2 heading, in italics).

In general, this is how this discussion section is headed/sub headed.

2.3. The Conclusion Section

This section, headed simply CONCLUSION, can begin with a restatement of the research problem, followed by a summary of the research conducted and the findings.

It then proceeds to make concluding remarks, offering insightful comments on the research theme, commenting on the contributions that the study makes to the formation of knowledge in this field, even also suggesting research gaps and themes/challenges in years ahead.

To do justice to the chapter, this section should not be limited to one or two paragraphs. Its significance/ contribution deserves to be insightfully featured here, including remarks which they had been added to the earlier sections would have been premature.

If the CONCLUSION section is longer than 1,000 words (an average length), one may choose to subdivide it into appropriate Subheadings in Italics.

3. Tables and Figures

Each table (single space) or figure appears on a separate sheet at the end of the chapter, with all illustrations considered as Figures (not charts, diagrams, or exhibitions).The title for tables should be above whereas titles for figures should appear below the table.

Both tables and figures are identified with Arabic numerals, followed with a very brief one-line descriptive title (about 10 words). Example:

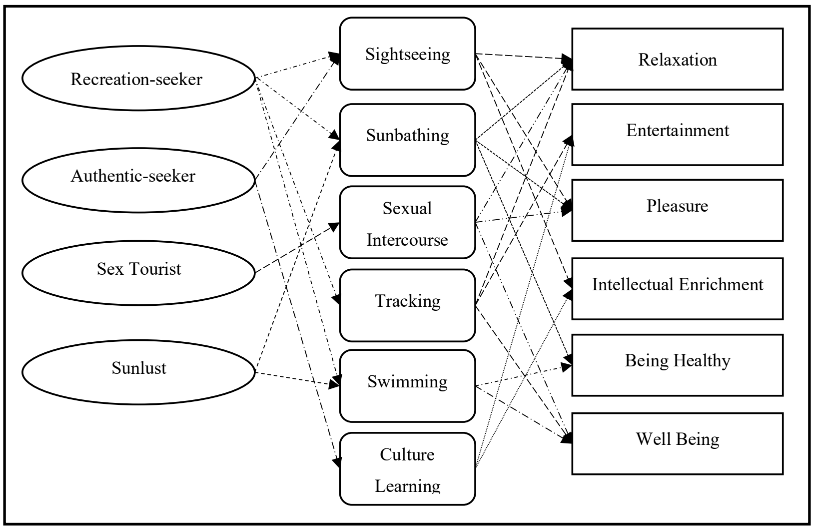

Figure 1: Figure Title (Times New Roman, Regular, 11pt, Centered)
(Reference – If necessary)

Table 1: Table Title (Times New Roman, Regular, 11pt, Centered)

TABLE	TABLE	TABLE	TABLE
Table	Table	Table	Table
Table	Table	Table	Table
Table	Table	Table	Table

(Reference –If necessary)

The data in tables should be presented in columns with non-significant decimal places omitted. All table columns must have extremely brief headings.

Clean and uncrowded tables and figures are sought. Notes and comments, including references, are incorporated in the paper text, where the table or figure is first mentioned. If any remain, they are "telegraphically" footnoted, using alphabetic superscripts (not asterisks). References, if not already in the text, take this format: (Oncel, 2015:34). All such references are also included fully in the Reference list. Tables and figures generated by the author need not be sourced. Proof of permission to reproduce previously published material must be supplied with the paper.

Tables should not be boxed and girded. No vertical bars can be added and the use of horizontal bars should be limited to 3 or 4, to mark the table heading and its end. See recent issues of Annals for examples.

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When essential, it can be also published photographs (preferably black and white), to be submitted electronically at the end of the paper.

Only very few tables and figures (preferably, less than five in total) central to the discussion can be accommodated. The rest, including those with limited value/data, should be deleted and instead their essence incorporated into the body of the text. All tables and figures (including photos) must appear in "portrait", not "landscape", format.

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- Using specific points from a paper, including direct quotations or referring to a given part of it: (Asmadili & Yüksek 2017, pp. 16-17).This reference appears at the end of the quotation. Please note that there is no space between the colon and the page numbers.
- Longer quotations (50 words or longer) appear indented on both margins, ending with the reference: . . . (2004, p. 37).
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- References to personal communication appear parenthetically: . . . (Interview with the minister of tourism in 2006) and are not included in the reference list.

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- Very long or very short paragraphs should be avoided (average length: 15 lines or 150 words).

5. References

The heading for this bibliographic list is simply REFERENCES, and is centered. All entries under this heading appear in alphabetic order of authors. Only references cited in the text are listed and all references listed must be cited in the text. Reference lists of all chapters are eventually consolidated by the volume editor into one and placed at the end of the book.

5.1. Journal Articles

Aksöz, E. O. (2015). Perceived Image of Cittaslow By Tourism Students: The Case of Faculty of Tourism, Anadolu University-Turkey. *Annals of Faculty of Economics*, 1 (2), pp. 331-339.

Dogru T., Isik, C., & SirakayaTurk E. (2019). The Balance of Trade and Exchange Rates: Theory and Contemporary Evidence From Tourism. *Tourism Management*, 74 (4), pp. 12-23.

Sezgin, E., & Duz, B. (2018). Testing the proposed "GuidePerf" scale for tourism: performances of tour guides in relation to various tour guiding diplomas. *Asia Pacific Journal of Tourism Research*, 23 (2), pp. 170-182.

5.2. Online Journal Articles

Yuksek, G. (2013). Role of Information Technologies In Travel Business And Case Of Global Distribution System: AMADEUS, *AJIT-e: OnlineAcademic Journal ofInformation Technology*, 4(12), pp. 17-28, Retrieved from //…..

5.3. Conference Prooceedings

Yilmaz, A., & Yetgin, D. (2017). Assessment on Thermal Tourism Potential in Eskisehir through the Tour Guides' Perspective. *5th International Research Forum on Guided Tours*, (5th IRFGT), University of Roskilde, Denmark, pp.70-84.

5.4. Book

Kozak, N. (2014). *Academic Journal Guides of Turkey* (1st Ed.). Ankara: Detay Publishing

5.5. Article or Chapter in Edited Book

Kaya-Sayarı, B., & Yolal, M. (2019). The Postmodern Turn in Tourism Ethnography: Writing against Culture. In *Tourism Ethnographies, Ethics, Methods, Application and Reflexivity* (Eds: H. Andrews, T. Jimura, & L. Dixon), pp. 157-173. New York, NY: Routledge.

5.6. More than one Contribution by the Same Author

Coşkun, I.O., & Ozer, M. (2014). Reexamination of the Tourism Led Growth Hypothesis under Growth and Tourism Uncertainties in Turkey. *European Journal of Business and Social Sciences*, 3(8), pp. 256-272.

Coşkun, I.O., & Ozer, M. (2011). MGARCH Modeling of Inbound Tourism Demand Volatility in Turkey. *Management of International Business and Economic Systems (MIBES) Transactions International Journal*, 5(1), pp. 24-40.

If an author has two or more publications in the same year, they are distinguished by placing a, b, etc. after the year. For example, 1998a or 1998b, and they are referred to accordingly in the text.

5.7. Thesis/Dissertation

Toker, A. (2011). *The Role of Tourist Guides at Sustainability of Cultural Tourism: Ankara Sample* (Unpublished Master's Thesis). Anadolu University, Eskisehir, Turkey.

Bayraktaroğlu, E. (2019). *Establishing Theoretical Background of Destination Value* (Unpublished Doctoral Dissertation). Anadolu University, Eskişehir, Turkey.

5.8. Trade Publications/Newspapers

Same as journal articles (with article title, volume number, etc., as above).

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Name of the Site, Date, Title of the Article/Publication Sourced .

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