



A Cultural, Gastronomic, and Touristic Asset: The Kuşadası Oleatrium Olive and Olive Oil History Museum Case

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Abstract

Museums, which hold a significant place in cultural tourism, are interaction points which symbolize the cultural perspective of the cities they belong to and where culture is transmitted to visitors. The aim of the present study is to highlight the importance of gastronomy museums as a means to protect, preserve and promote the cultural heritage, to contribute to gastronomy tourism, and to add to the economic value of a country's cultural heritage. The study focused on The Oleatrium Olive and Olive Oil History Museum. The data for the study were collected through a semi-structured interview with the museum director and on-site observations in the museum. In the museum, the history of olive oil making is chronologically presented from the Archaic Period up until today through archeological/ethnographic artifacts and simulations of the developed olive oil-making technologies and common use areas of olive oil. The museum consists of 11 different sections, each of which is connected to another with archways. Also, each of the sections has a door opening to the courtyard. In the courtyard, terracotta pithos and stone works of art belonging to different periods are exhibited. The museum sheds light on the past through exhibitions of tools and equipment for olive oil making; on the present through providing its visitors with various experiences; and on the future through educational activities intended for children.

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INTRODUCTION

One of the most important geographies where olive oil has been produced throughout history is the Aegean and Mediterranean regions of Anatolia. The olive and olive tree, the homeland of which is the Mediterranean Basin, were important elements of commercial and cultural exchanges among the Mediterranean civilizations. What has made the olive and olive tree, which are frequently-used elements in mythological and religious texts, such important elements of the Mediterranean culture is that they have a wide variety of use and that the tree is strong and lives long.

With the recent developments in the field of tourism and the changes regarding the preferences of local and international tourists, the traditional concept of holiday is also changing. Tourists are tending to try different sources of supply and different tourism activities (Şengül, 2017, p. 262). Among the most valuable sources of supply in tourism, we can mention museums of gastronomy, the number of which is growing more and more in recent years in Turkey. There is a considerable number of studies on the Turkish museums of gastronomy; however, there is a rather limited number of studies that focus on The Oleatrium Museum of Olive and Olive Oil History (The Oleatrium Museum henceforth), which is located in Kuşadası, Aydın and is the largest museum in Turkey and Europe. The present study, within the framework of its aims, firstly presents the conceptual framework regarding gastronomy tourism and gastronomy museums, the olive and the history of the olive and then discusses the findings regarding the Oleatrium Museum. Finally, it makes suggestions to all relevant authorities, especially to national, regional, and local administrations and about further studies.

CONCEPTUAL FRAMEWORK

Gastronomy Tourism

Gastronomy is supposed to include observing the production process of meals, tasting a special meal, and eating meals prepared by well-known chefs (Yüncü, 2010, p.29). The definitions of the concept of gastronomy emphasize the need to study all the features of food and drinks from past to present, to preserve, adapt and implement those features according to today's conditions, and to consider the relationship between all consumable food and drinks and culture (Kivela, and Crofts, 2006, p. 354; Durlu-Özkaya and Can, 2012, p. 30; Uyar and Zengin, 2015, p. 356; Eskiörük, 2016,p. 239).

One of the recent studies on the subject, Şengül and Tekay (2016, p.89), defines gastronomy as “a discipline which studies the food and drinks in culinary culture in terms of table settings, tastes, recipes, presentation, and the relationship among all those elements; which investigates tasty meals and drinks, and which is considered an art by its practitioners”. The concept of gastronomy, which is considered to be the science of good eating and drinking, has been defined by several national and international researchers (Uyar and Zengin, 2015, p. 357).

As a result of developments in tourism over the course of time, the traditional concept of sea-sand-sun holidays has been replaced by different tourism activities and new types of tourism offering different sources of supply have emerged. Gastronomy tourism is among those new types of tourism activities, which can be used as both a basic

and a supportive product in tourism (Şengül, 2017, p. 262). The definitions of gastronomy tourism, proposed by national and international researchers, were summarized by Uyar and Zengin (2015, p. 362) and Şengül (2017, p. 263). The most comprehensive of these studies is the one by Zengin, Uyar, and Erkol (2014, pp. 514-518), which is titled as “A Bibliometric Analysis of Studies on Gastronomy Tourism Conducted between 1983 and 2014”. Zengin et al. (2014, p. 153) defined gastronomy tourism as “visiting food producers, food festivals, restaurants, or special areas with a motivation to taste a special meal or to see the production process of a certain meal”. In a more general sense, Yüncü (2010; p. 30) defined gastronomy tourism as “a component of local culture consumed by tourists; a significant component which contributes to the development of regional tourism; a part of local agriculture and economic development; a significant factor in the marketing of competitive regions; and the goods and services consumed by tourists”.

The sources of supply and various attractions that would attract tourists with a motivation towards gastronomy tourism can be listed as follows (Kivela, and Crofts, 2006; Şengül, 2017; p. 263):

- Exclusive regional restaurants,
- Patented food and drinks,
- Local food and drinks,
- Reaping activities (e.g. grape harvesting),
- Tasting tours,
- Food and drink festivals,
- Cooking competitions,
- Institutions and organizations that offer culinary courses, and
- Gastronomy museums.

Gastronomic goods and services are important factors in converting a place into a tourist destination. In this respect, olive farming and olive oil production are resources for gastronomy tourism (Richards, 2002, p. 15; Eskiörük, 2016, p. 239). As a result of the fact that olive farming and olive oil production have now become part of tourism (Alonso, 2010; p. 66), a whole new tourism concept, called Oleo-tourism, has been formed as a sub-category of gastronomy tourism. Generally speaking, Oleo-tourism is defined as a form of tourism which is based on olive-oil-related activities and which combines culture, nature, and gastronomy. Oleo-tourism, which stands out as an alternative to traditional tourism, is taken as “a form of tourism which includes activities such as visits to olive oil production sites and accommodation in such sites, culinary courses on olive oil-based dishes, buying olive oil, trekking and resting on olive oil routes, and information tours that provide information about olive oil culture and production techniques from past to present (Manisa, Yerliyurt and Gül, 2013, p. 12, 16).

Gastronomy Museums

Museums and museum visits are critical in terms of tourism activities. Museums are symbols representing the cultural and artistic perspectives of the cities or countries they belong to. They are also places of interaction where all kinds of culture of a society that have been produced or being produced are introduced to visitors (Manisa et al.,

2013, p. 16). The concept of museum has an innumerable number of definitions; yet another definition could be that museums are preservation and research centers where historical and cultural objects are presented together and which develop the aesthetic understanding of the public about social and cultural heritage (Altunbaş and Özdemir, 2012, p. 3). Erbay (2011, pp. 5, 6) emphasizes that museums of today are “educational institutions which reflect the scientific and cultural background of a society and which combine the elements that shape the future with arts and culture”.

Museums are among the most important components of cultural tourism. It might be suggested that museums have a lot in common with tourism and the two might provide mutual benefits for each other (Kervankıran, 2014, p. 348). Along with the developments in the field of museology, museums have come to be profitable and beneficial marketing tools for the countries they belong to. Over the course of time, museums have been transformed into interactive institutions which aim, among other things, to meet the needs, demands, and expectations of the public (Sezgin, Haşıloğlu and İnal, 2011, p. 204).

Customer-based marketing has led to the emergence of different types of museums; in addition to standard museums of archeology and ethnography, museums addressing diverse interest areas have been founded and such museums, in order to increase their number of visitors, have started to hold activities such as bringing borrowed works of art for special exhibitions, conducting conferences, and organizing educational activities intended for different age groups including children (Tobelem, 1997).

One of such museums that have emerged as a result of an increasing interest in gastronomy tourism is gastronomy museums. Gastronomy museums are divided into 4 categories according to their functions by Yılmaz and Şenel (2014, pp. 501, 506); cultural heritage-based, industrial heritage-based, rural tourism-based, and popular culture-based museums (see Table 1).

Table 1. Types of Gastronomy Museums according to their Functions

Museum Type	Definition
cultural heritage-based	Museums reflecting a region’s unique food and drinks, eating-drinking habits and cultural values.
industrial heritage-based	Museums reflecting the history of production with an intention to re-evaluate the places of production such as old food and drink factories.
rural tourism-based	Museums which allow the visitor to witness the whole production processes of food and drinks, from harvest until the final product, and even to participate in the production process.
popular culture-based	Museums reflecting the history of food and drinks of the popular culture.

Source: (Yılmaz and Şenel, 2014, p. 501)

According to the above-mentioned categorization, olive and olive oil museums, including The Oleatrium Museum, go into the industrial heritage-based museum category. Such museums are considered to be “delightful museums that exhibit food and drink-related elements such as kitchen and cooking utensils, machines, factories, and so on and also that allow the visitors to taste food and drinks (Yılmaz and Şenel, 2014, p. 504).

Gastronomy museums, standing out among other types of museums with their concepts, have increased in

number as a result of the increasing interest in gastronomy tourism and during this process they have started to become significant gastronomy tourism supply sources for tourist destinations (Şengül, 2017, pp. 264, 272). As can also be seen in Table 2, the fact that all of the gastronomy museums in Turkey were founded after 2001 is a clear indicator of such transformation. Also, the facts that most of those museums were founded after 2010 and that four of them are currently under construction prove the increasing interest towards gastronomy tourism. In regards with the field of activity of gastronomy museums, it is seen that olive and olive oil museums come first, followed by museums based on culinary culture as the second. Also, Turkey seems to have a significant capacity and potential in terms of museums of apiculture and viniculture.

Table 2. Gastronomy Museums in Turkey

Name of the Museum - Location	Field of Activity	Year of Foundation
Adatepe Olive Oil Museum - Çanakkale/Küçükkuyu	Olive and Olive Oil	2001
Edremit Evren Ertür Historical Olive Oil Tools Museum- Balıkesir	Olive and Olive Oil	2005
Oleatrium Olive and Olive Oil History Museum -Aydın/Kuşadası	Olive and Olive Oil	2011
Ayvalık Olive Museum - Balıkesir	Olive and Olive Oil	2012
EGEA Olive Farming Museum – Manisa/Akhisar	Olive and Olive Oil	2013
Köstem Olive Oil Museum - İzmir/Urla	Olive and Olive Oil	2016
Olive Farming Museum - Hatay/Altınözü	Olive and Olive Oil	Under Construction
Emine Göğüş Gaziantep Culinary Museum - Gaziantep	Local Culinary Culture	2008
Şanlıurfa Traditional Culinary Museum- Şanlıurfa	Local Culinary Culture	2011
Erzurum Houses Restaurant Museum - Erzurum	Local Culinary Culture	2011
Antakya Culinary Museum- Hatay	Local Culinary Culture	Under Construction
Polonezköy Apiculture Museum	Apiculture	2004
Çine Apiculture Museum- Aydın	Apiculture	2010
Private Muğla Apiculture Museum–Muğla/Merkez	Apiculture	2012
Honey House Museum– Muğla/Marmaris/OsmaniyeKöyü	Apiculture	2012
Mürefte Feyzi Kutman Wine Museum-Tekirdağ	Viniculture	2004
Atatürk Orman Çiftliği Wine Museum- Ankara	Viniculture	2010
Culinary Arts Academy Gastronomy Museum - İstanbul	Kitchen and Cooking Utensils	2004
Bread Museum- Ankara	Bread- making Tools and Equipment	2007
Ekümüze Zavot Cheese Museum- Kars	Cheese-making	2011
Antakya T Medical and Aromatic Herbs Museum - Hatay	Medical and Aromatic Herbs	2013
Ateş-baz-ı Veli Complex - Konya	Mevlevi Culinary Culture	Under Construction
Tea Museum Rize	Tea Tools and Equipment	Under Construction

Sources: (Şengül, 2016; Sormaz and Güneş, 2016; Bekâr, Arman and Sürücü, 2017; Şengül, 2017, p. 265; www.oleatrium.com; www.ankarahalkekmek.com.tr; http://kostemzeytinyagi.com; www.hurriyet.com.tr; www.akhisarpress.com; www.maybir.org.tr; www.polonezkoyaricilik.net).

One of the olive and olive oil museums in Turkey, Adatepe Olive Oil Museum in Çanakkale, was founded in 2001 in the town of Küçükkuyu, on the highway between Çanakkale and İzmir. The museum is one of the first gastronomy museums in Turkey and it is a private museum. The museum, which aims to tell the story of olive oil

production, has two major divisions: the archeological and ethnographic artifacts are exhibited on the first floor and the traditional methods and the production processes of olive oil are exhibited on the ground floor (Şengül, 2017, p. 265).

Edremit Evren Ertür Historical Olive Oil Tools Museum in Balıkesir was founded in 2004 in the town of Edremit, Mehmetalın Village. In the museum, a collection of the tools and equipment that are used in olive oil production, which have been collected from the Aegean Region, are exhibited. In the museum, where wooden levers used for pressing olives, clamps and metal clamps are exhibited, one of the most notable artifacts is the hand jack, which consists of a wooden pole, withering rope, and clamp with a spinning wheel (Şengül, 2017, p. 266).

The museum in Ayvalık, Balıkesir was founded in 2012 as part of Ayvalık Vakıflar Olive Oil Factory, which had operated from the 1960's until late 1980's. The equipment in the factory, which depict the technology of a certain period of time, are exhibited with a special interior design and lighting. The artifacts which were once used in olive farming and olive oil making and most of which are of antique value are presented to visitors through a modern exhibition. The museum also exhibits older tools and equipment representing olive oil making processes of certain periods of times in the past (www.ayvalik.bel.tr).

Egea Olive Farming Museum in Akhisar is located on a 650 m²-closed area and was opened in 2013. In the museum, which was transformed from an old slaughterhouse, tools and equipment from 300 years ago up until today for processing olive and olive oil are exhibited. In the museum there is also a cafeteria and a shopping center (www.egea.com.tr).

Köstem Olive Oil Museum in Urla has a 5.200 m²-closed area and 21-acre yard site. The museum embodies a soap-and-hygiene museum, wood and ceramic workshops, conference halls, an entertainment and game center for kids, an olive oil factory, olive oil storage, restaurants, cafes, shops, an organic agriculture farm, a playground, a guesthouse, and a parking lot for 125 cars (Kösem, 2015, p. 149).

The Olive Farming Museum, which is planned to be opened by the end of 2017 in Altınözü, Hatay, has been transformed into a museum from a 300-year-old olive oil production facility. The museum, which will exhibit a wide range of traditional tools and artifacts about olive making from stones to press olives to storage rooms, is also planned to embody a breakfast hall in its yard so that the tourists will have a chance to taste various types of olives and also buy products produced by the locals (www.trthaber.com).

The History of Olive

Olive was first grown in the eastern Mediterranean Basin in the Chalcolithic period. It became a cultivated plant in the 4000's B.C. and then it was domesticated along with other fruit in Mesopotamia, also known as the Fertile Crescent. It was as from the Bronze Age that oil was extracted from olives and it became commonly used. Oil presses, storage boxes (containers) and sample illustrations, along with olive kernels, found in excavations are archeological evidences revealing that olive farming was widespread in the Mediterranean Basin. Olive seedlings, the homeland of which is Syria, Southeast Anatolia and Hatay, were taken to other regions as a result of olive oil

trade by Phoenicians and Semitic tribes. Thus, large traditional olive farms were formed in the eastern Mediterranean Basin, including Egypt, Cyprus, Crete, Anatolia, Greece, Libya, Tunisia, and the Aegean region (Pamir, 2008, p. 77; Ünsal, 2016, p. 15-16). Olive is a frequent element in the legends, myths, and religions of many civilizations. The carbonated olive kernels found in the excavations in Mersin, Yumuktepe in Anatolia are proof for the presence of olives in the region since the Neolithic ages (Caneva, 1999, pp. 109-110; Caneva, 2015, pp. 26-27, 38; Dursun and Tuna Oran, 2015, pp. 3-4). In the İzmir-Urta Limantepe Tumulus excavation, small mortar and pestles used for crushing olives, stone mills, and pottery used to separate olive oil from olive black water were found (İzmir Provincial Directorate of Culture and Tourism website, 2017). There is body of literature suggesting that olive was grown by the Hittites in Anatolia. Mesopotamian and Hititian archives also include information about the fact that olive oil was used for cosmetic purposes (Aydınöglü, 2009, pp. 14, 15).

In holy books, the olive tree is a symbol representing significant human virtues and values such as abundance, plenitude, justice, health, victory, wisdom, wealth, prudence, purification, and rebirth (Efe et al., 2013, p. 20). The olive tree, which is used for both the oil and fruit, is one of the holy trees in Egypt. The olive press and the frescoes depicting the process of oil pressing found in Saqqara Pyramid, which date back to 2500 B.C., and the private olive farms which were ordered to be constructed by Ramses III to produce olive oil, which would be used to light up the temple built in honor of Ra (Ünsal, 2016, p. 20).

It is known that olive oil is both a consumer product and foreign trade product in Crete, which has prospered from its olive-oil based economy. The Egyptian hieroglyphic inscriptions on commercial amphoras, which read “olive”, are proof that Cretan olive oil used to be sold to Egypt (Ünsal, 2016, p. 19). Olive production is known to have increased in the Middle Archaic Period in Ancient Greece and started to be produced in large amounts in the Classical and Hellenistic Periods. The olive tree is the gift of Athena, the goddess of abundance and peace. In the Roman Empire, olive farming started with the influence of Greek colonies in Southern Italy. The importance attributed to the olive tree was also apparent in the laws in Ancient Greek; those who happened to harm olive trees were sentenced to death penalty (Ünsal, 2016, p. 25; Özdizbay, 2004, pp. 23-24). Anatolian civilizations, including the Hittites, used olive oil in most of their cooking (Küçükkömürlü and Ekmen, 2008, pp. 810-813; Efe, Soykan, Cürebal, and Sönmez, 2013, pp. 25-29). On the other hand, the Turks, who became acquainted with olive and olive oil when they came to Anatolia in the 11th century, rarely used olive oil in their butter-dominant cuisine until the 19th century (Küçükkömürlü and Ekmen, 2008, pp. 813-814).

Olive and olive oil have been used in cooking, medicine, cosmetic products such as perfumes, soaps and creams, religious ceremonies, and as lamp oil (Bartolini and Petruccelli, 2002, p. 39; Özata and Cömert, 2016, p. 107). Today, olives and olive oil have a wide range of use in public medicine practices and also useable olive oil wastes and olive leaf essences are used to make soaps, shampoos, and olive leaf tea (Özçelik, Tatlı and Davarcı, 2010, pp. 177-179; Kaplan and Arıhan 2012, pp. 9-13).

Olive and Olive Oil Museums in the World

Gastronomy museums, which have been increasing in number in recent years, are remarkable tourist attractions

which reflect the culinary culture and gusto of the countries they belong to, the importance and meaning attributed to food, and the impact of the food on the economy of countries. Some European gastronomy museums such as (Alkmaar) Cheese Museum in Holland, (Loire) Mushroom Museum in France, (Liguria) Olive Museum in Italy are popular places that have been catalogued as noteworthy tourist destinations and places to visit (Manisa et al., 2013, p. 16).

The olive and olive oil museums in the Mediterranean Basin are in Israel, Greece, Italy, France, and Spain. The most comprehensive and most remarkable of those museums are Mytilene Agia Paraskeviof Museum of Industrial Olive Oil Production in Greece and Jaen Olive Oil Museum in Spain. The one and only olive oil production-related industrial structure which is on the list of European Route of Industrial Heritage (ERIH) is Agia Paraskeviof Museum of Industrial Olive Oil Production (Manisa et al., 2013, p. 17).

One of the most famous olive oil museums in the world, Museo dell'Olivo in Genoa, Italy, is situated in an Art Nouveau-style building which was once used as the head office by Carli Brothers. In the museum, a special collection collected over decades is exhibited. In Le Musée de l'Olivier in Marseilles, France, situated in the vicinity of Nyons, almost everything related to olive tree culture is exhibited. The most noteworthy feature of the museum is that Van Gogh painted in this place his famous work 'Olive Trees', which is now exhibited in the Van Gogh Museum in Amsterdam. The collection in the museum mostly comprises of preserved old factory equipment from old olive oil factories. Mytilene Agia Paraskeviof Museum of Industrial Olive Oil Production used to be an old olive oil factory and today it is the largest olive oil museum in Greece. Sparta Olive Oil Museum in Athens is a museum which used to be an old electricity production factory and which now embodies a limited number of items to exhibit. The Olive Oil and Soap Museum in Sidon, Lebanon was opened in a building which was constructed by the Mamelukes. The museum embodies the oldest olive oil atelier in the region, which is still used to produce soap (Atilla, 2011).

Table 3. The Most Famous Olive Oil Museums in the World

Country/Province	Name of the Museum	Year of Foundation
Greece/Mytilene	Agia Paraskeviof Museum of Industrial Olive Oil Production	2001
France/Marseilles/Nyons	Le Musée de l'Olivier	2005
Italy/Genoa	Museo dell'Olivo	2011
Lebanon/Sidon	Olive Oil and Soap Museum	2012

Source: (Atilla, 2011)

METHOD

In the present study, which employed a qualitative research method, semi-structured interview and unstructured observation techniques are used as data collection methods. Such methods were chosen for the present study so that it would be possible to have detailed and realistic insights about the research topic (Bal, 2016, pp. 143, 163; Bryman, 1988, p. 61). For the semi-structured interview, 7 questions were designed. Prior to the study, a written consent for studying and taking photos in the Oleatrium Museum was asked of the museum director, Mahmut Çevik, following a pre-interview in 2017 in Muğla. After receiving the consent, a 6-hour long inspection and

observation study was conducted on the pre-determined date, 23 August 2017, starting at 10:00 a.m. and on the same day a 40-minute interview was conducted with the museum director, Mr. Çevik, starting at 11 a.m. The questions asked during the interview were as follows:

1. What is the founding purpose of the museum?
2. How many visitors per year does the museum get?
3. What are visitors' socio-demographic features and ways of coming to the museum?
4. What are the available services for the visitors of the museum?
5. What activities are being conducted at national and international level to promote the museum and to open it for tourism?
6. What are the projects for the future of the museum?
7. What activities are being conducted in the region in order to promote olive oil?

The interview was audio recorded and also notes were taken during the interview in order to be able to evaluate the topics that came up, in addition to the ones inquired through the interview questions. The recording was afterwards transcribed verbatim in order to form interview protocols (Bal, 2016, pp. 149, 167). The researcher also took field notes during the on-site observations, documented the observations by taking photos; also, the researcher made use of the museum manual, newspaper bulletins and the website of the museum.

FINDINGS

The Oleatrium Olive and Olive Oil Museum

The Oleatrium Museum in Kuşadası, Aydın was started to be built in May 2009. In May 2011 it was opened for service under the name "Oleatrium Exhibition Hall"; the name Oleatrium, which means an olive courtyard, comes from Latin. Then, in 2012 it was granted private museum status, affiliated with Turkish Ministry of Culture and Tourism. The museum is considered the largest Olive and Olive Oil Museum in Turkey and Europe in terms of its acreage, content, and its richness of collections (www.oleatrium.com).

The Oleatrium Museum was founded in order to cherish the history of how olives were transformed into olive oil in the ancient times. With this aim in mind, not only the story of how olive oil came along but also useful information about the living style of the period was conveyed to the visitors. In the museum one can learn about how olive was processed via the mechanisms and equipment used in different periods throughout history. Hyper-realistic silicon human figure sculptors and models are also available in the museum to better illustrate the periods and processes. With such an exhibition, it is aimed to inspire the visitors of the museum about olives and olive oil, to inform the owners of the museum, and to make the traces of the past visible for modern day people (www.oleatrium.com).

According to the information obtained from the museum director, the museum, which has an area of 3.000 m², consists of a yard, a courtyard, and the museum building. The scale of the museum building matches that of an old olive oil factory and when you look at the building from outside, it looks like an olive oil factory. The construction

materials used in the building are chosen to be local and salvaged building materials (clay bricks, stones, wood, etc.) as much as possible in order to “ensure the sustainability of the materials and preserve and maintain their original characteristics”.

80% of the items and materials exhibited in the museum is a collection by Hasan Tonbul, which he put together over 30 years. Moreover, some of the items and materials exhibited in the “Early Industrialization, the so-called Steam Era” and “Late Industrialization, the so-called Electricity Era” sections are founded in line with the needs of the museum and became part of the museum collection. In the museum, most of the hundreds of olive oil making equipment, which belong to different time periods, are exhibited in operating state. The equipment in operating state, which can currently be used to produce olive oil, is the most significant feature of the Oleatrium Museum, making it the most distinct of all similar museums and exhibition centers in the world (www.oleatrium.com).

The exhibition in the museum starts from the yard. The vehicles, equipment, and the sculptors of human and animal figures on the two sides of the road from the yard until the entrance of the museum building are used to depict the way olives are transferred to the factory (See Picture 1).

Picture 1. The Entrance of the Museum



Source: Taken by the researchers on 23 August 2017.

The reception hall at the entrance of the museum is used for activities such as welcoming the visitors, presentations, tasting, film screening, and introductions about the exhibition area. Also, there is a shop which sells souvenirs, olive oil, wine, and museum entrance tickets (or tokens) and a separate area for video presentations, archways used for entrance and exits, and a gate into the courtyard of the museum.

There are 11 exhibition halls (See Picture 2), which are extended in a reverse ‘U’ shape, starting from left side of the reception hall. The halls are connected with archways. Also, each hall has a door opening into the courtyard, where stone works of art and objects from different periods and terracotta pithos are exhibited.

Picture 2. The Reception and Exhibition Halls of the Museum



Source: Taken by the researchers on 23 August 2017.

The information regarding the exhibition halls of The Oleatrium Museum is given below according to hall numbers:

Hall 1, exhibits a model of an olive oil atelier in Urla-Klazomenai, belonging to the Archaic/Ionian Period. In this setting, olives are turned into paste by means of grinding stones turned by human power and the extracted oil is transferred into stone pits. The oil is separated from the black water through a system of combined vessels and is transformed into useable oil. The aim of this exhibition is to emphasize that the olive oil which has been stored in terracotta amphoras is now a commercial product. In the hall, there are also large terracotta pithos. In the Cellar section below this hall, terracotta amphoras which were used to transport and store olive oil for commercial purposes in the Ancient Period and terracotta oil-lamps are exhibited.

In Hall 2, there are items belonging to the Archaic Period. Here, a traditional method of making olive oil used in villages, which is called “ayakyağı”, is exhibited.

Hall 3 includes items from the Enlightenment Period. Then, low quality olive oil was used in oil-lamps for lighting. In this hall, numerous terracotta oil-lamps and also metal oil-lamps and other metal lighting objects are exhibited.

The exhibition in Hall 4 illustrates how the invention of “worm gear” in the Roman Period, which ensured less use of power, and the “trapetum” mechanism, which is a right-coned stone olive press, facilitated olive oil making process.

In Hall 5, a small scale Roman Bath is constructed. In the Roman Period, olive oil was used as a medicinal, beauty, hygiene, and self-care product. Therefore, in the museum, a one-to-one model of a classical Roman Bath, of a smaller scale than original Roman baths, was built, which makes the museum different from its counterparts. The exhibition displays how olive oil was used as soap and how soap is made as well as samples of various types of soap.

In the exhibition in Hall 6, the process of how human power was replaced with animal power in the Early Byzantine Period is illustrated. It is emphasized that olive oil production became much easier when double worm gears were added to presses with single worm gears.

In Hall 7, under the title 'Collective Presentation', a huge collection of 25 wood and wood-iron items, including various types of presses and oil filters, are exhibited.

Hall 8 exhibits items belonging to the Late Byzantine Period. In this period a screw press mechanism was used to extract oil more efficiently from olives.

In Hall 9, there are steam and diesel systems belonging to Early Industrialization Period. What is especially remarkable about this section is that the mechanisms are all in operating state.

Hall 10 includes the traditional hydraulic stone press systems which operated by electricity power in the so-called Electricity Period.

In Hall 11, there is a winery, where tools/equipment and methods for wine production are exhibited (The Oleatrium Museum Exhibition Hall).

The findings obtained from the interviews and researchers' observation in The Oleatrium Museum are given in the following section of the study.

1. The Founding Purpose of the Oleatrium Museum

The museum was founded as a future legacy by the Tonbul Family, who has a fund of knowledge about olive and olive oil. The family says that among their aims is to save the olive trees from being cut down during the constructions in Davutlar/Kuşadası region, where the museum is located. Gürsel Tonbul explains the aim of the museum as follows: "We aimed to pass on to future generations the story of olive oil, which is vital for humans, starting from the oldest olive making techniques of the world until the Early Industrialization Period. In The Oleatrium Museum, which we have founded to reflect and share for future generations the olive and olive oil culture of our land and the connection between olive and the history of Anatolia and the Mediterranean, you are invited to travel through a time tunnel which starts from 2500 years ago and takes you up until 100 years ago. We have completed the process, which began 30 years ago by collecting ancient ateliers, with an exhibition area (Atilla, 2011).

2. The Number of Visitors to the Oleatrium Museum

According to the chronological information obtained, the museum was visited by 8.621 people in 2013, 123 of which are in the 65 and above age group. In 2014, the museum was visited by 10.961 people, 2.328 of which are foreigners, 345 are special guests, and 1107 are guests who are welcomed at the museum free of charge. The number of visitors in 2015 is reported to be 9.571, 3.333 of which are foreigners, 1.198 are in the 0-12 age group, 239 are in the 65 and above age group, 1.697 are Gold Card owners, and 2.791 visitors entered the museum buying tickets/tokens. The number of visitors for the year 2016 is 7.500 and in 2017 by the end of July the museum has

been visited by 2.814 people.

3. Visitors' Socio-Demographic Features and Ways of Coming to the Museum

In the museum, no statistical record of the socio-demographic features of the visitors is kept. 10% of the visitors come to the museum deliberately while 90% come to the museum by chance. As far as the nationality of the visitors is concerned, it has been identified that approximately 80% of the visitors are local tourists while 20% is international tourists. The visitors come to the museum via travel agencies (Diana Tours and NBK Tours) and also tourist who stay at Karanfil Hotel visit the museum.

4. The Available Services for the Visitors of the Oleatrium Museum

The museum has a manual prepared in Turkish. The visitors are first of all given a brochure which includes information, both in Turkish and English, about the museum rules and regulations. Guidance service is provided by the responsible personnel including the museum director in Turkish, German, and English. Moreover, an audio-guidance system, which would allow independent navigation in the museum, is currently under construction.

5. The Activities Conducted at National and International Level to Promote the Oleatrium Museum and to Open It for Tourism

The museum offers free visits to national universities for their technical expeditions. For children of 3-6 age groups, the program includes an opportunity to have hands-on experience with olive oil making processes (pressing oil from olives), in addition to presentations giving information about the museum. For instance, in October 2017 a program was designed especially for kindergarten students between 3 and 6 years of age with the slogan, *'Everything Starts with Love for One Single Olive'*. The program started with a 15-minute long documentary about olives and then continued with a patchwork-making workshop based on the theme of olives. The children were given wooden mortar and pestles, and small sachets so that they could make olive oil (www.oleatrium.com).

The international promotion and publicity of the museum is organized by Diana Travel. Also, Kuşadası, Davutlar Municipalities and other municipalities bring local and international tourists to the museum.

The company entered the International BioOil Competition in 2007 and received an award and is willing to enter more of such international competitions in order to introduce Memecik Olives to the world.

6. Future Projects of the Oleatrium Museum

Most of the future projects of the museum are intended for children. It is planned to organize activities for children of 3 to 6 years of age to make them familiar with olives and olive oil and there will be activities designed especially for children of 6 years of age. With such aims in mind and to promote museum culture in our country, the museum is planning to work in liaison with Kuşadası Directorate of Culture. In the project which will be conducted with Kuşadası Directorate of Culture, the children who come to the museum will learn how and why to treat the works of art with respect in the museum; they will be given an opportunity to make small sculptors and to design texts and postcards about their work.

Studies will be conducted in order to ensure that olive oil will be consumed in the domestic market rather than being an exported product.

Another project aims at offering free of charge visits to attract universities. A proposal for a course designed to inform the participants about the history of olive oil, the quality of olive oil and olive oil- based dishes has been submitted to Adnan Menderes University, one of the universities in the region.

The museum has not yet organized activities, in which borrowed international artifacts are exhibited.

7. Activities Conducted in the Region to Promote Olive Oil

The museum was awarded for the ‘Yerlim’ brand in a national olive oil quality competition organized by Zeytin Lovers Society in 2016.

In May 2017, the museum was the host of a conference titled as “Turkish Museums and Aydın Museum of Archeology”, held within the framework of Museums Week.

A written application was filed for sharing borrowed works of arts with Tire City Museum. Also, there are studies, currently under planning, aiming to bring to the museum weaving looms and craftsmen from the municipality so that crafts that are facing the risk of extinction could be promoted and cherished.

Results and Suggestions

Within the framework of the present study, significant data were collected about the topic of the study from the interview with the museum director, the literature review, and the on-site observations. It was found that the implementations and activities in the Oleatrium Museum can be taken as a very good example with its qualities and features in terms of preservation and promotion of material and nonmaterial cultural heritage. It has become more apparent with the present study how valuable and necessary it is to bring together the necessary time, patience, motivation, as well as high costs to found a museum.

Products with registered geographical indication; that is, products that have been overtly approved by a public institution for being specific to a certain region, are of critical importance for national and international promotions and advertisements (Türsab Gastronomy Tourism Report, 2015, p. 7; Durlu-Özkaya, Sünnetçioğlu and Can, 2013, p. 16). The system of geographical indication supports local agricultural activities by taking regional and local values along with traditional gastronomic heritage under protection. Moreover, it adds to the economic value of local products and promotes the region that has received registered geographical indication (Durlu-Özkayavd., 2013, p. 17). In regards with this, it is suggested that Aydın Olive Oil and Aydın/Kuşadası Memecik Olive, the application process of which has been completed, should also be registered. The ‘Yerlim’ brand of Değirmen Eko Corp., which also owns the Oleatrium Museum, won the silver medal on 1 April 2017 in the 10th International Natural Extra Virgin Olive Oil Quality Competition organized by Olive Lovers Society, which is organized in order to encourage olive oil producers to strive to improve their quality; in the official declaration of the company it is stated that the aim of the company is “to highlight the high quality of Memecik Olive produced in Kuşadası, Davutlar region and to protect and promote the local Memecik olives”.

The Oleatrium Museum functions as a significant bridge between the past and the future. The protection of the olive trees in the construction areas in the vicinity of the museum and the activities aiming to educate children are highly important future investments. It is also noteworthy that the local and international visitors to the museum are individually catered for by the personnel including the museum director, and that efforts are made in order to raise awareness by providing guidance in different languages.

In order to highlight the importance of gastronomy museums as a means to contribute to gastronomy tourism and to add economic value as well as to provide means to advertise and promote the country, the region and products, some suggestions can be made:

- The first and foremost of the aims should be to increase the consumption of olives and olive oil at the national level, and to publicize olives and olive oil as a tourism product at the international level.
- In order to identify the place of olive oil in Turkish cuisine, to increase its share in gastronomy tourism and to publicize it as a tourism product, the number of scientific meetings such as national and international conferences, panels, conventions, and workshops should be increased.
- National shareholders should work in cooperation in order to promote the marketing of olives and olive oil within the framework of gastronomy tourism. The critical importance of such cooperation is also emphasized in the relevant literature (Wargenau and Che, 2006).
- Olive oil is already part of gastronomy tourism as a main component of the Mediterranean culinary culture. Olives and olive oil have an important place in the Mediterranean Diet, which is considered a healthy eating style in the medicinal world (Şengül and Türkay, 2016, p. 92). Olives and olive oil should be efficiently used in gastronomy tourism. Festivals and competitions should be organized, as well as olive-harvesting and olive oil-tasting tours.
- It is necessary that, in addition to gastronomy tourism, the by-products of olive oil such as soaps, creams, and shampoos should be promoted and marketed as consumption products at the national and international levels and courses on the special olive oil production processes should be organized for local and international tourists.
- As has been highlighted in the studies in the literature, tourists should be provided with richer experiences through activities which will allow them to personally participate in processes such as picking olives or pressing oil from olives (Renko, Renko and Polonijo, 2010, p. 322).
- Olive-oil making ateliers of the Ancient settlements in the Aegean Region should be re-built according to their original forms so that they could be utilized for archeology and gastronomy tourism. The olive oil atelier in the ancient city of Urla Klazomenai, which is considered to be the first olive oil factory in the world, and which was the center of international olive oil trade in the Aegean Region in the Ancient Period, can be taken as a model for such implementations (Bakır, İplikçi, Koparal and Savaş-Bakır, 2005, pp. 9-16; Savaş-Bakır, 2005).
- Local administrations should organize symposiums on olive farming to raise awareness of the local people, which would also support the archeological excavations regarding olive and olive oil. There are already municipalities who organize such symposiums on traditional olive farming; however, such implementations should be expanded in such a way to include all towns where olives are grown and produced. Thus, the necessary

contributions should be made to enforce a collective understanding about bringing to light and preserving the cultural richness inherited from the past, as well as providing a chance to address the actual problems in olive farming (Ünsal, 2015, p. 141).

- Museum tourism routes should be set up for regions with tourism potential and such routes should be included on the itinerary of tour organizations of travel agencies (Kervankıran, 2014, p. 365).
- The development of gastronomy tourism should be promoted by supporting new gastronomy museums to open throughout the country.

The suggestions specifically regarding The Oleatrium Museum in Kuşadası are as follows:

- In the Türsab Gastronomy Tourism Report (2015), it is stated that most of the food-centered activities to attract tourists are done in U.S.A, and the economic contributions of the international visitors attending such activities are emphasized. Some of the most important food tourism attractions in Europe are the 2-day Garlic Festival in the Isle of Wight in England, which promotes all types of food with garlic; the Mushroom Festival in Alba, Italy; and the numerous food and wine festivals in France (2015, p. 5). Turkey, also, should promote its unique and distinct foods as well as its cultural heritage and in terms of olives and olive oil production, The Oleatrium Museum should be promoted and publicized.
 - A suggestion could be that Turkey should sign a sister-museum agreement with museums in other countries and thus organize joint activities in cooperation with international institutions.
 - The number and frequency of the activities such as exhibitions, film-screening, and talks should be increased in order to attract diverse groups of visitors.
 - New technologies should be used more in the museum. In this regard, research should be done about computer-based exhibitions, touch-operative and interactive systems, simulators, and mobile phone applications. For instance, 3-dimensional virtual platforms should be designed inside the museum building, and at the entrance of the museum computer-based platforms that would introduce different divisions of the museum should be designed (Kervankıran, 2014, p. 364).
 - The museum manual, which is already present in Turkish, should be revised in the form of manuals or brochures to include brief information about olives and olive oil in different languages.

Limitations

The present study has certain limitations. In order to collect primary data for the study, interview method was used and only one interview was conducted with the museum director; therefore, one of the limitations of the study is that the study benefitted from secondary data sources, which might suggest that the findings of the study cannot be generalized. Yet, it is believed that the present study might contribute as a guide not only to museum studies and implementations but also to further studies in the field.

For further research, it is possible to shed more light on the topic through interdisciplinary studies that focus on two or more museums employing similar and/or different research methods. Also, in order to be able to compare and have a deeper understanding of the findings of the present study, studies that focus on museum personnel and

visitors of the other regions of Turkey or of other countries can be conducted. The present study did not have data that would be obtained through interdisciplinary work and comparisons, which is another limitation of the study.

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