Panorama Konya Museum From The Tourist Guides' Point of View

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ABSTRACT

Panorama museums, the first examples of which are seen worldwide beginning from the 19th century, brought a new dimension to the concept of museology. Panoramas vary with the themes they choose, the countries they are located in, their structural features, and the social messages they want to convey. Panorama Konya Museum is an important museum that depicts the 13th century Konya and Hz Mevlana. In this research, Panorama Konya Museum is evaluated with the perspectives of tourist guides. First of all, the contributions of Panorama Konya Museum to tourism as a tourism destination, to the transfer of history and culture are discussed and information about the historical scenes in the visuals is given. In the study, in which a qualitative method was adopted, case samplingwas used, and the information obtained from the thirty tourist guides participating in the study was analyzed by a content analysis method. Tourist guides' views on the audience the museum adheres to, the information about the museum in the virtual environment, the value the museum adds to Konya, its value as investment, its role in the transfer of history and culture and its effects on visitors, the works of the museum management, the direction and information boards of the museum and the approach of the museum staff to tourists were all analyzed. The tendencies and reasons of the tourist groups to visit the museum, the positive and negative aspects of the museum, whether the guides would like to include the museum in their future tour programs and whether they received such requests from the visitors were investigated by interviewing the tourist guides.

ÖZ

19. yüzyıldan itibaren dünya çapında ilk örnekleri görülmeye başlanan panorama müzeleri müzecilik kavramına yeni boyutlar getirmiştir. Panoramalar; seçtikleri temalar, bulundukları ülkeler, yapısal özellikleri ve vermek istedikleri toplumsal mesajlar ile değişkenlik göstermektedir. Panorama Konya Müzesi 13. yüzyıl Konya'sını ve Hz. Mevlana'yı anlatan önemli bir müzedir. Çalışmada turist rehberlerinin bakış açılarıyla Panorama Konya Müzesi değerlendirilmiştir. Çalışmada öncelikle Panorama Konya Müzesinin bir turizm destinasyonu olarak turizme, tarih ve kültür aktarımına katkıları ele alınmış, görsellerdeki tarihsel sahnelerle ilgili bilgiler verilmiştir. Nitel yöntem benimsenen çalışmada, amaçlı örnekleme yöntemlerinden durum örneklemesi kullanılmış ve araştırmaya katılan otuz turist rehberinden elde edilen bilgiler içerik analizi yöntemiyle analiz edilmiştir. Turist rehberlerinin müzenin hitap ettiği kitle, sanal ortamda müze hakkında yer alan bilgiler, müzenin Konya'ya kattığı değer, yatırım olarak değeri, tarih ve kültür aktarımındaki rolü ve ziyaretçilerde bıraktığı etkiler; müze yönetiminin çalışmaları, müze yönlendirme ve bilgilendirme levhaları, müze personelinin turistlere yaklaşımı konularında görüşleri analiz edilmiştir. Turist gruplarının müzeyi ziyaret etme eğilimleri ve nedenleri, müzenin olumlu ve olumsuz yönleri, rehberlerin gelecek turlarında müzeyi tur programına almak isteyip istemediği ve ziyaretçilerden bu tarz talepler alıp almadığı turist rehberleriyle görüşülerek araştırılmıştır.

1. Introduction

The idea of the museum in the world started between the Renaissance and the Enlightenment Period (Sezgin and Karaman, 2009, p.5). Museums show the societies for their historical and cultural values that created them from past to present. Museums serve the purposes of learning and perceiving the past of societies, keeping the awareness of history alive and uniting people around common values. Museums are institutions dedicated to the collection and preservation of artifacts that contribute to shaping the collective memory of the nation (Posocco, 2018, p.35). In this direction, museums have undertaken the task of transmitting and preserving the foundations of our existence, our material and spiritual values to future generations. In order to fulfil this mission, they carry out their duties and practices with precision like an educational institution.

Since the beginning of our age, museums have been diversifying and increasing in numbers. The establishment purpose and importance of museums have revealed the panorama museums. Panorama visuals were first seen in the 18th century. These developments based on the Industrial Revolution almost started a new era in the world. This revolution started in England in the second half of the 18th century and then continued in other European countries. At first, it started with sectors such as textile, iron, and steel, and with the introduction of steam powered machines and vehicles. The first steam tram line was built in the Netherlands in 1879 and this event was the subject of the Panorama Mesdag Museum, the world's first panorama museum as a landscape painting.

Since the 16th century, traditional painting has expanded the boundaries of its frame, creating an illusion of perception with architectural elements. The invention of the painter Robert Barker gained a unique identity in the late 18th century and took the name panorama. With panoramas, different dimensions are given to the art of painting by giving different angles and the events are animated and presented to the viewers with the depth brought to the painting. For this reason, panorama museums give the feeling of going to that moment and living it. This increases the attractiveness of panorama museums. In the beginning, landscape paintings and mythological stories were used as subjects in panoramas. Over time, the themes of ancient city life and war have replaced these issues.

Today, there are about 30 panorama museums serving in the world (Taşkıran ve Kızılırmak, 2019,p.9) and 8 in Turkey. Panorama Mesdag Museum (Scheveningen Panorama), Jerusalem Panorama Museum, Sevastopal Panorama Museum, Panorama of the Battle of Waterloo, Borodino War Panorama Museum, Plevne Epopee - 1877 Panorama Museum are some of the

panorama museums in the world.Panorama 1453 History Museum, Panorama 1326 Conquest Museum, Panorama Konya Museum, Panorama December 25 Museum, 1915 Panorama Museum, Kahramanmaras Independence Epic Panorama Museum, Panorama 1919 Museum, Manisa Dioramik Mesa Museum are museums located in Turkey.Apart from the these museums, panorama museums construction are ongoing in Turkey.As seen in the world and in Turkey, panorama museums have become more popular. At this point, the importance of tourist guides is increasing. Before tourists, it becomes important how tourist guides perceive museums or tourist products. This view constitutes the starting point of the study.

Currently there are 11333 tourist guides operating in Turkey (TUREB, 2021).Although there are many definitions of the tourist guide, an internationally accepted definition was made by the European Federation of Tourist GuidesAssociations (FEG) in 1998. According to this definition, a tourist guide is the person who guides groups or individual visitors from home or abroad to the monuments, museums, natural and cultural environment and historical sites in a region or city in a language of their choice and conveys them to their visitors with an entertaining interpretation (Ap and Wong, 2001,p.551).

A tourist guide is a person who will introduce the country to local and foreign tourists in the best way, help them during their trips, provide accurate information, and has the authorization certificate given by the Ministry of Culture and Tourism (TUREB, 2006: p.246).According to the definition of the World Guides Federation Organization Associations (WFTGA), tourist guides are the people who lead the tourists in the language they choose, translate the cultural and natural heritage of the region to them and have the equipment accepted by the appropriate administration of the region (Köroğlu, 2013, p.92-93). In this direction, the aim of the study is to discuss Panorama Konya Museum from the perspective of tourist guides.

2. Panorama Konya Museum

Panorama Konya Museum was built by Konya Metropolitan Municipality and opened on December 7, 2017, the beginning time of the celebrations (Seb-i Arus) held as the Reunion Anniversary of Mevlana. It is the first and only museum that tells about the life of Hz Mevlana with its turning points. Panaroma Konya Museum is a museum that enables to convey information about Mevlana and the Mevlevi order and is also crowned with visual oil paintings. Thus, visitors can both understand the life and thoughts of Hz Mevlana correctly and gain deeper knowledge (Arıcan, 2021).

Panorama Konya Museum, while trying to introduce Konya's historical sites to the guests coming to Konya, shows Hz Mevlana who lived in the period when those buildings were built

and who created a revolution in Konya with his arrival, his family, and the effects he had on the people of Konya. Meanwhile, Konya is one of the most important centres of the Early Christian Period (Arabacı, 2016,p.42). In the museum, it is emphasized that the members of other religions started to accept Islam with the arrival of the Hz Mevlana in Konya and with his tolerance, Turks, Muslims, and members of other religions lived in peace.

The museum is a mirror of the city's 13th century Seljuk Period; it describes Konya of the 1245's. The museum, with its eye-catching panorama, enables visitors to visit Konya about 800 years ago, to dream and visualize it in their minds during their trips. It aims for the city and its inhabitants from seven to seventy to better understand Konya and the period in which Mevlana lived. In addition, it is detailed that Mevlana embraces all humanity with great tolerance regardless of language, religion, race, sect, and color (Arıcan, 2021).

Panorama Konya Museum is the third panorama museum built in Turkey. Apart from the models in Istanbul and Bursa, it has an intermediate form with a cone ceiling which is not completely panoramic, partially where the sky is also seen and different from its examples in Europe. Another distinctive feature is that it has very realistic silicon human sculptures made abroad and brought to the museum in the area where the models are located. The Museum, with 360-degree dome, is the second domed panorama in Turkey after Istanbul 1453 Panorama. The museum has a total area of 4460 square meters, including the basement and the ground floor, together with the large courtyard.

Panorama Konya Museum consists of four sections including the courtyard section, the Seljuk panel, the gallery section and the panorama section. The main entrance door of the museum was built in the style of Seljuk Crown Gates and the Mevlevi lodge miniatures welcome the visitors in the entrance courtyard. There are 20 miniatures selected from Turkey and the world in the open courtyard in the middle of Mevlevi lodge. The 17 domes surrounding the courtyard represent the Mevlana Lodge. Two stairways are provided while passing from the courtyard to the museum section. These entrances are Mevlana and Shams gates.

On the embossed panel created between the entrances, there are symbols and motifs used by the Seljuk State. After descending the stairs, the gallery section begins. In the oil paintings here, the turning points in the life of Hz Mevlana are emphasized. In addition, small miniatures in the windows were made for this purpose. Here, in the middle, you can go to the panorama part with a stair climb. The Panorama of Konya and Hz Mevlana in the 13th century reflects Konya of that period. In addition, there are ceramic panels depicting the Seljuk culture in the museum. The sections of the museum are described in detail below.

Courtyard Section: In the courtyard section, there are the Mevlevi lodges which were established in Anatolia after the death of the Hz Mevlana and continued to exist in other regions under the rule of the Ottoman Empire. Dervish lodges and convents known as Mevlevi lodges have had an important position throughout history. The fact that the Mevlevi lodges, which have made great contributions to the shaping of Turkish cultural life, are also closely adhered to the religion and culture of Islam has provided them to serve humanity in the right way for many years. These buildings were used as educational institutions where trainings were given in various fields. They emerged after the death of Hz Mevlana and continued their activities until 1925 when the dervish lodges and convents were closed (Arıcan, 2021).

Mevlana did not apply his understanding of Sufism and his life for a sect system in his lifetime. The Mevlevi order was founded by his followers after Mevlana. Konya Mevlana Lodge is the first example and centre of the Mevlevi lodges. The Mevlevi lodges built afterwards were also connected to the centre. The first formation of this lodge started in the period when Mevlana was alive. A few dervish cells were added to the madrasah where Mevlana lectured, and the first structure of the Mevlevi lodge was created. After that, the gradually developing Mevlevi lodges developed their education center identity by adding sections such as dervish cells, shrines, sema rooms, kitchen, and ordeal rooms. There are over 170 Mevlevi lodges in the world and there are up to 35 Mevlevi lodges in Turkey (Arıcan, 2021).

Seljuk Panel: On this panel, there are reliefs of symbols used by the Seljuk State in their buildings. The panel attracts the attention of visitors in a large area in the middle of the entrance to the gallery. On this panel, there are eight-pointed star, double-headed eagle, winged human-angel figure, human-headed bird, rhino and bull relief and 24-armed star symbols. For example, the 8-pointed star symbolizes the 8 gates of heaven and 8 spiritual values. These values are listed as mercy and compassion, patience, righteousness, keeping secrets, loyalty, knowing the poverty and abase yourself, generosity and thanking God. Meanwhile, the number eight is considered the number of the cosmic balance, in that the sun's rays arrive to the earth every 8 minutes (Çaycı, 2017, p.71; Tarlakazan ve Tıngır, 2018, p.116).

The double-headed eagle relief is the coat of arms of the Seljuk State and Sultan Alaeddin Keykubat, symbolizing protective power and strength. This symbol is also seen in Roman and Byzantine buildings (Çaycı, 2008, p.281). The 24-armed star symbolizes the sum of Turkish tribes coming from Central Asia. Oghuzs are divided into two as 12 Bozok and 12 Üçoks. This figure is frequently encountered in the Seljuks. The human-headed bird relief is a legendary bird that represents kindness and benevolence, always coming to the rescue. It takes place in Mesopotamian civilizations and Greek mythology as well as in Turkish culture. This figure was

called Siren or Simurg by Iranians, Anka by Arabs, Tuğrul by Turks, and Zümrüdüanka by Ottomans. It was adopted as a protector and auspicious (Alsan, 2005, p.92). In addition to Konya Castle, it can also be seen on the tiles of Kılıçarslan Mansion and the Kubad Abad Palace.

Gallery Section: In this section, there are huge oil paintings in which events that are the turning points in the life Hz Mevlana from his childhood until his death are depicted. In these paintings, themes about the childhood of Hz Mevlana, migration map, the family's arrival in Konya upon the invitation of the sultan, Halaviye and Makdemiyye Madrasas, the meeting scene of the Hz Mevlana and Şems-i Tabrizi, the story of Hz Mevlana and Şems-i Tebrizi throwing the books into the pool, Hz Mevlana and Selahattin Zerkubi, Mevlana's stance at the time of Mongolian invasion and the liberation of Konya, the map of the Mevlevi Lodges around the world, the last days of Hz Mevlana in his sick bed, Hz Mevlana's march to God and his funeral, Seb-i Arûs (Wedding Night) are explained. In addition, there are hyper realistic puppets and 3 decorative panels within the showcases. In these panels, the experiences of Hz Mevlana and Burhaneddin Muhakkik Tirmizi, Şems-i Tabrizi and Hz Mevlana Zekubi in his cell and the writing of the Mesnevi are described.

Panorama Section: In this section, it is explained that Konya, which was the capital of the Anatolian Seljuks for about two centuries in the 13th century, was a city where scholars, artists, poets, and scholars were mixed. Especially scholars, mystics, artists, and merchants who escaped from the Mongolian invasion and took refuge in Anatolia took their place in the visual. The fact that the city is located on the Silk Road and that it is a safe city made it a frequent destination for merchants. At that time, Seljuk Sultans built inns and caravanserais in the centre and its surroundings so that caravans could rest and stay safely. There are also merchants and an example of an inn in this section.

The arrival of Muhyiddîn-i Arabî, who is considered one of the greatest Sufis of this period, to Konya and the presence of Sadreddîn Konevî in Konya accelerated the development of the city in terms of Sufism. In this century, the mystical life in Konya, like the scientific life, shined quite brightly as a result of the activities of the Seljuks in the XI and XII centuries. In this period, even though Konya was subjected to the attacks of the Baba Resul from inside and Mongols from outside, its scientific development continued. The reason for this is that hundreds of scholars and mystics escaped from the Mongolian danger and settled in Konya. The reign of sultans and rulers who are known for their respect and love of masters of Science and art in Konya is another factor.

In that period, Konya was also one of the most important centres of the Early Christian Period. Christians migrated to Konya in the years when Christianity first started to spread in Anatolia. The scene of a saint and a priest in the Konya bazaar in the Konya Panorama of the 1245s, which shows that Muslims and Christians (Turkish-Greek) lived together in a brotherly way, confirms that the understanding of tolerance in Konya was central during this period. In addition, pottery, ceramic and felt shops, and pictures of Konya's bazaar are featured in the visuals. This is of great importance in transferring Konya's traditional handicraft culture to today. Today, there are masters and workshops that continue this tradition (Güllüce, 2013, p.103-107).

3. Literature

In the literature, there are few studies on panorama museums. Posocco (2018), conducted an in-depth qualitative analysis of the Panorama 1453 Museum and examined how politics affected the collective memory of the past. In a study on museums, Cunliffe et al. (2001) reviewed museums' unprofessional websites using direct observation, log analysis, online surveys, and auditing methods. They analyzed the experience of applying these methods, their benefits, limitations, and the relative effectiveness of the methods. They found that methods have different advantages and disadvantages. In another study evaluated museum websites, Kabassi (2017) reviewed the methods and criteria used during evaluation studies covering all different aspects of museums' online presentation. It focused on the method used and tried to categorize the studies in the literature according to the method used. Kabassi stated that experimental and non-experimental method should be used together.

Apart from the studies on the effectiveness of museum web-sites, there is a study about museum visitors. Schreiber and Pekarik (2014) discuss the benefits of using Latent Class Analysis (LCA) instead of K-mean Cluster Analysis or Hierarchical Clustering as a way of understanding differences among museum visitors. They argue that LCA provides better quality statistics and objective information than the other two methods. In the study conducted by İşçi et al. (2020), who evaluated the museum experience from the perspective of managers and visitors, it was determined, that the perception of the museum directors and the visitor experience was similar and the most frequently perceived and presented experience was the educational experience. Bogan et al. (2018) measured the expectations of museum visitors in their study in Bucharest (Romania). They concluded that the visitors came to learn the most and they learned about the existence of the museum mostly through the website, the internet, and friends.

In the literature, there is a study (Yılmaz et al., 2009), which is not directly related to museums, but about its educational value. Fazzi and Lasagabaster (2021) investigated the effects of Content and Language Integrated Learning (CLIL) on students' effective and cognitive gain in a museum environment out of school.The results reveal that students exhibit very positive attitudes towards attending the museum visit based on engagement with museum objects, use of English beyond the classroom, methodology and students' interests, self-concept and career plans.In addition, there are studies on service quality and perception, expectations and satisfaction levels of museum visitors and the intention of recommending museums. According to the study of Karademir Uysal (2005) on the visitors of the Atatürk and the War of Independence Museum, the most favorite part of the museum is the section of panoramas. In the study aimed at revealing the educational value of Panorama 1453 History Museum and students' opinions about the museum by Yılmaz et al. (2009) it was determined that the students were affected by the realism of the panoramic picture: they felt as if they were in the environment and were excited.

Aksu et al. (2017) aimed to reveal the perceptions of domestic tourists visiting Çanakkale Archeology Museum towards museum service quality. It has been observed that there is a positive relationship between perceived service quality and revisit intention and recommendation behavior of domestic tourists. Similarly, Sert and Karacaoğlu (2018) measured the effect of the perceived service quality towards the Museum of Anatolian Civilizations on the perception of satisfaction and the intention to recommend. In the research, service quality consists of 5 dimensions including physical characteristics, enthusiasm, communication, consumables and empathy. In the study, it was determined that the physical characteristics dimension was the most effective dimension on satisfaction and recommendation intention. In addition, it was found that perceived service quality had a significant and positive effect on the perception of satisfaction and the intention to recommend the museum.

Nowacki (2005) judged the touristic product quality, visitors' expectations, perceptions and satisfaction level of the Rogalin Palace, a branch of the National Museum in Poland with the SERVQUAL method. It has identified the strengths and weaknesses of the museum. Few studies have been found on tourist guides and museums in the literature. Umur (2015) compared the service quality perceptions of tourist guides for Göreme Open Air Museum in 2012 and 2015 in his study. The study found that there is a significant difference only in the enthusiasm dimension from the dimensions of enthusiasm, physical characteristics, communication, consumption items and empathy. Yetim and Umur (2016) evaluated the tourist guides'

perceptions of the museum experience. As a result of the research, a statistically significant relationship was found between museums and the experiential value dimensions.

4. Method

In this study, Panorama Konya Museum and its effects on guides are evaluated from the perspectives of tourist guides. Accordingly, population of the study is the tourist guides visiting the Panorama Konya Museum. The case sampling method, one of the purposeful sampling methods, was used as the sampling method in the study. The phenomenological design was used in the study, in which a qualitative research method was adopted. The qualitative research method was used in the study due to the consistency of purpose and content.

A semi-structured interview technique was used as a data collection tool. Research questions were prepared by the authors, using observations and related literature. The interview questions prepared were presented to the opinion of two different experts, consisting of an academician and a guide, and were re-examined by the researcher in line with their suggestions, and then the necessary corrections were made.The interview form consists of two groups of questions.The interview form consists of 16 questions, including demographic questions. The interviews were conducted face-to-face with some participants and online with some participants due to the pandemic.Research data were obtained as a result of the interviews held between 20.08.2020 and 06.09.2020 with 30 tourist guides, operating in Turkey and who visited the Panorama Konya Museum. After determining the possible people to be interviewed according to these criteria, the purpose and content of the research was briefly explained to participant.Face-to-face interviews take approximately 40-45 minutes. Interviews were conducted on a voluntary by the authors. The interviewees were coded as "P" and numbered from 1 to 30.

In the study, in order to ensure internal and external consistency, processes including: coding, determining the categories, naming the categories, and defining the characteristics of the categories were carried out. The obtained data were evaluated by content analysis.Direct quotations taken from the interviews also were used without making any comments.The study is based on voluntary participation.In the study, firstly, the texts were pre-read by the researchers and then the codes were drawn.The interview texts determined were examined and coded by three different researchers.Then, the codings were compared, and the similar and non-similar issues were determined.After the coding process, the stage of creating the categories started.After the coding process, subcategories that are similar to each other were brought together and main categories were formed. At this stage, a consensus was reached among the

researchers by discussing the formation and naming of the categories. In addition, the opinions of 3 different experts were taken on the subcategories and cotegorries created. Two of the experts are academicians working in the field of tourism guidance, other expert is a guide working in the museum. Three independent researchers contributed to the coding of the data.

5. Findings

In the study conducted to determine the views of tourist guides about Panorama Konya Museum, interviews were conducted with thirty tour guides who visited the Panorama Konya Museum or went for guidance. The information about the participants' age, gender, marital status and educational status is given in Table 1.

Table 1. General Information about Participants

Participants	Age	Gender	Marital Status	Educational Status
P1	38	Male	Married	Doctorate
P2	55	Male	Married	Doctorate
P3	42	Male	Single	Postgraduate
P4	39	Male	Married	Undergraduate
P5	46	Male	Married	Postgraduate
P6	34	Female	Single	Postgraduate
P7	40	Male	Married	Undergraduate
P8	30	Male	Married	Associate degree
P9	55	Male	Married	Doctorate
P10	36	Female	Single	Undergraduate
P11	48	Male	Married	Doctorate
P12	40	Male	Married	Undergraduate
P13	33	Female	Single	Postgraduate
P14	34	Male	Single	Undergraduate
P15	35	Female	Single	Undergraduate
P16	49	Female	Single	Undergraduate
P17	34	Female	Married	Undergraduate
P18	34	Female	Single	Undergraduate
P19	36	Male	Married	Undergraduate
P20	35	Female	Single	Postgraduate
P21	45	Female	Married	Undergraduate
P22	34	Female	Single	Undergraduate
P23	51	Male	Married	Postgraduate
P24	35	Female	Single	Postgraduate
P25	49	Female	Married	Undergraduate
P26	35	Female	Married	Undergraduate
P27	27	Male	Single	Undergraduate
P28	42	Male	Married	Undergraduate
P29	22	Female	Single	Undergraduate
P30	42	Male	Married	Undergraduate

Participants included in the study are between the ages of 22 to 55 and the majority are male. There are 16 male and 14 female people. Most of the participants are married and the number

of married people is 17. Most of the participants have undergraduate degree and their number is 18. Other participants consist of 1 associate degree, 7 postgraduate, and 4 doctoral degrees.

Within the scope of the study, categories and subcategories were revealed in the content analysis which was carried out to determine the views of tourist guides about Panorama Konya Museum and direct quotations were included. Categories and subcategoriesare included under the relevant theme.

As a result of the obtained data and the content analysis, the study was divided into four categories: Panorama Konya Museum, Panorama Konya Museum management, the tendency and reasons of tourists to visit the museum, and the tendency to include the museum in tour programs.

Table 2. Categories and Subcategories Revealed as a Result of Data Analysis

Categories and Subcategories on Panorama Konya Museum	
Categories	**Subcategories**
Panorama Konya Museum	Target group Information in virtual environment Adding value to the city Reflecting the city's historical and cultural values Importance as investment Its effect on imagination and visualization
Panorama Konya Museum Management	Direction and information signs Museum staff's attitude towards tourists Explanations of the museum guides
Tourists' Tendency and Reasons to Visit the Museum	Social media and promotion What the experienced people tell Visuality History and culture curiosity Guides' directions Presence unknown (lack of promotion) Feeof the museum Museum card is not valid Limited travel time
Tendency to Include the Museum in Tour Programs	Those who take in the tour program Those who want to take in the tour program Demands from tourists

The dimension of Panorama Konya Museum is divided into subcategories such as: the target group, the information in the virtual environment, the value it adds to the city, the reflection of the city's historical and cultural values, its importance as an investment, and its effect on imagination and visualization. The dimension of Panorama Konya Museum management is divided into subcategories such as: direction and information signs, the attitude of the museum staff towards tourists, and the explanations of the museum guides. The dimensions of the tourists' tendency to visit or not the museum and its reasons are divided into subdimensions

such as: social media and promotion, what the experienced people tell, visuality, history and culture curiosity, guides' directions. The tendency to include the museum in tour program constitutes another subcategories with its categories formed by those who have taken it in the tour program, those who want to take it in the tour program, and the requests from tourists. The categories determined are shaped according to the purpose of the study, the attitude of the researcher, knowledge and the responses given by the participants for each question.

5.1. Panorama Konya Museum Category

Sixteen of the participants visited only Panorama Konya Museum, seven visited different panorama museums, and four visited three different panorama museums apart from Panorama Konya Museum. Within the scope of the research, questions *"Did you visit the Panorama Konya Museum with your groups? Which (foreign or domestic) groups did you visit with mostly? Do you think it appeals to tourist groups from all walks of life? In other words, does the intelligibility of the museum change according to education and age levels?"* were directed. It is seen that the participants visit Panorama Konya Museum mostly with domestic groups. However, a small number of participants (5 persons) visited the museum with tourists of Iranian, British, American, Indian, Pakistani, Japanese, Russian, German, Italian, Saudi Arabia, South Africans, Ukrainians, Moroccans, Algerians and Uzbeks, Kazakh, Azeri, Tajik from Turkic Republics. Although all participants, except two, think that the museum appeals to every tourist group, half of the participants think that the museum's intelligibility and its level of influence on tourists differ between groups. When the comments are evaluated, the prominent expressions are as follows:

P24: *"It does not appeal to tourist groups from all walks of life, the intelligibility of the museum varied according to demographic characteristics."*

P10: *"A museum that influences groups from all walks of life. But it is a museum that can be more meaningful for tourists who have a mystical or historical curiosity and research."*

P22: *"Yes, I can say that it appeals to tourists from all walks of life, both native and foreign but if we make a ranking, I can say that it appeals to domestic groups more. It can be said that it is because it reflects a history and culture belonging to us. When we evaluate its intelligibility according to education and age levels, almost everyone can easily understand it since panorama museums are supported by visuals."*

Participants were asked questions: *"Have you tried to get information on the internet before visiting the Panorama Konya Museum? Could you find enough information?"* and *"Were the things you found on the Internet (videos, images, news etc.) about the Panorama Konya*

Museum interesting? Did they make you want to visit the museum?". Participants stated that they did not try to obtain information on the internet; two participants stated that they heard of it from their guide friends and one participant stated that his first visit was by chance. The prominent comments on the status of obtaining information about the museum from the virtual environment, the information obtained, whether the information aroused the desire to visit are as follows:

P6: *"I had the opportunity to visit it directly. In addition, I personally witnessed that the groups that I guided were influenced by the information, videos and especially the visuals previously provided on the internet and that they wanted to visit and they wanted to include them in their tour program. I think that for foreign groups, museums should be promoted in different languages on the internet. The additional research I have done on the internet, both the videos and the visuals are quite beautiful. Especially, the news and links like this museum is taking its visitors back to the 13th century make them want to visit the museum."*

P12: *"My desire for a visit started with the social media posts of our guide friends in Konya. It continued with the municipality's website. It was sufficient as prior knowledge. I thought maybe it could be supported by videos. I don't think it is necessary to give all the information either. The visitor should also consider that there is new information to learn in the museum."*

P21: *"There is no website of the museum. I was able to find advertising links to the newspaper, a few videos, its address, its phone number and location information. Yes, I can say that they are interesting for me. The ads were so many that it made me want to visit and I visited it before my tours."*

From the answers given by the participants, it is seen that the museum does not have a website. It seems that a website should be established to promote the museum and to encourage people to visit. The website should be designed in different languages for foreign tourists.

For the question *"Do you think that the Panorama Konya Museum is a value brought to the city? Why?"* directed to the participants, all participants answered positively as yes or I think absolutely or yes. Important ones among the reasons for the answers given to this question are as follows:

P22: *"It is a detailed museum about Mevlana. The fact that it contains not only Mevlana but also details about the Seljuk capital Konya shows that it is a very nice value. It is a different point to visit for Konya. I heard comments such as I am glad came in every group."*

P25: *"Panorama Konya Museum provides information that is the basis of the information we will give during the tour. The next part of the tour becomes easier as they become aware of the next places to visit. Our narratives are more efficient."*

P29: *"It is absolutely the most beautiful museum ever brought to the city. I think that Mevlana Museum, the most visited museum in the city and Mevlana Celaleddin Rumi are introduced very well. In most of my programmes, I include it as the first point to visit, so that my guests who come here briefly know where they will go during the day."*

From the answers given by the tourist guides, it is seen that the museum idea is an important investment for Konya destination.Tourist guides think that the museum should be the starting point of the Konya tour. Considering that the most visited place in Konya is Mevlana Museum, it is thought that the Mevlana-themed museum will be interesting for visitors.

The question *"Do you think Panorama Konya Museum is effective in bringing the historical and cultural values of the city to the fore?"* was asked the participants. The participants except P20, gave positive responses as yes, of course, I think, definitely think. The participant 20 thinks that it varies according to the area of interest. Other prominent comments are as follows:

P6: *"In the visuals in the museum where 13th century Konya is depicted, the life of Mevlana, historical bazaars, churches, madrasahs and mosques of the Anatolian Seljuk period, the tolerance of the period when non-Muslims and Muslims lived together were tried to be emphasized very well and Konya's historical and cultural values came to the fore."*

P10: *"Definitely yes. I can say that it is the city's biggest value as investment. It is a unique destination for both people from Konya and those who visit Konya. It is a destination where we can understand and explain our spiritual elders better. It arouses curiosity and prompts research."*

P22: *"I definitely think so. It is a place that can show both the historical elements and cultural values of the city. The examples of miniature lodges in its garden are also interesting. People who see them want to investigate other Mevlevi lodges in the world."*

The question *"Do you think that Panorama Konya Museum which Konya Metropolitan Municipality has brought to Konya, is a necessary investment from the opinion of the guides and visitors? Why?"* was asked to the participants. All participants, except P24, gave positive answers to this question as yes, absolutely or necessary. P24, on the other hand, stated that it is not a sine qua non investment but that it adds a plus to the city's charm. Other important statements are as follows:

P3: *"Yes. Because it is a helpful material in promoting the city for guides and it is also preliminary information for incoming guests."*

P6: *"The positive reactions we received from the visitors of the museum show how important an investment the museum is for the future of Konya tourism."*

P29: *"It is an absolutely necessary investment because Konya is a frequent destination especially for Anatolian tours but a place where very little time is given in excursion programs. Of course, this situation varies from tour to tour. However, when the panorama museum is visited in such short programs, it remain in visitors' mind that there are many places to visit and see in Konya. In this way, it attracts more attention and keeps visitors coming back."*

From the answers given by the participants, it is seen that the museum attracts the attention of the visitors and the feedbacks are positive. However, it is thoughtthat Konya, where not much time is allocated in tour programs, will be a destination where more time is allocated thanks to the museum.

Another question asked to the participants within the scope of the research was *"Do you think that Panorama Konya Museum which tells about the 13th century of Konya, enables visitors to go to that period and dream and envision them during their trips?"*. All participants except P3 and P13, gave positive answers to this question as yes, definitely, absolutely yes, I think absolutely yes. Participants stated the following:

P6: *"Visitors are very impressed by the visuals during their visit to the Panorama Museum. When I integrate the detailed historical information I give as a tourist guide with visuals, I see that they embark on a historical and mental journey from 21st century Konya to 13th century Konya."*

P23: *"Yes, I think so. It creates an opportunity for a journey into history. It stimulates the imagination."*

P29: *"The fact that the paintings are handcrafted and supported by audio sources enables visitors to live those days by imagining them."*

From the answers given by the tourist guides, it is seen that the visuals in the museum affect the visitors and give the visitors the feeling of living history.It is observed that the panoramic pictures, which are the starting point of the museum, are the most effective tools on visitors and tourist guides.

5.2. Panorama Konya Museum Management Category

The majority of the participants gave a positive answer to the question posed to them, *"Did you find the work of the museum management sufficient during your visit to Panorama Konya*

Museum? In what ways do you think it is sufficient and in what ways do you think it is insufficient?". Participants expressed their satisfaction with the museum management in general. In addition, some participants expressed their suggestions about the museum. Participants highlighted more social aspects of the museum in their suggestions for the museum. They stated that there should be places such as sitting areas, cafeteria, conference hall and reading room in order to relax in the museum.Important answers to this question are as follows:

P8: *"I think it is quite enough, their positive approach to visitors and us, guides and every activity in the museum is successful."*

P12: *"That a guide accompanying us at the ticket office and be with us until the end of the visit and the Mevlevi Assistants in the middle area is sufficient. The use of a headset system or electronic guide can be included in these good services."*

P22: *"I find it enough. There are only deficiencies in the museum. For example, there is no place to sit and rest in the open area and I think a cafeteria is also necessary."*

P10: *"The landscaping of the museum is sufficient. However, a reading area and cafeteria can be built. In addition, a presentation hall where more events can be presented in detail and different visuals can be added to provide more detailed information. There are no information signs in the panorama section. By giving information, the focus points of the visitors can be increased."*

The question *"Are the direction and information signs in the museum sufficient?"* was directed to the participants. Most of the participants answered positively. Some of the participants, such as P10, P22, P24 and P25 have a negative opinion on this issue and express their suggestions. The most prominent comments are as follows:

P6: *"Direction and information signs are at a sufficient level. The chronological order of the tables in which the life of Hz Mevlana is depicted and the explanations below and the visuality and explanations of the Mevlevi lodges in different countries are quite clear and informative for visitors."*

P10: *"There are no information signs in the panorama section. In addition, the information on the information boards in the gallery section is not sufficient. The symbols on the Seljuk panel can be detailed. If separate information boards are created for images, confusion of meaning can be removed."*

P22: *"There are deficiencies in this sense. Signs are very difficult to read. Not everyone who comes in is young. We also arrive with older groups. More readable signs are needed."*

Although tourist guides generally find the direction signs and information boards sufficient, they state that they are insufficient in some areas. They especially complain that the texts on the information boards are too small. They state that the texts on the information boards should be of a size that every person can read.

Most of the participants answered the question directed *"Did you find the approach of the museum staff to tourists positive and sufficient?"* as positive, sufficient and I found positive. Afew of the participants, such as P5, P15 and P25 have a negative opinion on this issue and express their suggestions. The prominent comments on this subject are as follows:

P6:*"The museum staff are very kind and friendly towards visitors."*

P29:*"It is obvious that the staff do their job fondly. They have a very friendly and beautiful style."*

P5:*"The number of highly educated personnel can be increased."*

P15:*"Their approach to tourists may be more moderate."*

Considering the answers given by the tourist guides, it is seen that the museum staff generally behaves positively towards the visitors and guides. However, a small number of participants think that the museum staff should be more educated, especially in tourism.

The question *"Did you find the information provided by the museum guides sufficient? Were they professional in their field? Were their foreign language levels sufficient?"*was directed. Most of the participants stated that they do not know their language level because they usually go with domestic groups, they only listen from one guide and do not know the others. They generally expressed their opinions through one person. Other important comments are:

P21:*"The information of the museum guides, their dialogue with the visitors are sufficient, they are definitely professional people in their field and their foreign language skills are quite good."*

P29:*"It is a museum equipped with guides who answer questions and do their job fondly. I heard my first museum introduction. Although I am a guide, I learned a lot from him/her. He/She also conveyed many things I did not know about the city."*

P10:*"There is only 1 professional tourist guide and I also experienced that this tourist guide can speak a foreign language. I have observed that this guide is sufficient in terms of information and foreign language level. I have observed that the other people appointed as guides are not tourism professionals, their approach to the groups is not sufficient, they are also inadequate in informing and they do not speak a foreign language. Museum staff must be trained."*

5.3. Tourists' Tendency and Reasons to Visit the Museum Category

The question *"What do you think are the reasons why the tourists in your group want or do not want to visit the Panorama Konya Museum?"* was directed to the participants. According to the participants, tourists who have information about the museum, who have heard about the museum from social media or their surroundings want to visit the museum.The reasons why tourists do not want to visit the museum can be expressed as the limited duration of the tour and the entrance fee to the museum.Some of the remarkable comments given by the participants are as follows:

P1:*"Tourists want to visit for reasons such as being on the tour programme, having heard of before and being seen on the internet and social media."*

P16:*"I have seen that the visitors I accompany usually want to visit the museum because they heard of it from the tourists visiting the museum, observe their impressions and want to satisfy the same curiosity."*

P6:*"The publicity made about the museum and the positive comments they received from the groups that visited before are effective in their desire to visit. It is also important that tourist guides explain to the groups their views that they will contribute visually to the promotion of Konya in the presence of historical information. On the other hand, the fact that there is a fee for the entrance and the museum card is not valid can be shown as a reason for visitors not to want to enter the museum."*

P24:*"Not being included in the tour program, the worry that the time will not be enough to see other places to visit, the thought that the guests who participate in the tour with limited facilities will strain their budgets."*

P26:*"Their reluctance to visit depends on their lack of information about the museum. I don't remember any visitor who visited the Panorama Konya Museum and was not satisfied."*

It is important that the tourist guides observe that the visitors who visit the museum leave the museum satisfied.It is seen that visitors who leave the museum with satisfaction recommend the museum to people around them.Tourist guides understand this from other tour groups coming to Konya.

5.4. Tendency to Include the Museum in Tour Programs Category

The question*"Would you like to include Panorama Konya Museum in your tour program in your future tours for Konya destination? Why? Do you receive such requests from your visitors?"*was directed to the participants. 11 participants (P4, P6, P7, P10, P13, P18, P22, P25, P26, P28 and P29) stated that they included Panorama Konya Museum in their tour programs.

17 participants (P1, P2, P3, P5, P8, P9, P11, P12, P14, P15, P16, P17, P19, P20, P21, P23 and P27) gave positive answers as I would like to, I definitely want to, yes, of course. Participants stated that tourists demand to see the museum on private tours in line with the information they had obtained in advance and that they received requests from agencies in this direction. The prominent comments are as follows:

P3: *"I would definitely like to include it. The explanation of the guides through visuals leaves more permanent and positive effects in understanding the events. Incoming groups want to visit the Panorama Konya Museum if they know about it. I tell every group that if they have time, they should definitely visit here now or later. I also recommend the agencies to add the Panorama Konya Museum to their destination."*

P15: *"I would definitely like to add it to my tours. It is like the general presentation of Konya. It arouses interest in other historical buildings of Konya city. It is also understood in the first destination that the guide is well-equipped. We receive requests from tourists to be included in the tour program."*

P22: *"This museum is already in our programme. Many of my guide friends start their Konya tour from here. The demands for this museum come mostly from agencies."*

P25: *"Definitely yes. We consider it as the first place to visit of our tour program. As we can convey deep information about the life of Mevlana, the spiritual value of the city we will visit and especially the city, our explanations at the next visit becomes more comprehensible. In the first impression the guide leaves on the group, it creates trust due to the intense transfer of information. It makes the group more restful in maintaining its dominance. Because it is visual, the explanations get rid of boredom and become fun and can be watched carefully."*

P28: *"Yes. I and my visitors also demand it because it has a positive effect on the visitors and makes my Konya explanations more effective. Every day, I receive requests from my guests to be added to their tour programs."*

From the answers given by the tourist guides, it is seen that the tourist groups coming to Konya want to visit the museum.In addition, the guides stated that they recommend the agencies to be in the tour programs of the museum and that agencies want the museum to be included in the tour programs.Tourist guides think that their tour programs should start from the Panorama Konya Museum.It is observed that this situation attracts the tourist's attention of other touristic products of Konya destination, and the visuals make the tour and narration more effective.

6. Conclusion and Recommendations

The issues addressed by panorama museums, which have become more important in recent years, suggest that they should be addressed in terms of visitors and service quality with their features such as visuality, usability for educational purposes, and value added to the destination. Therefore, the case study of Panorama Konya Museum was handled. The qualitative research method was adopted, categories and subcategories were formed, and direct quotations were included in the study which was carried out to determine the views of tourist guides about Panorama Konya Museum. As a result of the obtained data and the content analysis, the study was divided into 4 dimension as the Panorama Konya Museum, Panorama Konya Museum management, the tendency and reasons of tourists to visit the museum, and the tendency to include the museum in tour programmes.

The Panorama Konya Museum category is divided into subcategories including the target group, the information in the virtual environment, the value it adds to the city, the reflection of the city's historical and cultural values, its importance as an investment and its effect on imagination and visualization. As a result of the research, it is seen that the participants visit Panorama Konya Museum mostly with domestic groups. Although almost all of the participants think that the museum appeals to every tourist group, half of the participants think that the comprehensibility of the museum and the level of attracting tourists differ between groups. Participants stated that the museum does not have a website. In addition, they stated that there are news, videos and images about the museum on the internet which are interesting and arousing the visit. Considering that the visitors learn about the museum's existence mostly through the website and then through the internet and friends according to a study conducted by Bogan et al. (2018), a website should be designed for the Panorama Konya Museum to ensure its national and international recognition and accessibility. However, the information on the internet can be increased. Participants also state that the museum adding value to the city, reflects the city's historical and cultural values and is an important investment in terms of tourism. The participants stated that the guests who came to the museum were almost going to that moment and living that moment thanks to the visuals and this case shows similarity with the results of Yılmaz et al., (2009)'s study as in the example of Panorama 1453 History Museum.

The dimension of Panorama Konya Museum management is divided into subdimension including direction and information signs, the attitude of the museum staff towards tourists, and the explanations of the museum guides. Although tourist guides find the museum management successful in general, they stated that there are some deficiencies in the museum such as

sitting/resting area, cafeteria, and conference hall. In this context, it is suggested that a conference hall should be built within the Panorama Konya Museum in order to convey the 13th century panorama and the historical processes it intends to give to the visitors and history lovers. It is not possible for societies that do not have a historical awareness, do not know their past and do not know their spiritual elders, to direct the future and raise their generations with this awareness. In addition, the lack of information boards in the panorama section, the insufficient information on the information boards in the gallery section, the symbols on the Seljuk panel can be detailed and the visuals should be created separately, are some of the important comments made by the participants. The most expressed point is that the font size of the articles on the information boards is very small and should be enlarged. Increasing the direction and information boards inside the museum and making them really guiding will clarify the tour confusion in the minds of the visitors. Although the participants are generally satisfied with the attitude of the museum staff towards tourists, some of the participants stated that the staff are non-tourism professionals and have little or no foreign language knowledge. At this point, sensitivity should be increased in selecting the personnel who will work in Panorama Konya Museum from among those who have received education in the field of tourism and initiatives should be taken within the scope of training the personnel on tourism and foreign languages.

The category of tourists' tendency to visit the museum and the reasons are divided into subcategories including social media and publicity, what the experienced people tell (advice), visuality, history and culture curiosity, guides' directions; presence unknown (lack of promotion), fee of the museum, museum card is not valid, limited travel time. In fact, these dimensions and all dimensions can be evaluated by dividing them into two as positive and negative. However, no such distinction was made in the study, due to the holistic approach to all evaluations. Tourist guides have two different views about the awareness and uncertainty of the museum: those who think that the museum is well known and promoted and those who do not. In order to make an evaluation on this issue, it is necessary to consider with which groups the museum is visited and the characteristics of the groups. Apart from these views, the participants stated that the tourists mostly want to see the museum because it is recommended. In this respect, the results of the study show similarity with the results of studies conducted by Aksu et al. (2017) and Sert and Karacaoğlu (2018). There is a relationship between perceived service quality and satisfaction level and the intention to recommend. As stated by the participants, visitors to the museum are satisfied and those who are satisfied in the context of the above-mentioned studies show the behaviour of recommending to others. In addition, the

museum is recommended by tourist guides as it provides convenience for Konya tour and increases the weight and power of the guide on the group. Generally, the reasons why tourists tend not to visit the museum are the fee, time limitation, and the assumption that it is the same as the Mevlana Museum. At this point, it becomes more important to promote the museum and to inform people about the museum.

The tendency to include museums in tour programs constitutes another category. Half of the tourist guides stated that they included the museum in their tour programs and those who did not stated that they would or would like to include the museum in their tour programs. The participants stated that tourists who are not aware of the existence of the museum want to visit the museum with the recommendations of their circle and guides, that the visitors leave satisfied and that they do not encounter any unsatisfied tourists. Stating that the visuals are very effective at the level of satisfaction, the participants think that Konya tours are more effective thanks to the visuals and in particular the Panorama Konya Museum. They argue that Konya tours should start from the museum and this makes the rest of the tour more efficient. In addition, the museum is important in terms of providing accommodation as it will shed light on the ongoing tourists' overnight problem of Konya, introduce different touristic products to the incoming visitors, and extend their stay in the city.

The study which aims to examine the views of tourist guides about Panorama Konya Museum in depth, by adopting a qualitative method, has some limitations as in every study. Clearly, there are some limitations to the study. It should definitely be noted that the results of the study are not generalizable in terms of museums located elsewhere because of the method chosen and the sample considered. However, this study can be the beginning of the measurement of the service quality of the museum by the researchers and the elimination of the situations that may cause a negative perception of the service quality regarding the museum. In addition to tourist guides, the museum should be evaluated in terms of visitors. The connection that panorama museums establish for tourists and tourism professionals is of great importance. Although there are some researches about panorama museums in the field of visual arts in terms of architectural and educational sciences, no academic studies have been found in terms of tourism. This study is important as it is in the field of tourism and handled panorama museums directly for the first time. In addition, it is the first research about Panorama Konya Museum and is a reference resource on the subject.It is thought that the study will contribute to the literature on panorama museums.The study is important in terms of evaluating the quality of the Panorama Konya Museum and the services provided in the museum.It is thought that this study will be a guide in the management of panorama museums.Considering these data, comparative studies can be

made on panorama museums in future studies.In addition, studies dealing with more than one panorama museum will contribute more to the literature.Finally, it is thought that tourism professionals should work more on panorama museums as a product belonging to the destination.Quantitative studies should also be conducted to measure the service quality of the Panorama Konya Museum in the future.

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