

”

RESEARCH and EVALUATIONS
in THE FIELD of
SOCIAL, HUMANITIES and
ADMINISTRATIVE SCIENCES

EDITOR

DOÇ. DR. İLKNUR AYDOĞDU KARAASLAN

İmtiyaz Sahibi • Yaşar Hız
Genel Yayın Yönetmeni • Eda Altunel
Yayına Hazırlayan • Gece Kitaplığı
Editor • Doç. Dr. İlknur AYDOĞDU KARAASLAN

Birinci Basım • October 2024 / ANKARA

ISBN • 978-625-388-018-7

© copyright

Bu kitabın yayın hakkı Gece Kitaplığı'na aittir.
Kaynak gösterilmeden alıntı yapılamaz, izin almadan
hiçbir yolla çoğaltılamaz.

Gece Kitaplığı

Adres: Kızılay Mah. Fevzi Çakmak 1. Sokak Ümit Apt
No: 22/A Çankaya/ANKARA Tel: 0312 384 80 40

www.gecekitapligi.com
gecekitapligi@gmail.com

Baskı & Cilt
Bizim Buro
Sertifika No: 42488

**Research And
Evaluations In The Field
Of Social, Humanities
and Administrative
Sciences**

October 2024

Editor:
Doç. Dr. İlknur AYDOĞDU KARAASLAN

İÇİNDEKİLER

BÖLÜM 1

A REVIEW OF TÜRKİYE CULTURE ROUTE FESTIVALS WITHIN THE FRAMEWORK OF CULTURAL EVENTS

Özgül GÜDÜ DEMİRBULAT1

BÖLÜM 2

THE ROLE OF INDEPENDENT AUDITING IN FAMILY BUSINESS

Ferah YILDIZ27

BÖLÜM 3

USING DIGITAL PRINTING SYSTEMS IN THE PRODUCTION OF INTERIOR WALLPAPER

*Mustafa Batuhan KURT, Sinan SÖNMEZ,
Ender DEMİRTAŞ* 47

BÖLÜM 4

THE IMPACT OF TRADE FAIR PARTICIPATION ON THE INNOVATIVE PRODUCT DEVELOPMENT PROCESS

Zeynep DERELİ75

CHAPTER 1

A REVIEW OF TÜRKİYE CULTURE ROUTE FESTIVALS WITHIN THE FRAMEWORK OF CULTURAL EVENTS

Özge GÜDÜ DEMİRBULAT¹

¹ Assoc. Prof. Dr., Balıkesir University, Burhaniye Faculty of Applied Sciences, Department of Tourism Management, Balıkesir, Türkiye. ozgegudu@hotmail.com, ORCID ID: <https://orcid.org/0000-0001-7652-7966>

INTRODUCTION

Events, expressed as a concept that defines activities such as celebrations, commemorations, shows, festivals, meetings, etc. that are repeated on certain dates and have a special importance, are an important driving force that directs people to tourism (Kömürcü Sarıbaşı, 2019). The role of events in developing destinations and enhancing their attractiveness is the subject of event tourism. Festivals are considered an important sub-area within events. Festivals, which have important functions such as strengthening local identity and enabling tourists to learn about different cultures, are of vital value to the tourism sector within the framework of different themes and meanings. For this reason, communities that want to benefit from the tourism sector are trying to make a difference by hosting community-oriented festivals (Çelik & Çetinkaya, 2013; Bilgili & Cem, 2023). Nowadays, individuals' increasing interest in the cultural past, the desire to interpret the past in a more inclusive and accurate way rather than historically, and the desire to see daily life more locally have brought along the fact that countries and even destinations can benefit from their own cultures and heritage (Timothy, 2014). It is very important that all activities within the scope of the tourism industry are aimed at protecting cultural values, promoting these values on an international scale without commoditizing them, and keeping cultural values alive for many years (Özdemir Uçgun, 2019). In this context, creating interest in visitors/tourists within the scope of research and promotion of cultural elements through festivals is among the most important impact areas of tourism activities (Süer, 2021).

Festivals, which allow tourists to interact with the host community (Raj, 2004), are among the most important events that support tourism activities. By hosting a festival, many social impacts can be realized in the community (Bezirgan & Yetginer, 2020). From the past to the present, festivals, which have broadened their scope in terms of structure and content and are a communication event, have made great contributions to the promotion and strengthening of cultural identity and the development of society's relationship with culture when organized for cultural purposes (Ercan, 2020). Because cultures belonging to different countries that have experienced the same history and ecological environments in the world, and cultures developed in different environments at different times, come together and interact through festivals (Uzunkaya, 2009). As a matter of fact, festivals serve to bring cultural heritage and memory into the minds (Ercan, 2020).

Destination is defined as a region that creates a certain perception and image among tourists, that benefits from tourist activities, that has tourist attractions, that has the potential to realize activities such as festivals and carnivals, and that has sufficient geographical area for tourist businesses

(Albuz, 2016). Events are one of the most cost-effective, flexible and media-effective ways for destinations to promote their distinctive features. In other words, through events, destinations have the opportunity to showcase themselves to different potential markets by hosting a series of different events (Bilgiliier & Cem, 2023). In the promotion, marketing, branding, etc. of destinations, it is essential to include all elements of the destination, including cultural products and practices. In this context, the Culture Route Festivals that have emerged at the local level are an important example of destination marketing through cultural events (Taşbaşı, 2023). In fact, festivals are seen as an important tool to reach large audiences, raise awareness and draw public attention to the issues (Ercan, 2020). Therefore, in this section, the Culture Route Festivals of 2023 within the framework of the Culture Route Project implemented by the Republic of Türkiye Ministry of Culture and Tourism, where culture is addressed in the context of destinations, are discussed within the framework of their themes, organization times and contents.

The concept of the event is used in a wide range of areas, from promoting cultural values within the tourism industry to attracting tourists to destinations. While events can contribute to the definition of cultures and civilizations, it becomes possible for tourists to learn about different cultures in favor of cultural events. In this context, festivals, which appear as an important subfield within cultural activities, are values where cultural transfer actively takes place. In addition, it would be appropriate to emphasize the universality of festivals as the most rapidly developing cultural events. In Türkiye, festivals with different social and cultural roles are held in every province almost every year. The Culture Route Festivals, which are part of the Culture Route Project that is being implemented by the Republic of Türkiye Ministry of Culture and Tourism, are one of them. These events, which first started with the İstanbul Beyoğlu Culture Route Festival in October 2021, were held in five different cities, namely İstanbul, Ankara, Çanakkale, Diyarbakır and Konya, in 2022. In this section, the festivals held in eleven different provinces in 2023 in the context of Türkiye Culture Route Festivals are discussed within the framework of their themes, organization times and contents. In this regard, as a result of the evaluation carried out by examining the official websites of the Culture Route Festivals, Nevşehir Cappadocia Balloon and Culture Route Festival, Erzurum Palandöken Culture Route Festival, Trabzon Sümela Culture Route Festival, Çanakkale Troy Culture Route Festival, Gaziantep GastroAntep Culture Route Festival, Konya Mystic Music Festival, Ankara Capital Culture Route Festival, İstanbul Beyoğlu Culture Route Festival, Diyarbakır Sur Culture Route Festival, İzmir Efes Culture Route Festival and Antalya Culture Route Festival, the importance of promoting the rich

cultural heritage of Anatolia through festivals was emphasized in terms of destinations.

LITERATURE REVIEW

In recent years, the scale of festivals and special events that strengthen a community's social and cultural identity and build strong bonds within the community has increased significantly (Jeon, 2020). Events, which can also be defined as the presentation of the cultural values of communities, are organized by communities for reasons such as exhibiting their cultural heritage, promoting the destination, attracting visitors to the destination, etc. (Yolal, 2017). The events are unique for many reasons. The setting, the people and the involvement of management in the event for a specific, limited time experience are the main factors that come to the fore. It is obvious that events are part of the tourist attraction (Getz & Page, 2016). In today's global economy, events have become an integral part of the tourism industry in many regions as they can provide an additional competitive advantage in attracting visitors to a destination (Soteriades & Dimou, 2011). Through events, it is possible to highlight all kinds of places in a destination and make them attractive to visit and revisit (Getz & Page, 2016). In this context, it is possible to say that activities in the tourism sector have a young, dynamic and rapidly growing and maturing structure. In fact, events are an integral and important part of tourism development and marketing strategies (Tassiopoulos, 2005).

Event tourism is a type of tourism that refers to the systematic realization, planning, marketing and execution of events as a tourist attraction (Yıldırım, 2019). From a supply-side perspective, event tourism is defined as the systematic development and marketing of events as tourism attractions (Soteriades & Dimou, 2011). Festivals and special events, ranging in size from community-based functions to mega-events such as world fairs, constitute one of the most attractive forms of tourism promotion (Getz, 1991; Litvin & Fetter, 2006). Getz, who contextualizes and categorizes event tourism, includes festivals in his classification of cultural celebrations. Festivals are organized locally, nationally and internationally and are included in the cultural tourism literature (Getz, 2008). Festivals are also referred to as rituals that bring people together under the influence of various social, cultural, religious and economic motivations since ancient times (Bezirgan & Yetginer, 2020). Festivals not only contribute significantly to the richness of cultural and economic development, but also have a great impact on the development of cultural tourism for host communities. In fact, destinations that host festivals in the context of events contribute to the development of the tourism sector in terms of both economic opportunities and cultural outcomes (Raj, 2004). Festivals also help to highlight

the cultural values of a destination and ensure the transfer of cultural heritage to future generations (Ürkmez & Akbulut, 2020).

Festivals and events have real potential for socio-cultural impact as they showcase the entire destination, including the community in which it is located (Small et al., 2005). In other words, festivals are important socio-cultural and economic events in many societies (Addai and Ameyaw, 2024). In fact, festivals are cultural, artistic and social events organized with a certain frequency in a region to celebrate a unique value of a community (Erdem & Mızrak, 2017). Festivals have existed as important cultural practices designed as forms of public display, collective celebration, and civic ritual (Quinn, 2009). In this context, as festivals grow in importance, they take on an increasingly wide range of roles, from mechanisms for sustaining cultural groups to means of generating local pride, identity, and income (Crespi-Vallbona & Richards, 2007).

The tourism sector has been a major force behind the growth and expansion of festivals. Simply put, increased tourist demand has generated increased revenue streams for festivals and contributed to their survival as economically viable organizations (Quinn, 2006). Therefore, in order for festivals to make the maximum contribution to the region in which they are organized, strategic steps should be taken in terms of choosing the right theme, relevant and good content, the period of organization and the involvement of stakeholders (Erdoğan Morçin & Morçin, 2020). At this point, destinations, festivals and events need to create a point of difference to attract audiences (Derrett, 2003). Festivals are an important tourism asset for destinations that have a diversity of tourism products, as well as an element of differentiation and attraction for destinations that lack history, nature, coastline and sufficient tourist attractions (Quinn, 2005; Koç & Yıldırım, 2021).

Culture is the identity of a nation/country. Culture and tourism are always closely related, and local elements are part of culture. Culture-based tourism activities also contribute to the preservation of cultural values. Tourism activities cannot be separated from culture and community life. In fact, every tourist activity creates cultural interactions between tourists and local communities (Andari et al., 2020). The concept of culture, which we can define as the whole existence of society from the source of ideas, is a set of practices and beliefs, material and spiritual elements that determine the structure of our existence, which we learn as a social process (Güney, 2022). In this context, culture can often be seen as an opportunity to brand a destination's unique tourism products in order to generate tourism demand (Škrabic Peric et al., 2021). Culture plays a key role in transforming the existing image into a more beneficial one, especially for destinations whose image is based on tourism (Gluvačević, 2016; Naheed & Shoosh-

tarian, 2022). Culture-related festivals can also be diversified as cultural events (Türkyay, 2020). In the context of cultural events, festivals complement the natural and built environment of a destination. At the same time, festivals provide an opportunity for the cultural development of the community (Derrett, 2003). Cultural events are perceived as an expression of intangible cultural heritage. It also includes a number of tangible elements in terms of activities related to consumption and planning, as well as the associated economic impact, mainly from tourist and participant spending. In this context, cultural festivals can be defined as the organization of a specific event that represents a significant contribution in terms of originality or innovation in the cultural field. Cultural festivals are the events that can be considered the closest to fulfilling the function of culture in contemporary society (Barrio et al., 2012). One of the main purposes of cultural festivals is to celebrate the culture and identity of the countries/destinations organizing the event (Crespi-Vallbona & Richards, 2007). Cultural festivals are generally less costly than regular season events. For this reason, they are important activities that support the concentration of demand and provide economic input. Cultural festivals are therefore a tool for local and regional cultural economic development strategies and urban regeneration policies (Barrio et al., 2012).

It is evident that the use of historical and cultural themes in the context of annual events to create a cultural image of host destinations through the organization of festivals in community settings has become widespread (Raj, 2004). Cultural Routes, created to protect, promote and raise awareness of cultural and historical values, are roads or paths associated with local and national historical processes (İnce & Varol, 2023). Generally accepted as routes that showcase the most prominent values of a region, cultural routes reflect different cultures, beliefs and lifestyles from different time periods (Altınay Özdemir, 2023). Consisting of tangible and intangible cultural heritage elements and natural formations, cultural routes also include historical cities, rural settlements, ancient settlements, wildlife and traditional life elements (Özdemir, 2022). By building bridges between cultures through trails, knowledge, ideas and beliefs are shared, and cultural heritage resources are protected and enhanced (Zengin Gengörü & Öcalır, 2023).

The main reason for creating a cultural route was the desire to contribute to the development of tourism (Altınay Özdemir, 2023). Türkiye has many cultural values that can be used to create a cultural route (Avcı & Coşkun, 2023). In addition, when we look at the legislation and policies related to cultural routes in Türkiye, it is seen that the 2020 Presidential Program emphasizes the development of cultural routes in Türkiye (Zengin Gengörü & Öcalır, 2023). In Türkiye, the concept of cultural route

came to the agenda with the creation of the Lycian Way Route in 1999. In the early years in Türkiye, the work of creating cultural routes, which was mostly done by volunteer teams, has gradually become more Professional (Özdemir, 2022). In this context, there are 23 cultural routes in Türkiye as of 2023 (Culture Routes Society, 2023). Considering the contribution of cultural routes in presenting lesser known tourist destinations more effectively under one theme (Avcı & Coşkun, 2023), the importance of the Türkiye Culture Route Festivals that are organized periodically within the framework of the cultural route becomes clear.

METHODOLOGY

Türkiye, with its natural, historical and cultural resources, has great potential for event tourism. Today, it is important to keep alive the Anatolian culture, which is beginning to be forgotten, and to pass on customs, traditions and customs to future generations (Yolal, 2017). In this context, various festivals are organized in every province, district and even village in Türkiye to enrich the cultural life and keep the rich Anatolian culture alive (Duran & Hamarat, 2014). It is very important to create a road map for local administrators, event organizers and relevant institutions and organizations to evaluate the potential of Türkiye's Culture Route Festivals in terms of event tourism and to provide the expected outputs from the events organized (Yolal, 2017).

An important feature of festivals is that they are organized around a main theme. The theme is the main orientation that is processed and designed in the festival. In fact, the concept of festival refers to themed events organized at a specially designated time and place outside of everyday life (Kaygalak Çelebi, 2019). Festival organizers use historical and cultural themes to attract visitors and create a cultural image for host cities by organizing festivals in community settings (Aruljothi et al., 2013). In this study, the official websites of Culture Route Festivals and the official websites of Nevşehir Cappadocia Balloon and Culture Route Festival, Erzurum Palandöken Culture Route Festival, Trabzon Sümela Culture Route Festival, Çanakkale Troy Culture Route Festival, Gaziantep GastroAntep Culture Route Festival, Konya Mystic Music Festival, Ankara Capital Culture Route Festival, İstanbul Beyoğlu Culture Route Festival, Diyarbakır Sur Culture Route Festival, İzmir Ephesus Culture Route Festival and Antalya Culture Route Festival were examined between August 5 and November 12, 2023. The websites of the festivals were visited, taking into account the start and end dates of the festivals, and evaluations were made based on the information on the websites. In this evaluation, the festivals are discussed within the framework of their themes, organization times and contents, and

the importance of promoting Anatolia's rich cultural heritage in destinations through festivals is emphasized.

RESULTS AND DISCUSSION

Cultural route projects, which allow local and foreign tourists to understand the texture of destinations, have fun, realize artistic activities and see various cultural elements, also bring added value to cities (Karabudak, 2023). The Culture Route Festivals Project, implemented by the Republic of Türkiye Ministry of Culture and Tourism, covers the process of addressing cultural heritage specific to destinations. In this context, festivals are organized periodically within the scope of the Culture Route, which aims to bring together art, craft, gastronomy, entertainment, etc. with visitors. As part of cultural events, the universality of various cultural elements in certain destinations is emphasized through festivals. In this context, the process started with the Beyoğlu Culture Route Festival held in İstanbul in October 2021 and continued with festivals to be held in five different destinations in 2022. In 2022, Türkiye hosted the Beyoğlu Culture Route Festival in İstanbul, the Capital City Culture Route Festival in Ankara, the Troy Culture Route Festival in Çanakkale, the Sur Culture Route Festival in Diyarbakır and the Mystic Music Festival in Konya. In 2023, Cappadocia Balloon and Culture Route Festival in Nevşehir, Palandöken Culture Route Festival in Erzurum, Sümela Culture Route Festival in Trabzon, Troy Culture Route Festival in Çanakkale, GastroAntep Culture Route Festival in Gaziantep, Mystic Music Festival in Konya, Capital City Culture Route Festival in Ankara, Beyoğlu Culture Route Festival in İstanbul, Sur Culture Route Festival in Diyarbakır, Ephesus Culture Route Festival in İzmir and Culture Route Festival in Antalya (kulturyolufestivalleri.com, 2023). The programs for the events to be held at these festivals were regularly published on social media accounts and on the festival web pages of the cities. In addition, events were announced through the "Sanat Cepte" application, the official mobile application of the Art Units under the Republic of Türkiye Ministry of Culture and Tourism.

Cappadocia Balloon and Culture Route Festival

The first stop of the Türkiye Culture Route Festivals is Nevşehir. The region that includes Ürgüp, Göreme and Uçhisar within the provincial borders of Nevşehir is known as Cappadocia. The Cappadocia Balloon and Culture Route Festival, held on August 5-13, 2023, hosted approximately 126 events including open-air activities, exhibitions, talks, theaters, concerts, ballet events, workshops, film screenings and children's activities for 9 days. It was possible to attend most of the events free of charge. In

addition, some of the events were repeated more than once in one day. The hot air balloon show organized in Göreme Festival Area was one of the most remarkable events of the festival. Other activities organized during the festival include painting exhibitions of Cappadocia photographs, pottery workshops to promote traditional handicrafts, traditional stone embroidery workshops, dressed doll workshops and Hacı Bektaş Veli lectures. The festival, whose main theme is art and culture, was opened at Cappadocia University Factory Campus. The festival route consists of a total of 31 locations. The festival route includes Avanos Amphitheater Open Air Stage, Avanos Event Area, Avanos Square, Avanos Living Heritage Museum, Aydın Kıracağı (Aşıklar Hill), Damat İbrahim Pasha Complex Kurşunlu Mosque, Göreme Open Air Museum, Göreme Festival Area, Göreme Public Library, Güray Museum, Güvercinlik Valley, Coffee Museum, Cappadocia Art History Museum, Cappadocia University Factory Campus, Cappadocia Living Heritage Museum, Kayaşehir/Neveşehir Castle, Kızılırmak/Avanos, Virgin Mary Church, Mustafapaşa Eleni Church, Mustafapaşa Topakoğlu Mansion, Neveşehir Municipality Cultural Center, Ortahisar Castle Square, Paşabağları Valley, Paşakonağı Public Library, TÜİK Square, Üç Güzeller, Uçhisar Castle, Ürgüp Festival Area, Ürgüp Concert Area, Ürgüp Square, Zelve Ruins. Briefly, it can be concluded that the main theme of the festival contribute to the promotion of the most important values of the region, namely its historical buildings (houses), cultural texture and nature, in Türkiye and the whole world (kapadokya.kulturyolufestivalleri.com, 2023).

Sümela Culture Route Festival

Trabzon is the second stop of the Türkiye Culture Route Festivals. The festival, which was held on August 19-27, 2023, hosted 120 events. Most of the events were repeated more than once in different time zones during the festival. The main theme of the festival, where traditions and customs are revived and history is conveyed, is shaped on transferring the cultural values, architecture, history and culture of the city of Trabzon to the minds through art. During the Trabzon stop of the Türkiye Culture Route Festivals, many events including exhibitions, children's activities, concerts, theaters, opera and ballet performances, talks and film screenings were organized. Activities ranged from tours of the city's museums with a professional guide to workshops on traditional handicrafts. Gastronomy events, where Trabzon's local cuisine was also promoted, were among the most prominent activities of the festival. Within the scope of the events organized with a large number of participants, local food competitions were held and interviews were held. The festival route consists of 21 locations such as Atatürk Area Square, Alaca Han, Hagia Sophia Mosque, Ganita

Surroundings, Hüseyin Avni Aker National Garden, Kanuni Park, Kanuni Sultan Süleyman Ottoman Culture House, Karadeniz Technical University Atatürk Culture Center, Girls Monastery, Küçük Ayvasıl Church, Maraş Street, Sultan Murat Plateau, Sümela Monastery, Hamamizade İhsanbey Cultural Center, City Museum, Trabzon Giants Theatre, Haluk Ongan Theatre, Trabzon Fair Center, Trabzon Fine Arts Gallery, Ortahisar Municipality History Museum, Long Street, Zağnos Valley. As the name of the festival suggests, the “Monastery Library: City Library” exhibition organized at the Sümela Monastery, one of the most important centers of cultural tourism and a UNESCO World Cultural Heritage Site, was free of charge. At the same time, the plateau festivals organized in Sultan Murat Plateau are considered important in terms of emphasizing the plateau tourism potential of Trabzon destination (sumela.kulturyolufestivalleri.com, 2023).

Palandöken Culture Route Festival

Palandöken Culture Route Festival, which is the Erzurum stop of Türkiye Culture Route Festivals, was organized on August 19-27, 2023. The main theme of the festival is the protection, survival and transfer of the historical, cultural and artistic elements of the land of Dadaş to future generations. Within the scope of the festival, 119 events were organized including exhibitions, concerts, children’s events, conferences, theaters, gastronomy events, cinema screenings, and talks. Some of the events were repeated more than once in different time periods. The festival route consists of locations such as 100. Year Park, Ata Ice Museum, Atatürk House Museum, Atatürk University 15 July National Will Hall, Atatürk University Biological Diversity Museum, Aziziye Bastion No. 3, Bilim Erzurum, Caferiye Mosque, Çifteli Madrasa, State Theatre Theatre Hall. 3, Bilim Erzurum, Caferiye Mosque, Çifte Minareli Madrasa, Cumhuriyet Street, State Theaters Theater Hall, Erzurum Event and Rally Area, Erzurum Emrah Library, Erzurum Museum, Erzurum Painting and Sculpture Museum Congress Building, Etü Library, Forum Erzurum Mall, Poolside City Square, Hemşin Pastry Shop, İbrahim Erkal Dadaş Cultural Center, İsmail Saib Sencer Library, Erges Mansion Behind the Castle, Kaleiçi Clock Tower, Castle Front, Konaklı, Congress Building, Kurşunlu Mosque, Lala Paşa Mosque, Narman Fairy Chimneys, Olympic Park, Palandöken, Palerium Shopping Mall, Taşhan, Taş Stores, Tebriz Kapı Social Facilities, Temelli Kıraathanesi, Tortum Waterfall, Railway Station, Üç Kümbetler, Ulu Mosque, Yakutiye Madrasah. The Turkish Decorative Arts Exhibition at Yakutiye Madrasa and the Erzurum Photography Exhibition at Erzurum Museum were among the prominent events of the festival (palandoken.kulturyolufestivalleri.com, 2023). Palandöken is one of the leading ski resorts in Türkiye. Although the main determinant of tourism in Palandöken

is winter tourism, it is also possible to say that historical places related to the history of Erzurum are intense.

Troy Culture Route Festival

Many activities were organized during the 9-day Troy Culture Route Festival held in Çanakkale, a city of epics throughout history, on September 9-17, 2023. During the festival, 53 different events were organized in the form of exhibitions, children's activities, gastronomy events, talks, theaters and concerts, and some of the events were repeated more than once in different time periods, providing different experiences to the participants. The main theme of the festival is shaped around the promotion of Çanakkale's rich historical and cultural heritage. The locations on the festival route are 1915 Hilal-i Ahmer Hospital and Trench Area, Anadolu Hamidiye Children's Activity Area, Anadolu Hamidiye Bastion, Aynalı Bazaar, Bigalı Castle, Dardanelles Ferry Line, Çanakkale Epic Promotion Center, Çanakkale Provincial Directorate of Culture and Tourism, Çanakkale Kordon, Çanakkale Wars Research Center, ÇOMÜ İÇDAŞ Kara Yusuf Congress Center, ÇTSO Çanakkale House, State Fine Arts Gallery, Gallipoli Mevlevi Lodge, Kilitbahir Castle, Kızılay Ağadere Museum, Mahal Art, Mehmet Akif Ersoy Provincial Public Library, M. Osman Korfman Library, Nedime Hanım Mansion, Seddülbahir Castle, Martyrs' Monument, Troy Museum, Troy Ruins, New Kordon. From a guided tour of the Troy Museum to a lecture on "The 25th Anniversary of the Inclusion of the Ancient City of Troy in the UNESCO World Heritage List", participants were treated to a number of key events free of charge (troya.kulturyolufestivalleri.com, 2023).

GastroAntep Culture Route Festival

The main theme of GastroAntep Culture Route Festival, which was held in Gaziantep on September 16-24, 2023, was to promote the ancient tastes of Gaziantep, which has a food culture of thousands of years, to the whole world. The festival, which was inaugurated at Gaziantep Zeugma Mosaic Museum, included 104 events that were repeated several times in different periods. These events include gastronomy events, exhibitions, concerts, children's activities, workshops and theater. In accordance with the main theme of the festival, there were lectures by Türkiye's star chefs and workshops by Michelin star chefs. In addition, handicraft workshops (copper, Antep work, mother-of-pearl, kutnu, etc.), lectures on the history of Anatolian tastes and lectures on sustainable gastronomy have been organized within the framework of the festival. There are 24 locations on the festival route where lectures are held on the practices necessary to increase

the intergenerational awareness of Gaziantep cuisine. These locations are 25 December Panorama Museum, Bakırcılar Bazaar, Balıklı Square, State Theater Şehitkâmil Stage, Emine Göğüş Kitchen Museum, Old Synagogue Building, Festival Park, Gaziantep Maturation Institute, Gaziantep Art Gallery, Gaziantep City Theater, Hamam Museum, Kalbi Antep, Mecidiye Han Sahaflar Bazaar Courtyard, Mevlevihane Museum, Ömer Ersoy Cultural Center, Game and Toy Museum, Pişirici Mescidi Kasteli, Şahinbey Amphitheater, Şahinbey Congress and Art Center, Şahinbey National Struggle Museum, Şehitkâmil Art Center, Kendirli Church, Yeni Han, Zeugma Museum (gastroantep.kulturyolufestivalleri.com, 2023).

Mystic Music Festival

Mystic Music Festival, the Konya stop of Türkiye's Culture Route Festivals, was organized on September 23-30, 2023. The festival, the main theme of which is centered on Mevlana Celâleddîn-i Rûmî (13th century Sufi poet), aims to increase the interaction between societies through the effective power of mystical music. The festival started with the Vuşlat March program with 250 Whirling Dervishes from Alaeddin Hill to Mevlana Square. As part of the program, 250 whirling dervishes performed the Sema ritual at the same time. During the festival 23 activities were organized, including 16 exhibitions, 5 concerts, 1 competition and 1 walking event. For example, the FotoMaraton Konya event organized by the FOTON Association was presented to the interest of all amateur and professional photography lovers. At the end of the event, which started in the garden of the Mevlana Museum, the winners were awarded. The festival route includes Alaeddin Hill, Karatay Madrasa, Kılıçarslan Square, Mevlana Square, Mevlana Museum, Stone Building Culture and Art Center (mistik.kulturyolufestivalleri.com, 2023).

Capital City Culture Route Festival

The Capital City Culture Route Festival was held in Ankara on 16 September-1 October 2023. In Ankara, the capital of Türkiye, exhibitions, lectures, concerts, opera performances, workshops, children's activities, film screenings and theaters were organized on a 4.7 kilometer route. A total of 152 different events were repeated in different periods of time. Located on the festival route, African Handicrafts and Culture House, Anatolian Civilizations Museum, Anıtkabir, Ankara State Painting and Sculpture Museum, Ankara Ethnography Museum, Ankara Castle Gate, Ankara Mevlevi Lodge, Ankara Music and Fine Arts University, Ankara University, Capital National Garden, Grand Theatre, Cenabi Ahmet Pasha Mosque, Cer Modern, CSO Ada Ankara, Republic Museum, Erimtan Arc-

heology and Art Museum, Gökyay Foundation Chess Museum, Güneş Art Gallery, Hacı Bayram-ı Veli Mosque, Hamamönü Square, Small Theatre, War of Independence Museum, National Library, Rahmi Koç Museum, Roman Bath, National Library of the Presidency of the Republic of Türkiye, Türkiye İş Bankası Economic Independence Museum, Ulus Square, Yunus Emre Institute and Ziraat Bank Museum hosted many events during the festival. For example, various exhibitions, concerts and lectures were held at CSO Ada Ankara, an important culture and art center of the city. Chess tournaments were organized during the festival, and Ziraat Bank Museum and Gökyay Foundation Chess Museum were visited with a professional tourist guide. Within the scope of the festival, a route of belief structures was created and religious places reflecting the historical layers and multicultural structure of Ankara were visited. These places are Cenabı Ahmet Pasha Mosque, Ağaçoğlu Mosque, Ahi Elvan Mosque, Aslanhane Mosque (Ahi Şerafettin Mosque), Kesikbaş Tomb, Alaeddin Mosque, Aziza Tereza Church, Augustus Temple, Hacı Bayram Veli Mosque and Tomb (baskent.kulturyolufestivalleri.com, 2023).

Beyoğlu Culture Route Festival

The festival, which opened with a spectacular performance by the Istanbul State Opera and Ballet, was held in Istanbul from September 30 to October 15, 2023. The festival, which was held for the third time after October 2021 and May 2022, hosted 248 different events. These events include exhibitions, lectures, concerts, workshops, film screenings, children's activities and theater activities. The festival route covers an area of 4.1 kilometers. The festival route includes culture and art places such as Akademi Beyoğlu, Aksanat, Alkazar, Atatürk Cultural Center, Beyoğlu Municipality, French Cultural Center, Galata Tower, Galata Mevlevihanesi, Galataport, Galatasaray Historical Post Office, Garibaldi Stage, Gezi Park, Grand Pera, İstanbul Modern, İstanbul Museum of Painting and Sculpture, İstanbul Cinema Museum, Italian Cultural Center, Koç Anamed, Meşher, Mısır Apartment, Narmanlı Han, Odakule, Paket Patisserie, Pera Museum, Pera Palas, Saint Antuan Church, Salt Beyoğlu, Salt Galata, Şişhane Open Air Stage, Soho House, St. Benoit Church, Taksim Mosque Cultural and Art Center, Taksim Square, Taksim Art, Tarık Zafer Tunaya Cultural Center, Tophane-i Amire, Tophane Square Fountain, Vision Art Platform, Yapı Kredi Culture and Art. One of the most important location of the festival is the Rami Library, where many workshops on traditional handicrafts are organized. The festival also included an exhibition of İstanbul photographs, a guided tour of the Meşher Art Gallery, a tour of the Beyoğlu Photography Route, workshops on chocolate, pizza, baklava and Turkish delight wrapping, workshops on traditional handicrafts (marbling, leather embro-

idery, glass bead making, rosary making, copper working, etc.), a lecture on Göbeklitepe, and photography lectures (beyoglu.kulturyolufestivalleri.com, 2023).

Sur Culture Route Festival

The Diyarbakır stop of Türkiye's Culture Route Festivals is the Sur Culture Route Festival, held on October 14-22, 2023. In the festival, whose main theme is to draw attention to the cultural heritage of Diyarbakır, the gastronomic, social and cultural elements of Diyarbakır, which is the center of many civilizations with the multi-religious, multi-lingual and multi-cultural structure of Mesopotamia, its unique architecture and understanding of art, are highlighted. 106 events were organized at the festival, including lectures, concerts, exhibitions, children's activities, workshops and theater performances. Some of these events have been repeated more than once. These activities include lectures on Diyarbakır's cultural heritage, jewelry production workshops, oil painting workshops, talks on the excavation of the Artuklu Palace, cheese, burma kadayif, Lüle kebab making workshops, local food competitions, etc. The locations on the festival route are; Ahmet Arif Literature Museum Library, Artuklu Palace, Ben-ü Sen Sign, Cahit Sıtkı Tarancı Cultural Center, Cahit Sıtkı Tarancı Museum, Dağkapı Square, Dicle Bridge, Dicle University Culture and Art Center, Diyarbakır Archaeology Museum, Diyarbakır Dengbej House, Diyarbakır City Museum, Fiskaya Glass Terrace, Hançepek Square, Hasan Paşa Inn, Hz. Süleyman Mosque, Inner Castle, Goat Sign, Keldani Church, Deliler Inn, Kurşunlu Mosque, Virgin Mary Church, Mesudiye Madrasa, Pasha Bath, Prof. Aziz Sancar Baby and Children's Library, Şehzadeler Mansion, Şeyh Mutahhar Mosque, Sezai Karakoç Culture and Congress Center, Şuara Mekân, Surp Giragos Church, Ulu Mosque and Yenikapı Street. As part of the Sur Culture Route Festival, the Mardin Syriac Ancient Girl Choir was a guest at the Virgin Mary Church. Therefore, it is possible to state that every point of Diyarbakır has been turned into a culture and art route with the festival (sur.kulturyolufestivalleri.com, 2023).

Efes Culture Route Festival

The city, founded under the name Ephesus in the Bronze Age in Western Anatolia, is the ancient city that was the capital of the Asian province, which experienced its most magnificent periods during the Roman period (Baranaydın, 2019). The ancient city of Ephesus, which is on the UNESCO World Heritage List and located in the Selçuk district of İzmir, is visited by approximately two million people annually (Sarıhan, 2020). The main theme of the Ephesus Culture Route Festival held in İzmir on 28

October-5 November 2023 was also shaped in the context of the Ancient City of Ephesus. In addition, 120 events were organized in the festival, which aimed to promote the gastronomic riches of İzmir, including various gastronomy events, interviews, exhibitions, concerts, theaters, workshops and children's activities. Among the events that have been repeated more than once are local spoon puppet workshops, felt bag workshops, wooden model workshops, piano recitals, lectures on the history and archeology of İzmir, lectures on the Republic city of İzmir, Mother Goddess Cybele sculpture workshop, lectures on the historical buildings of Ephesus, cooking competitions, İzmir gastronomy events, Aegean herbs gastronomy lectures. Locations on the festival route are Agora Open Air Stage, Alsancak Train Station, Arkas Bornova Mattheys Mansion, Arkas Maritime History Center, Bornova Culture and Art Center, Cumhuriyet Square, Ephesus Ancient City, Folkart Gallery, French Cultural Center, Gündoğdu Square, Hisar Mosque, İzmir Atatürk Museum, İzmir State Opera and Ballet Stage, İzmir Economics Congress Center, İzmir Provincial Public Library, İzmir Culture and Arts Factory, İzmir Clock Tower, İzmir Chamber of Commerce Exhibition Hall, Karşıyaka Children's Library, Kemeraltı, Konak Kent Historical Park, Kültür Park İzmir, Portuguese Synagogue, TCDD Museum, Yaşar Painting Museum and Art Gallery, Zübeyde Hanım Education and Museum Ship. The digital exhibition on the 100th anniversary of the Republic at the Konak Clock Tower was one of the most remarkable events of the festival (efes.kulturnolufestivalleri.com, 2023).

Antalya Culture Route Festival

The last stop of the Türkiye Culture Route Festivals is Antalya. With the Antalya Culture Road Festival held on 4-12 November 2023, the Culture Road Festivals that continued in different provinces for 100 days have ended. The archaeological and cultural richness of Antalya has led to the main theme of the festival being shaped in the context of cultural tourism and faith tourism. 165 events were organized during the festival, including gastronomic events, concerts, workshops, exhibitions, children's events, lectures and theatrical performances. These activities include an exhibition on the ancient city of Side, traditional handicraft workshops, a Turkish Stars show, art workshops on Atatürk, talks on the excavations of Syedra, Xanthos-Letoon and Alanya, and gastronomy events that blend modern Mediterranean cuisine with traditional Turkish cuisine. In Antalya, which is famous for its ancient cities and cultural attractions, trips were organized during the festival to Alanya Castle, Kaş Antiphellos Theatre, Aspendos, Patara, Perge, Syedra, Xanthos, Side, Olympos and Phaselis. Antalya Culture Route Festival has also hosted the Ancient Milyas Road Walk as part of the Elmalı Culture and Faith Routes. The locations on

the festival route are 7 Mehmet Restaurant, Ahmet A. Sönmez Murat Paşa District Public Library, Alanya Castle, Alanya Museum, Alma Restaurant, Antalya Aquarium, Antalya Archeology Museum, Antalya Atatürk House and Museum, Antalya Culture and Arts, Antalya Mevlevihane Museum, Antalya Necropolis Museum, Antalya Clock Tower, Antiphellos Ancient Theater, Aspendos Ancient City, Cumhuriyet Square, Demre Municipality Culture and Art Center, DokumaPark, Elmalılı Muhammed Hamdi Yazır Cultural Center, Hadrian's Gate, Haşim İşcan Cultural Center, Himmet Öcal Khan Art Gallery, Hıdırlık Tower, Kaleiçi, Kaş Municipality Cultural Center, Kışla Village Ancient Road, Myra Ancient City, Olympos Ancient City, Patara Ancient City, Pazar Hammam, Perge Ancient City, Phaselis Ancient City, Side Ancient City, Side Museum, Suna & İnan Kıraç Kaleiçi Museum, Syedra Ancient City, Termessos Ancient City, Xanthos Ancient City (antalya.kulturyolufestivalleri.com, 2023).

CONCLUSIONS AND NEXT STEPS

Culture Route Festivals, which started on August 5, 2023 and continued in different provinces for 100 days until November 12, 2023, consist of festivals held in 11 different provinces in order to contribute to Türkiye's international brand value. These festivals, within the scope of the Culture Road Project implemented by the Ministry of Culture and Tourism of the Republic of Türkiye, aim to highlight destinations with cultural and artistic events in terms of cultural heritage. The provinces of Nevşehir, Erzurum, Trabzon, Çanakkale, Gaziantep, Konya, Ankara, İstanbul, Diyarbakır, İzmir and Antalya hosted the festivals where Anatolian culture was discussed in a destination-centered manner. In this study, which was conducted by visiting the websites of the 2023 Türkiye Culture Route Festivals, taking into account the start and end dates, the festivals were discussed within the framework of their themes, organization times and contents. In this context, when the destinations where the festivals are organized and the regional distribution of these destinations are examined, it is seen that 3 festivals are located in Central Anatolia, 2 festivals in the Marmara region, 2 festivals in the Southeastern Anatolia, 1 festival in the Black Sea region, 1 festival in the Aegean region, 1 festival in the Eastern Anatolia region and 1 festival in the Mediterranean region. On the other hand, in general terms, it is seen that the summer months come to the forefront when the times of organizing festivals are taken into consideration.

Türkiye, which has hosted many cultures and civilizations for thousands of years in human history, has many archaeological, historical, natural and cultural values that are unique in other countries (Aslan, 2018). Türkiye has 21 heritage sites (19 cultural heritage, 2 mixed heritage) on the UNESCO (United Nations Educational, Scientific and Cultural Organiza-

tion) World Heritage List. When we evaluate the destinations hosting the Türkiye Culture Route Festivals in 2023, the historical areas in question include the Historical Areas of Istanbul, Göreme National Park and Cappadocia, Troy Archaeological Area, Diyarbakır Castle and Hevsel Gardens Cultural Landscape and Ephesus. Türkiye has a total of 82 heritage sites on the UNESCO World Heritage Tentative List: 75 cultural, 4 mixed and 3 natural. Similarly, if we consider the destinations where the festivals are held specifically, the heritage sites in the list include Antalya Karain Cave, Alanya, Konya Seljuk Capital, Antalya St. Nicholas Church, Trabzon Sümela Monastery, Lycian Civilization Ancient Cities, Perge Archaeological Area, Konya Eşrefoğlu Mosque, İzmir Birgi Historical City, Nevşehir Hacı Bektaş Veli Complex, Çanakkale and Gallipoli World War I Sites, Konya Eflatun Pınar: Hittite Rock Monument, Aspendos Ancient City Theater and Aqueducts, İstanbul Yıldız Palace Complex, Gaziantep Yesemek Quarry and Sculpture Workshop, Gaziantep Zeugma Archaeological Area, Ankara Hacı Bayram Mosque and Surrounding Historical Areas, İstanbul Nuru Osmaniye Complex, Antalya Yivli Minare Mosque, Çanakkale Assos Archaeological Area, Konya İvriz Cultural Landscape, Diyarbakır Malabadi Bridge, Gaziantep Underground Water Structures: Livas and Kasteller, İzmir Historical Port City, Diyarbakır Zerzevan Castle and Mithraeum, Ankara Beypazarı Historical City, Ankara Güllük Mountain-Termessos National Park and Antalya Kekova can be mentioned (UNESCO Turkish National Commission, 2024a). Türkiye is also a very rich country in terms of intangible cultural heritage items. In 2006, Türkiye became a party to the “Convention for the Protection of the Intangible Cultural Heritage”, which was adopted by UNESCO in 2003. There are 30 items registered in Türkiye’s Intangible Cultural Heritage List (UNESCO Turkish National Commission, 2024b). There are 122,144 registered immovable cultural assets in Türkiye by the end of 2023. Registered immovable cultural assets are 75,663 examples of civil architecture; 11,168 religious buildings; 3,360 administrative buildings; 4,947 industrial and commercial buildings; 1,608 military buildings; 6,368 cemeteries; 334 martyrs’ cemeteries; 423 monuments; 77 protected streets; 3,399 ruins and 14,797 cultural buildings (General Directorate of Cultural Heritage and Museums, 2024a). When we consider these statistics in terms of festival destinations, it is possible to say that there are 2,330 immovable cultural assets in Ankara; 3,961 in Antalya; 2,763 in Çanakkale; 1,220 in Diyarbakır; 844 in Erzurum; 1,081 in Gaziantep; 33,479 in İstanbul; 7,899 in İzmir; 1,824 in Konya; 1,678 in Nevşehir and 2,175 in Trabzon (General Directorate of Cultural Heritage and Museums, 2024b).

Türkiye stands out as a country that can host national and international cultural and artistic events due to its socio-cultural structure that is multi-

cultural, open to interaction and suitable for cultural and artistic activities (Doğru Daştan, 2023). Türkiye has many attractions for alternative types of tourism. For this reason, combining the events held at festivals with alternative tourism types is considered an important opportunity in the context of festivals. If an evaluation is made on the basis of the destinations where Türkiye Culture Route Festivals are held, it would be appropriate to underline the following headings.

- The first tourism destination that comes to mind for balloon tourism in Türkiye is the Cappadocia Region. The Cappadocia region, where Nevşehir province is located, has the potential to stand out in terms of faith and cultural tourism.
- Gaziantep province, located on the historical Silk Road, has the potential for tourism activities such as faith tourism, hunting tourism, ornithology, angling, youth tourism and sports tourism, as well as hosting gastronomy and culture-based tourism activities (Birdir et al., 2015).
- There are areas with significant winter tourism potential in Türkiye, including Palandöken. Therefore, there is a significant advantage in the context of festivals that can be organized in these areas during the winter periods.
- İstanbul unites two continents and acts as a bridge between East and West, and it also hosts different cultures. This cultural diversity attracts the attention of tourists (Şarkaya İçellioğlu, 2014).
- Konya is a city with churches, mosques, tombs, ancient cities, monuments, inns, palaces, museums and mounds in the context of faith tourism and cultural tourism. At the same time, Mevlana, one of the spiritual leaders, lived in Konya and his tomb is also here. In order to commemorate Mevlana on the 750th anniversary of his death, the presidential circular declared 2023 as the “Year of Mevlana”.

There are many stakeholders involved in the process from the moment a decision is made to organize a festival to its completion. In general, stakeholders consisting of local governments, local people, organizers, employees, volunteers, sponsors, media, participants, local businesses and suppliers are directly effective in obtaining the targeted outputs of the festival and achieving the festival mission (Yolal, 2019). In the continuity of festivals, the vitality and branding of the festival are important issues (Gündüz Alptürker & Alptürker, 2021). It should also be emphasized that the continuity of a festival in the following year, its ability to enrich its content and continue on its way with greater goals and vision, depends

largely on the performance and financial situation of the previous year's event (İzmir Metropolitan Municipality, 2024). Therefore, statistical data such as the number of tourists, overnight stays, and tourism revenues for the destination on festival dates can be used to gain insight into the opportunities offered by festivals.

Festivals are unique and authentic events that have a historical origin and incorporate items and symbolic items specific to local culture (Aktaş, 2019). Culture Route Festivals, which can be considered an important step in transforming cities into cultural destinations, reveal the historical texture that Türkiye has been home to for centuries. At the same time, festivals, which support the importance of promoting Anatolia's rich cultural heritage in destinations, attract the attention of the world through the events organized and have positive effects on the image of the host destination. Promotion is very important for the effectiveness of festivals. Therefore, professional promotional activities should be included. When the festivals discussed in the study are examined, it is seen that announcements are made regularly on social media accounts and festival websites of the cities. Additionally, events within the scope of the festivals were announced with the "Sanat Cepte" mobile application. In this context, promotional advertisements that provide information about Culture Route Festivals on digital platforms should be used more effectively. In addition, it can be suggested that written resources on the theme of "Culture Route", describing and informing people about the Türkiye Culture Route Festivals should be published and multiplied at national and international standards.

In this study, it is tried to reveal the importance of the festivals organized in 11 different destinations in 2023 within the scope of Türkiye Culture Route Festivals only within the framework of cultural activities. In future research on the research topic, the scope of the research can be expanded by ensuring the participation of local and foreign tourists/festival participants. Who travels for these festivals and why can be researched and inferences can be made with quantitative data. In this context, evaluations can be made from the tourist perspective, as well as an examination of the effectiveness of the festivals through research conducted with the participation of local people, local businesses or other tourism stakeholders. It may be recommended to conduct studies on the economic, social and cultural impacts of festivals across Türkiye and specifically on the destinations where festivals are held.

REFERENCES

- Addai, T. & Ameyaw, H.O. (2024). Historical Backround and Socio-Economic Significance of Modern Ghanaian Festivals: The Case of Kwahu Easter. *International Journal for Research Trends and Innovation*, 9(1), 40-48.
- Aktaş, E. (2019). Etkinlik Yönetimine Giriş. Özel, Ç. H. & Sezerel, H. (Eds.), *In Kongre ve Etkinlik Yönetimi* (pp.2-29). Anadolu Üniversitesi: Eskişehir.
- Albuz, N. (2016). Gaziantep İlinin Bir Destinasyon Markası Olarak Algılanan İmajı. (Unpublished PhD Thesis), İnönü University, Malatya, Türkiye.
- Altınay Özdemir, M. (2023). Kültür Rotaları ve Rota Geliştirme Süreci: Menteşe Kentsel Sit Alanı Kültür Rotalarının Geliştirilmesi. *Kent Akademisi Dergisi*, 16(4), 2553-2578.
- Andari, R., Supartha, W.G., Riana, G., & Sukawati, T.G.R. (2020). Exploring the Values of Local Wisdom as Sustainable Tourism Attractions. *International Journal of Social Science and Business*, 4(4), 489-498.
- antalya.kulturyolufestivalleri.com. (2023, November 4). *Antalya Kültür Yolu Festivali*, Retrieved from <https://antalya.kulturyolufestivalleri.com/>
- Aruljothi, C., Ramaswamy, S., & Manikandan, K. (2013). Business Opportunities in Cultural Tourism Environs - A Case of Temple Festival in Dindigul Tamil Nadu. *Shanlax International Journal of Economics*, 1(2), 7-14.
- Aslan, R. (2018). Dünya Mirasında Türkiye: İlk Çağ Yerleşimleri ile Halikarnas Mozolesi ve Efes Artemis Tapınağı. Parla, C. (Ed.), *In Türkiye'nin Kültürel Mirası I* (pp.2-23). Anadolu Üniversitesi Yayınları: Eskişehir.
- Avcı, N. & Coşkun, B. (2023). Kültürel Rota Geliştirilmesi: Evliya Çelebi'nin İzinde İzmir. *Millî Folklor*, 137, 111-122.
- Baranaydın, F. (2019). Efes (Ephesos). Kozak, N. (Ed.), *In Online Türkiye Turizm Ansiklopedisi*, Retrieved January 24, 2024, from <http://turkiyeturizmansiklopedisi.com/efes-ephesos>
- Barrio, M.J.D., Devesa, M., & Herrero, L.C. (2012). Evaluating Intangible Cultural Heritage: The Case of Cultural Festivals. *City, Culture and Society*, 3, 235-244.
- baskent.kulturyolufestivalleri.com. (2023, September 16). *Başkent Kültür Yolu Festivali*, Retrieved from <https://baskent.kulturyolufestivalleri.com/>
- beyoglu.kulturyolufestivalleri.com. (2023, September 30). *Beyoğlu Kültür Yolu Festivali*, Retrieved from <https://beyoglu.kulturyolufestivalleri.com/>
- Bezirgan, M. & Yetginer, S. (2020). The Effect of the Festivals on the Development of Tourism With the Support of Residents: The Case Study of Zeytinli Rockfest in Edremit. Carvalho, L. C., Calisto, L., & Gustavo, N. (Eds.), *In Strategic Business Models to Support Demand, Supply, and Destination Management in the Tourism and Hospitality Industry*, pp.111 -132.

- Bilgiler, H.A.S. & Cem, S. (2023). Kültürel Etkinlikler ve Djitalleşme Sürecinin Yansımaları. *International Journal of Social and Humanities Sciences Research*, 10(93), 572-589.
- Birdir, K., Karakan, H.İ., & Çolak, O. (2015). Gaziantep İlinin Turizm Açısından Swot Analizi ve Turizmin Geliştirmesine Yönelik Öneriler. *Seyahat ve Otel İşletmeciliği Dergisi*, 13(1), 77-92.
- Crespi-Vallbona, M. & Richards, G. (2007). The Meaning of Cultural Festivals. *International Journal of Cultural Policy*, 13(1), 103-122.
- Culture Routes Society. (2023, January 13). *All Routes-2023*. Retrieved from <https://cultureroutesinturkey.com/tr/tum-rotalar/>
- Çelik, S. & Çetinkaya, M.Y. (2013). Festivals in Event Tourism: The Case of International Izmir Art Festival. *International Journal of Contemporary Economics and Administrative Sciences*, 3(1), 1-21.
- Derrett, R. (2003). Festivals & Regional Destinations: How Festivals Demonstrate a Sense of Community & Place. *Rural Society*, 13(1), 35-53.
- Doğru Daştan, H. (2023). Destinasyon Planlamasında SWOT Analizi: İzmir Üzerine Sistematik Alanyazın Taraması. *Turizm Akademik Dergisi*, 10(2), 265-284.
- Duran, E. & Hamarat, B. (2014). Festival Attendees' Motivations: The Case of International Troia Festival. *International Journal of Event and Festival Management*, 5(2), 146-163.
- efes.kulturyolufestivalleri.com. (2023, October 28). *Efes Kültür Yolu Festivali*, Retrieved from <https://efes.kulturyolufestivalleri.com/>
- Ercan, M. (2020). 16. Uluslararası Anadolu Günleri Kültür ve Sanat Festivalinin İnternet Medyasında Sunumu Üzerine Bir İnceleme. *International Turkish Culture and Art Symposium*, pp.399-416. October 29-30, Etimesgut/Ankara, Türkiye.
- Erdem, Ö. & Mızrak, M. (2017). Festivallerin Bölge Turizmine Katkıları ve Sürdürülebilirliği: Uluslararası Mengen Aşçılık ve Turizm Festivali Örneği. *1st International Sustainable Tourism Congress*, pp.100-117. November 23-25, Kastamonu, Türkiye.
- Erdoğan Morçin, S. & Morçin, İ. (2020). Türkiye'deki Sakin Şehirlerde Düzenlenen Festivaller. *Türk Turizm Araştırmaları Dergisi*, 4(1), 333-348.
- gastroantep.kulturyolufestivalleri.com. (2023, September 16). *GastroAntep Kültür Yolu Festivali*, Retrieved from <https://gastroantep.kulturyolufestivalleri.com/>
- General Directorate of Cultural Heritage and Museums. (2024a, January 29). *Türkiye Geneli Korunması Gerekli Taşınmaz Kültür Varlığı İstatistiği*, Retrieved from <https://kvmmgm.ktb.gov.tr/TR-44798/turkiye-geneli-korunmasi-gerekli-tasinmaz-kultur-varligi-istatistigi.html>

- General Directorate of Cultural Heritage and Museums. (2024b, January 29). *İllere Göre Korunması Gerekli Taşınmaz Kültür Varlığı İstatistiği*, Retrieved from <https://kvmmg.ktb.gov.tr/TR-44799/illere-gore-korunmasi-gerekli-tasinmaz-kultur-varligi-istatistigi.html>
- Getz, D. (1991). *Festivals, Special Events, and Tourism*, Van Nostrand Reinhold: New York.
- Getz, D. (2008). Event Tourism: Definition, Evolution, and Research. *Tourism Management*, 29, 403-428.
- Getz, D. & Page, S.J. (2016). Progress and Prospects for Event Tourism Research. *Tourism Management*, 52, 593-631.
- Gluvačević, D. (2016). The Power of Cultural Heritage in Tourism – Example of the City of Zadar (Croatia). *International Journal of Scientific Management and Tourism*, 2(1), 3-24.
- Gündüz Alptürker, İ. & Alptürker, H. (2021). Gelenekten Geleceğe Yöresel Kültürün Taşınmasında Festivallerin Rolü. *Manas Sosyal Araştırmalar Dergisi*, 10(2), 1409-1422.
- Güney, S. (2022). *Davranış Bilimleri*. Nobel Akademik Yayıncılık: Ankara.
- İnce, A. & Varol, F. (2023). Türkiye'deki Gastronomi Rotaları. M. Öksüz (Ed.), In *Turizm Alanında Çok Yönlü Araştırmalar* (pp.105-114). Özgür Yayınları: Gaziantep.
- İzmir Metropolitan Municipality. (2024, January 25). *İzmir Festival Stratejisi ve Eylem Planı*, Retrieved from https://stratejikonetimsistemi.izmir.bel.tr/CKYuklenen/Izmir_Festival_Stratejisi_ve_Eylem_Planı.pdf
- Jeon, M.M. (2020). Impacts of Festivals and Events. Gursoy, D., Nunkoo, R., & Yolal, M. (Eds.), In *Festival and Event Tourism Impacts* (pp.32-50). Routledge. <https://doi.org/10.4324/9780429274398>
- kapadokya.kulturyolufestivalleri.com. (2023, August 5). *Kapadokya Balon ve Kültür Yolu Festivali*, Retrieved from <https://kapadokya.kulturyolufestivalleri.com/>
- Karabudak, G. (2023). Tokat'ta Kültürel Mirasların Buluşma Noktası: 900 Adımda 900 Yıllık Tarihi Kültür Yolu. *Uluslararası Halkbilimi Araştırmaları Dergisi*, 6(2), 267-283.
- Kaygalak Çelebi, S. (2019). Festival. Kozak, N. (Ed.), In *Online Türkiye Turizm Ansiklopedisi*, Retrieved January 24, 2024, from <http://turkiyeturizmansiklopedisi.com/festival>
- Koç, O. & Yıldırım, M.H. (2021). Festivallerin Destinasyonlara Etkileri Üzerine Bir Araştırma: Uluslararası Troia Festivali örneği. *Journal of Gastronomy Hospitality and Travel*, 4(1), 3-13.
- Kömürcü Sarıbaş, S. (2019). Etkinlik. Kozak, N. (Ed.), In *Online Türkiye Turizm Ansiklopedisi*, Retrieved January 24, 2024, from <http://turkiyeturizmansiklopedisi.com/etkinlik>

- kulturyolufestivalleri.com. (2023, August 5). *Türkiye Kültür Yolu Festivalleri*, Retrieved from <https://kulturyolufestivalleri.com/kultur-yolu>
- Litvin, S.W. & Fetter, E. (2006). Can a Festival be too Successful?: A Review of Spoleto, USA. *International Journal of Contemporary Hospitality Management*, 18(1), 41- 49.
- mistik.kulturyolufestivalleri.com. (2023, September 23). *Mistik Müzik Festivali*, Retrieved from <https://mistik.kulturyolufestivalleri.com/>
- Naheed, S. & Shoosharian, S. (2022). The Role of Cultural Heritage in Promoting Urban Sustainability: A Brief Review. *Land*, 11(1508), 2-17.
- Özdemir Uçgun, G. (2019). Kültürel Değerler. Kozak, N. (Ed.), In *Online Türkiye Turizm Ansiklopedisi*, Retrieved January 24, 2024, from <http://turkiyeturizm-ansiklopedisi.com/kulturel-degerler>
- Özdemir, Y. (2022). Türkiye'deki Kültür Rotalarının Kültürel Mirasın Korunmasına Katkısı: Karia Yolu Örneği. (Unpublished Master's Thesis), Nevşehir Hacı Bektaş Veli Üniversitesi, Nevşehir, Türkiye.
- palandoken.kulturyolufestivalleri.com. (2023, August 19). *Palandöken Kültür Yolu Festivali*, Retrieved from <https://palandoken.kulturyolufestivalleri.com/>
- Quinn, B. (2005). Arts Festivals and the City. *Urban Studies*, 42(5-6), 927-943.
- Quinn, B. (2006). Problematising 'Festival Tourism': Arts Festivals and Sustainable Development in Ireland. *Journal of Sustainable Tourism*, 14(3), 288-306.
- Quinn, B. (2009). Festivals, Events and Tourism. Jamal, T., & Robinson, M. (Eds.), In *The SAGE Handbook of Tourism Studies* (pp.483-503). Sage: London.
- Raj, R. (2004). The Impact of Cultural Festivals on Tourism. *The Journal of the College of Tourism and Hotel Management*, (4), 66-77.
- Sarıhan, A. (2020). Efes (Ephesos). Kozak, N. (Ed.), In *Online Türkiye Turizm Ansiklopedisi*, Retrieved January 21, 2024, from <https://turkiyeturizm-ansiklopedisi.com/efes-ephesos>
- Škrabic Peric, B., Šimundic, B., Muštra, V., & Vugdelija, M. (2021). The Role of UNESCO Cultural Heritage and Cultural Sector in Tourism Development: The Case of EU Countries. *Sustainability*, 13(5473), 1-14.
- Small, K., Edwards, D., & Sheridan, L. A (2005). Flexible Framework for Evaluating the Socio-Cultural Impacts of a (Small) Festival. *International Journal of Event Management Research*, 1(1), 66-77.
- Soteriades, M.D. & Dimou, I. (2011). Special Events: A Framework for Efficient Management. *Journal of Hospitality Marketing & Management*, 20(3), 329-346.
- sumela.kulturyolufestivalleri.com. (2023, August 19). *Sümela Kültür Yolu Festivali*, Retrieved from <https://sumela.kulturyolufestivalleri.com/>

- sur.kulturyolufestivalleri.com. (2023, October 14). *Sur Kültür Yolu Festivali*, Retrieved from <https://sur.kulturyolufestivalleri.com/>
- Süer, S. (2021). Kültürel Mirasın Turizm Amaçlı Kullanımı: Bergama İlçesi Örneği. *Journal of Humanities and Tourism Research*, 11(3), 479-502.
- Şarkaya İçelloğlu, C. (2014). Kent Turizmi ve Marka Kentler: Turizm Potansiyeli Açısından İstanbul'un SWOT Analizi. *İstanbul Üniversitesi Sosyal Bilimler Dergisi*, 1, 37-55.
- Tassiopoulus, D. (2005). Events-An introduction. Tassiopoulus, D. (Ed.), In *Event Management: A Professional and Developmental Approach* (pp.2-36). Juta Academic: South Africa.
- Taşbaşı, K. (2023). Kültür Yoluyla Kentin Pazarlanması Örneği Olarak Beyoğlu Kültür Yolu Festivali. *Global Media Journal TR Edition*, 13(26), 1-17.
- Timothy, D.J. (2014). Contemporary Cultural Heritage and Tourism: Development Issues and Emerging Trends. *Public Archaeology*, 13(1-3), 30-47.
- troya.kulturyolufestivalleri.com. (2023, September 9). *Troya Kültür Yolu Festivali*, Retrieved from <https://troya.kulturyolufestivalleri.com/>
- Türkey, B. (2020). Kültürel Aktiviteler. Kozak, N. (Ed.), In *Online Türkiye Turizm Ansiklopedisi*, Retrieved January 21, 2024, from <https://turkiyeturizm-ansiklopedisi.com/kulturel-aktiviteler>
- UNESCO Turkish National Commission. (2024a, January 28). *UNESCO Dünya Mirası Listesi*, Retrieved from <https://www.unesco.org.tr/Pages/125/122/UNESCO-D%C3%BCnya-Miras%C4%B1-Listesi>
- UNESCO Turkish National Commission. (2024b, January 29). *UNESCO Somut Olmayan Kültürel Miras Listeleri*, Retrieved from <https://www.unesco.org.tr/Pages/126/123/UNESCO-Somut-Olmayan-K%C3%BClt%C3%BCrel-Miras-Listeleri>
- Uzunkaya, E. (2009). Türkiye'nin Uluslararası Platformlardaki Tanıtım Faaliyetleri İçinde Halk Oyunları Festivallerinin Rolü. *Uluslararası Hakemli Sosyal Bilimler E-Dergisi*, 26, 1-18.
- Ürkmez, D. & Akbulut, D. (2020). Yerel Yönetimlerde Bir Halkla İlişkiler Aracı Olarak Festivallerin Kullanımı. *Karadeniz İletişim Araştırmaları Dergisi*, 10(2), 218-244.
- Yıldırım, H.M. (2019). Etkinlik Turizmi. Kozak, N. (Ed.), In *Online Türkiye Turizm Ansiklopedisi*, Retrieved January 23, 2024, from <https://turkiyeturizm-ansiklopedisi.com/etkinlik-turizmi>
- Yolal, M. (2017). Türkiye'nin Etkinlik Turizmi Potansiyelinin Değerlendirilmesi. *Çatalhöyük Uluslararası Turizm ve Sosyal Araştırmalar Dergisi*, 2, 35-51.
- Yolal, M. (2019). Etkinlikler ve Paydaşlar, Özel, Ç. H., & Sezerel, H. (Eds.), In *Kongre ve Etkinlik Yönetimi* (pp.112-133). Anadolu Üniversitesi Yayınları: Eskişehir.

Zengin Gengörü, E. & Öcalır, E. (2023). Avrupa Konseyi Kültürel Rotalar Programı'nda Türkiye'nin Konumuna Dair Genel Bir Değerlendirme. Kaptangil, K. & Bayram, A. T. (Eds.), In *Turizm Arařtırmaları II* (pp.127-188). Özgür Yayınları: Gaziantep.

CHAPTER 2

THE ROLE OF INDEPENDENT AUDITING IN FAMILY BUSINESS

*Ferah YILDIZ*¹

¹ Kocaeli University, Faculty of Business Administration, Department of Business Administration, ORCID: 0000-0003-3374-1297

1. INTRODUCTION

Family-owned enterprises play a role in the economy and are committed to achieving lasting objectives that guide their operations over time according to Anderson and Reeb (2003). The ownership predominantly consisting of family members greatly impacts the management approach and decision-making procedures of these enterprises characterized by knit family relationships and organizational frameworks rooted in principles. Family-owned businesses may face challenges during the process of becoming institutionalized due to conflicts and inadequate professional management (Chrisman et al., 2005). In the realm of family enterprises specifically it is highlighted how independent auditing significantly contributes to transparency and accountability levels. Focusing on validating the precision of a company records, a third-party audit cultivates confidence, among parties vested in the business (Knechel et al., 2013). Family businesses may sometimes lack control systems internally which makes independent auditing crucial, for ensuring financial reporting accuracy is maintained. During handovers independent auditing plays a role in aiding new managers to assess financial statements with precision (Schulze et al., 2003).

Family businesses often have ownership and control centered around family members. Although this setup allows for decision making and adaptability, in processes it can also lead to issues with management professionalism (Anderson and Reeb 2003). While a management strategy rooted in family connections aids in accomplishing long term objectives for the business conflicts of interest between family members might pose a threat to the company's long-term viability (Chrisman et al., 2005). Incorporating practices is crucial for securing the lasting prosperity of family-owned businesses. The journey of adopting norms within family enterprises encounters hurdles when passing from one generation to the next (Schulze et al., 2003). Throughout handovers, in these businesses audit procedures are pivotal for younger generations to acclimate running the company and guarantee its financial stability (Knechel et al., 2013).

Conducting an independent audit is crucial to verify the precision of a company's records and promote transparency in reporting (Knechel et al., 2013). Independent auditing holds importance in family-owned businesses where internal auditing mechanisms may not be robust enough. The reliability of financial reports fosters trust among family members. Establishes credibility, with parties (Anderson and Reeb, 2003). Through audits the accuracy of statements is ensured and aids in the institutionalization process, within family enterprises (Chrisman et al., 2005). Family businesses benefit from creating strategies for the term, which also smooths the transition of leadership to future generations (Schulze et al., 2003).

2. STRUCTURAL CHARACTERISTICS OF FAMILY BUSINESSES

The family business' structure is heavily influenced by the participation of family members, in both ownership and management roles. Typically, in these enterprises' family members hold ownership stakes. Are actively involved in running the business. While this setup allows for decision making and adaptability within the company's operations it can also pose challenges such as a lack of management and formal institutionalization efforts (Faccio and Lang in 2002). Family businesses often base their decisions on long term objectives. The values cherished by the family. In this situation the culture of a company is strongly connected to the beliefs and values held by family members (Miller and Le Breton Miller, 2006).

Among the structural characteristics of family businesses, the management of intergenerational transition processes also plays an important role. The transfer of management and ownership to the next generation can be complicated by intra-family power balances and conflicts of interest. In this process, trust and cooperation among family members are critical for business sustainability (Sciascia et al., 2013). These structural features of family businesses directly affect the performance and long-term success of the business.

2.1. Definition of Family Businesses

Family firms are businesses owned and managed by a family and are often characterized by intense family involvement in decision-making (Villalonga and Amit, 2006). Family members set the long-term strategic goals of the business and play an important role in management. They are particularly prevalent in small and medium-sized enterprises, but large family businesses also play an important role in the global economy (Carney, 2005).

In family businesses, the fact that a family retains control of the business leads to the business being managed within the framework of family values and culture. This is particularly advantageous for setting long-term goals and developing sustainable growth strategies (Mazzi, 2011). Family members are involved in the business for generations to secure the future of the business and focus more on institutionalization in this process.

In such businesses, the intense influence of family members on the business shapes the management structure of the business. One of the keys defining characteristics of family businesses is the integration of these internal structures and values into business strategies (Chirico, 2008). Fa-

mily businesses are often focused on long-term performance, and in this process, strong family ties support the stability of the business.

2.2. Management and Ownership Relationship in Family Businesses

The involvement of family members, in both owning and managing a business has an influence on its operations according to research by Bennesen et al., 2007). Although this setup allows for decision making and adaptability in business strategies it can also give rise to conflicts within the family. Pose challenges, in terms of management effectiveness.

The dynamic between those in charge and those with ownership stakes plays a role in shaping the structure and duties within a family setting business thrive best when there is a defined distribution of tasks and accountabilities among family members (Cruz et al., 2010). Nonetheless disagreements among family members can jeopardize the growth and longevity of the enterprise.

In family owned companies the shift of ownership, to the generation and the selection of managers are key aspects that require meticulous preparation for a successful handover (Miller et al., 2008). A harmonious balance between ownership and management plays a role, in ensuring the enduring prosperity of family businesses.

2.3. Advantages and Disadvantages of Family Businesses

Family businesses offer a benefit in the form of a trust, among family members and a shared commitment to long term objectives (Bertrand and Schoar 2006). This inherent bond often leads to more decision-making processes within the business operations. Moreover, collaboration among family members is often robust to ensure the continuity and success of the enterprise. On the side family businesses may encounter challenges such as conflicts within the family itself which can impede growth and progress. Conflicts, between managers and owners can arise, especially when passing the business to the generation (Gómez Mejía et al., 2007). Internal family disputes can impede decision making processes and hinder professional management involvement in the company's operations which may prevent executives from joining the firm smoothly leading to a delay in establishing proper business structures and potentially impacting its competitive edge (Schulze et al., 2001).

2.4. Financial and Strategic Choices in Family-Owned Businesses

In family-owned enterprises financial choices often align with the enduring aspirations of family members, then solely focusing on maximizing profits as mentioned by Anderson and Reeb (2003). Hence family businesses commonly opt for a financial management approach that entails levels of risk. Strategic choices are typically influenced by the values held dear by the family and the objective of passing down the business to succeeding generations. Family businesses often make choices influenced by the participation of family members, in business operations typically guided by future oriented strategies rather than immediate financial gains (Miller et al., 2008). This emphasis often centers around fostering long term expansion and sustainability over profits with strategic determinations intertwined with the dynamics of power, within the family unit. When family members make decisions together to help the business grow sustainably it can be beneficial. However internal conflicts, within the family may hinder the decision making process (Chrisman et al., 2012).

3. INDEPENDENT AUDITING AND FAMILY BUSINESSES

In family businesses having an audit is crucial, for maintaining the reliability of reports and giving stakeholders peace of mind. Having both management and ownership vested in family firms can sometimes result in internal audit controls (Srinidhi et al., 2011). By having an audit process in place, it helps mitigate any conflicts of interest between family members and ensures the accuracy of the company's financial records. Having an audit also helps boost the trust of investors and banks, in the company's status while supporting the long term success of family run businesses.

Assessments carried out independently in family run enterprises play a role in promoting transparency in reporting and fostering the institutionalization of the company's operations. This type of business is typically overseen by family members who hold majority ownership within the family unit. As time progresses and professional managers are hired along, with the influx of investors the organizational structure can evolve into an amalgamation (Ali et al. 2007). During this procedure an external review assists the leadership in verifying the precision of the records and empowers nonrelated professionals to engage more efficiently in overseeing operations.

3.1. What is an Independent Audit?

An independent audit is an objective examination of an entity's financial statements to ensure their accuracy and reliability (Watts and Zim-

merman, 1983). The audit is performed by a third party and determines whether the entity's financial reports comply with accounting standards. The independent audit process plays an important role in terms of reliability and transparency by providing an unbiased assessment of the financial reports of enterprises.

This type of audit allows companies to evaluate the effectiveness of their internal control mechanisms and their financial performance from an external perspective (DeAngelo, 1981). Audit reports are a critical source of information for stakeholders, investors, banks and other financial institutions. An independent audit provides more reliable data on the financial condition of an organization, which can be used as a basis for future strategic decisions.

The main objective of independent audit is to provide reliable information to users of financial statements. One of the most critical functions of this type of audit is to reveal whether there are errors or fraud in the financial statements of the enterprises (Francis, 2011). Therefore, independent audit is an indispensable mechanism for the sustainability of businesses and transparency.

3.2. Necessity of Independent Audit in Family Businesses

In family-owned businesses the necessity for audits often arises from internal control systems in place. The significant participation of family members in overseeing company operations can hinder the establishment of an impartial and proficient financial oversight mechanism as noted by Jaggi and Leung (2007). This underscores the growing importance of auditing within family enterprises since external audits offer a perspective, for validating the integrity of the company's financial framework.

Auditing plays a role in family businesses by guaranteeing the long-term viability of the company. When passing the business to the generation having financial statements enables new managers to make informed strategic choices (Anderson and Reeb, 2004). An independent audit offers reassurance to avert conflicts, among family members and uphold openness.

An external audit is also essential for building connections with parties in family run enterprises where the accuracy of financial reports holds significant weight in interactions with external funders and financial institutions. Audit findings offer these partners trustworthy insights into the firm's financial status and consequently boost investor trust (Anderson et al., 2013).

3.3. The Influence of Independent Audits on Family-Owned Businesses

The effect of auditing on family-owned businesses is commonly evaluated based on transparency and trustworthiness concerns. Auditing independently in family firms instills trust in both external stakeholders by verifying the precision of statements (Chen et al., 2008). This reliance bolsters the company's term expansion and viability plans while also facilitating informed management choices.

An independent review also helps regulate the power dynamics, within a family unit by reducing disagreements over financial data accuracy among its members (Klein, 2002). As a result of this practice family-owned businesses are able to establish transparent relationships, with their internal management and external investors.

The involvement of auditing is crucial, in the passing down of family businesses across generations as mentioned by Ali and colleagues, in 2007's research findings. Audit reports provide insights for managers to assess financial statements accurately and shape future strategic decisions effectively.

4. FUNCTIONS OF INDEPENDENT AUDITING IN FAMILY BUSINESSES

Auditing independently is crucial, for maintaining transparency and accountability in family run businesses where ownership and management are typically controlled by family members potentially leading to internal control measures (Anderson et al., 2012). External auditors conduct audits to validate the accuracy and trustworthiness of a company's statements, thereby reducing potential conflicts of interest within the family and offering external parties' dependable insights into the company's financial status.

One crucial role of an audit is to encourage the establishment of processes in family run businesses by incorporating corporate governance practices and enhancing financial reporting standards particularly during transitions between generations (Chen et al., 2008). Conducted independently on records within family enterprises audits offer leaders and future heirs a reliable foundation, for making financial decisions effectively ultimately bolstering their sustainability and ensure enduring prosperity.

4.1. Enhancing the Standards of Financial Reporting

The accuracy and reliability of reports play a role in reflecting a company's financial performance effectively and transparently to investors and stakeholders influencing future strategic choices (as noted by Biddle et al., 2009). Reliable financial statements offer users an understanding of a company's standing, presenting an accurate depiction of its actual financial position.

Enhancing the accuracy of financial reporting entails bolstering the entity's internal control systems. Ensuring the execution of independent audit procedures. Strengthening internal controls aids, in averting inaccuracies and misconduct whereas independent audits validate the precision of the entity's records (Dechow et al., 2010). These measures amplify the trustworthiness of the entity's disclosures. Diminish reporting inaccuracies.

Ensuring that financial reporting is of quality is crucial, in business settings where ownership and management roles are held by the individuals like in family businesses where internal audit systems may lack robustness. An critical aspect is the execution of independent auditing procedures which helps reduce conflicts of interest, among family members and offers trustworthy data to users of financial statements (Ball et al., 2000).

4.2. Enhancing Corporate Governance Standards

Corporate governance principles play a role in securing the lasting viability of companies and establishing an accountable management framework, for everyone involved stakeholders alike. By reinforcing governance practices, we enhance the transparency of business management procedures. Reduce potential conflicts of interest (Shleifer and Vishny 1997). A robust corporate governance system fortifies the company's ability to thrive in the run by boosting its edge.

The implementation of corporate governance principles is of great importance, especially in businesses such as family businesses, because management and ownership are concentrated in family members. The effective implementation of these principles contributes to the professionalization of the business and allows relationships with both family and external stakeholders to be established on a healthier basis (Claessens and Yurtoglu, 2013). Corporate governance practices also help the business act in accordance with the principles of transparency, accountability and responsibility.

Strengthening corporate governance principles accelerates the institutionalization process in family businesses and ensures that the business

is managed with a more professional management approach (La Porta et al., 2000). Especially in intergenerational transition processes, adopting corporate governance principles ensures the future success of the company, allowing it to achieve sustainable growth and competitive advantage.

4.3. Ensuring Transparency and Accountability

Transparency and accountability are fundamental management principles of modern businesses and aim to present business activities to stakeholders in a clear manner. Transparency increases the accuracy and reliability of financial statements, ensuring that stakeholders have information about the financial status of the business (Bushman and Smith, 2003). Accountability, on the other hand, involves business management, assuming responsibility for the decisions it makes and the transactions it carries out, and bearing the consequences of these decisions.

Open communication and responsibility, within family-owned companies cultivate bonds among relatives. Incorporating lines of authority helps prevent disputes and enhances the reputation of the business in the broader community (Morck and Yeung 2003). Introducing impartial auditing practices in family run enterprises plays a pivotal role in upholding transparency and accountability standards effectively.

Provided with information about the company benefits investors and lenders by enhancing transparency and accountability in business operations (Healy and Palepu 2001). Thus, integrating these values into family run enterprises holds value for all parties involved.

4.4. Development of Risk Management and Internal Control Mechanisms

Managing risks is crucial for businesses to ensure operational stability in the run (Lam, 2001). By recognizing and assessing risks and implementing safeguards, against them organizations can safeguard their viability and success. Establishing internal control systems plays a role in preventing inaccuracies and fraudulent activities, in the company's records, while also guaranteeing the precision of financial disclosures.

Within family-owned businesses risk management and internal control procedures are typically overseen by members of the family than trained managers. This can result in control systems and insufficient evaluation of risks (Anderson et al., 2003). Involving audits and professional managers helps enhance the management of these processes.

The establishment of risk management and internal control systems enhances the stability and growth prospects of the business over the term.

5. CONTRIBUTIONS OF THE INDEPENDENT AUDIT PROCESS TO FAMILY BUSINESSES

The role of auditing is crucial in ensuring the trustworthiness and precision of statements for family-owned businesses where management and ownership overlap can pose challenges in maintaining impartiality during financial oversight procedures. By having external auditors conduct audits with a perspective independent auditing enhances the precision and openness of statements (Carcello et al. 2011). This practice builds confidence among investors and lenders while reducing conflicts of interest within the family run businesses. Independent audits play a role in ensuring that financial decisions within a family are grounded in data and ultimately benefit the company's financial performance positively.

Independent auditing also plays a role in family businesses by promoting institutionalization within the company structure. Management duties are often divided among family members in companies, which can sometimes impede the institutionalization process or lead to a departure from management practices (according to Bennedsen et al., 2007). Through auditing transparency in reporting is ensured and corporate governance principles are effectively implemented. This fosters the involvement of family professional managers, in business operations and ultimately supports the long term viability of the company. During transitions and family matters play out smoothly when there's auditing in place for precise financial oversight.

5.1. Effects on Financial Performance

The role of audits is crucial, for boosting the performance of family run businesses by guaranteeing the accuracy and transparency of financial records to build trust among investors and lenders (as per Gul et al., 2011). Enhancing investor trust helps companies secure funding easily and at costs; thus, allowing family businesses to secure financing, on favorable terms and achieve growth objectives swiftly.

Independent audits also play a role in maintaining discipline within a company's operations by bolstering internal control systems and helping mitigate financial inaccuracies and unethical practices (Hope et al., 2013). This ultimately leads to the utilization of the company's assets and a boost in long-term profitability.

Transparency and precision in reporting play a role in nurturing strong relationships with external stakeholders within family-owned businesses as they aim to build trust and credibility, in the eyes of investors and the public alike.

5.2. Contributions to Institutionalization

Independent audits are crucial in the process of institutionalizing family businesses, which involves shifting towards a management style to establish a sustainable business model that balances the impact of family members in leadership roles (Chrisman et al., 2004). By conducting audits, the integration of managers into business operations is supported through the transparent preparation of financial statements.

During shifts, in family businesses the application of governance principles typically gains significance with external audits playing a key role, in ensuring a seamless transition (referencing Cascino et al., 2010). By offering assessments of the company's health audit reports furnish incoming managers with trustworthy information to guide strategic decision-making processes effectively.

The process of institutionalization also allows the company to concentrate on strategies, for long term growth and development of the business foundation is reinforced through audits and aids in reaching sustainable success objectives in the long run (Anderson and Reeb 2003). Within this framework of actions family members can work alongside managers to define the strategic objectives of the company.

5.3. Role in Management of Family Relations

In family businesses having audits is crucial for managing relationships within the family circle. It is widely recognized that independent auditing helps prevent conflicts of interest among family members (Schulze et al., 2001). Audit reports are valuable in defining duties within the family and ensuring business choices are made impartially.

Building trust within a family is essential for the business to thrive in the run. Having audits boosts the trust of family members in the precision of reports and helps establish solid relationships within the business (Prencipe et al., 2008). This leads to communication among family members. Promotes unity when making important strategic choices.

Independent auditing plays a role in managing family dynamics during transitions between generations in family run enterprises. The precision and trustworthiness of reports enable incoming managers to acclimate

to procedures efficiently and mitigate potential conflicts within the family (Jaggi and Leung, 2007). This fosters the enduring prosperity and sustainability of family businesses.

5.4. Difficulties of Independent Auditing in Family Businesses

In family businesses a major hurdle, for auditing is the reluctance of family members towards the audit procedure since ownership and management typically involve family members themselves (Gómez Mejía et al., 2007). The audit process might be seen as an interference by family members who could perceive the scrutiny of data by external auditors and the disclosure of such information as a challenge, to their authority. The opposition to this can hamper the efficiency and impartiality of the auditing procedure result in mistakes and a lack of clarity, in disclosures.

Auditing can pose a challenge for family businesses because they are generally to medium sized enterprises that may struggle with the financial burden associated with independent auditing services. These small businesses could perceive auditing due to the costs involved (as noted by Aronoff and Ward in 2011). The expenses linked to auditing might also interfere with their day, to day operations and financial flexibility – an issue faced by small family run enterprises. Henceforth family-owned enterprises might perceive the auditing procedure as a duty and overlook its advantages in the long run.

5.5. Conflicts of Interest Between Management and Audit

Independent auditing in family companies may cause conflicts of interest between management and auditing. Since family members usually have an active role in both ownership and management, the suggestions or findings of independent auditors may be perceived as threats by these individuals (Schulze et al., 2003). Management may want to establish more control over financial reporting processes, and this may lead to conflicts with independent auditing. Especially in cases where family members are heavily involved in management, the impartial assessments of auditors may not coincide with management decisions.

These conflicts of interest may affect the financial performance of the company and damage long-term strategic goals. Such disagreements that arise during the auditing process may have detrimental effects on the transparency and accuracy of the company's financial statements (Ali et al., 2007). It is known that these conflicts between management and auditing are more common, especially in small-scale family companies, and negatively affect the efficiency of auditing processes.

To reduce conflicts of interest between auditors and management in family businesses and enhance the independence of audit mechanisms is crucial for ensuring the accuracy of statements (Jaggi et al., 2009). This transition to a framework enables auditors to execute their responsibilities with greater impartiality.

5.6. Family Members' Approach to Auditing

When it comes to family businesses and their views on auditing procedures are often influenced by the attitudes of family members towards auditing itself. There might be some reluctance from family members to allow scrutiny of the company's status because sharing internal financial details with auditors could raise worries about divulging private family information (Filatotchev et al., 2006). Such hesitancy from family members towards auditing practices could potentially hamper the efficiency of the auditing process.

The way family members perceive the auditing process can impact on how the audit findings are understood and applied. Family members might view audit reports as a requirement without considering the recommendations of auditors. In instances valuable feedback and financial enhancement suggestions provided by the audit may be disregarded (as noted by Cascino et al., 2010). A favorable attitude from family members towards the auditing process plays a role in enhancing the performance and ensuring the long-term viability of the business.

The efficiency of audit procedures improves when family members genuinely embrace the audit findings and implement them within the organization effectively. Thus it is important to conduct training and awareness campaigns to enhance the attitude, towards audit procedures, in family owned businesses Chen et al., 2008).

5.7. Cost of Auditing and Its Effect on Small-Scale Family Businesses

For family businesses operating on a scale, independent auditing can prove to be quite expensive and burdensome financially, due to the substantial audit fees involved in the process (Carey et al., 2000). Consequently; these businesses might opt out of auditing to reduce costs and preserve resources, for business investments instead of draining them on high audit expenses.

Small family businesses that operate on a scale might find it beneficial to steer clear of the costs and administrative hassles that come with audits. The thorough scrutiny of records during audits can stretch the li-

imited management resources of these businesses and disrupt their day-to-day operations (Collis in 2012). Consequently, certain small family-owned businesses may hold a view towards the necessity of audits due to their understanding of the associated expenses and challenges. Nevertheless small family businesses can benefit greatly from audit procedures in the run. Auditing enhances the precision of the company's records and fosters confidence among stakeholders and investors ultimately bolster in the company's prospects for sustained growth and viability (as stated by Gibson in 2008). It is crucial for small enterprises to embrace auditing practices in order to safeguard their success, in the term.

6. APPLICATION EXAMPLE

X Food Industry and Trade Inc., a family company, was established in the 1990s and is currently managed by the second generation. The company is owned by family members, and they play an active role in the management. However, in recent years, the company's financial performance has been unstable, and it has been determined that its internal audit mechanisms are inadequate. The company's credibility in the eyes of external stakeholders has weakened and difficulties have begun to arise in finding financing.

To solve these problems, the family has agreed with an independent audit firm and requested that their financial statements be audited. Before the audit process, most of the family members resisted the audit and thought that having external auditors review the financial information would mean giving control of the company to the outside. However, the audit firm explained that the purpose of the audit was to increase transparency and reliability and that this process was critical for the sustainability of the company in the long term.

As a result of the independent audit process; It was observed that the company's internal control mechanisms were inadequate, there were errors and irregularities in the financial statement preparation processes, financial responsibilities among family members were not clarified and this situation negatively affected the functioning within the company, the lack of financial transparency during the second generation's takeover process made it difficult to make strategic decisions and the company's reliability in the eyes of external stakeholders was weak, and this situation made financial resource finding processes difficult.

In light of the audit reports, the company established a new financial management system to professionalize its internal control processes. Thanks to this system, the accuracy and transparency of the financial statements increased.

The audit reports contributed to the clarification of financial responsibilities among family members and thus, intra-family conflicts were prevented.

The company improved its health by fixing the mistakes uncovered during the audit, which boosted confidence among external investors and made it easier to secure financing, on better terms.

Due, to the presence of audits during the generational shift process fresh managers could assess statements more precisely leading to more solid foundations, for strategic choices.

7. CONCLUSION

Family-owned businesses face challenges when family members hold positions, in both ownership and management roles. A recent study highlights the importance of auditing in promoting structure and transparency and maintaining the integrity of records within these businesses. The research shows that external audits build confidence among both employees and external partners by verifying the accuracy of statements in family run enterprises, with limited internal oversight mechanisms. This scenario aids in avoiding conflicts of interest within the family. Supports generations in adjusting to overseeing the company more positively. Advanced audit reports make financial obligations transparent. Enhance communication among family members. This method is crucial for engaging investors and funding options as impartial auditing offers these parties insights into the company's financial status.

The research points out that independent auditing also plays a role in helping family businesses reach their term strategic objectives successfully despite the challenges posed by the direct involvement of family members in business operations which may hinder the formalization process and limit the engagement of professional managers in day-to-day activities. Nonetheless independent auditing aids in structuring this process by facilitating the integration of corporate governance standards. Furthermore, ensuring the accuracy of reports during generational transitions simplifies decision making, for managers. Resistance displayed towards conducting audits, in family owned businesses is viewed as a hindrance to the audits effectiveness by some experts, in the field. Certain family members may perceive auditors scrutinizing data as a challenge or intrusion. This perception has the potential to impact the reliability and impartiality of the audit process. Nevertheless, over time it has been observed that independent auditing enhances outcomes and bolsters the company's long-term viability. Independent audits serve a role in enhancing transparency and fostering sustainability within family businesses, operations and structures. Au-

dit does not validate the accuracy of records but also facilitates effective family dynamics and aligns with the long-term strategic vision of these enterprises. Willingness to embrace this evaluation process and integrate audit recommendations will pave the way for prosperity and success, in family-owned businesses.

REFERENCES

- Ali, A., Chen, T. Y. and Radhakrishnan, S. (2007). Corporate disclosures by family firms. *Journal of Accounting and Economics*, 44(1-2), 238-286. <https://doi.org/10.1016/j.jacceco.2007.01.006>
- Anderson, R. C. and Reeb, D. M. (2004). Board composition: Balancing family influence in S&P 500 firms. *Administrative Science Quarterly*, 49(2), 209-237. <https://doi.org/10.2307/4131472>
- Anderson, R. C., & Reeb, D. M. (2003). Founding-family ownership and firm performance: Evidence from the S&P 500. *The Journal of Finance*, 58(3), 1301-1328. <https://doi.org/10.1111/1540-6261.00567>
- Anderson, R. C., Reeb, D. M. and Zhao, W. (2012). Family-controlled firms and informed trading: Evidence from short sales. *Journal of Finance*, 67(1), 351-385. <https://doi.org/10.1111/j.1540-6261.2011.01714.x>
- Aronoff, C. and Ward, J. (2011). *Family business governance: Maximizing family and business potential*. Palgrave Macmillan.
- Bennedsen, M., Nielsen, K. M., Pérez-González, F. and Wolfenzon, D. (2007). Inside the family firm: The role of families in succession decisions and performance. *The Quarterly Journal of Economics*, 122(2), 647-691. <https://doi.org/10.1162/qjec.122.2.647>
- Bertrand, M. and Schoar, A. (2006). The role of family in family firms. *Journal of Economic Perspectives*, 20(2), 73-96. <https://doi.org/10.1257/jep.20.2.73>
- Carcello, J. V., Hermanson, D. R. and Ye, Z. S. (2011). Corporate governance research in accounting and auditing: Insights, practice implications, and future research directions. *Auditing: A Journal of Practice & Theory*, 30(3), 1-31. <https://doi.org/10.2308/ajpt-10112>
- Carey, P., Simnett, R. and Tanewski, G. (2000). Voluntary demand for internal and external auditing by family businesses. *Auditing: A Journal of Practice & Theory*, 19(supplement), 37-51. <https://doi.org/10.2308/aud.2000.19.s-1.37>
- Cascino, S., Pugliese, A., Mussolino, D. and Sansone, C. (2010). The influence of family ownership on the quality of accounting information. *Family Business Review*, 23(3), 246-265. <https://doi.org/10.1177/0894486510374302>
- Chen, T., Chen, J. and Cheng, X. (2008). Audit quality and earnings management for Taiwan IPO firms. *Managerial Auditing Journal*, 23(2), 177-196. <https://doi.org/10.1108/02686900810839893>
- Chirico, F. (2008). Knowledge accumulation in family firms: Evidence from four case studies. *International Small Business Journal*, 26(4), 433-462. <https://doi.org/10.1177/0266242608091173>
- Chrisman, J. J., Chua, J. H. and Litz, R. A. (2004). Comparing the agency costs of family and non-family firms: Conceptual issues and exploratory evidence. *Entrepreneurship Theory and Practice*, 28(4), 335-354. <https://doi.org/10.1111/j.1540-6520.2004.00049.x>

- Chrisman, J. J., Chua, J. H. and Sharma, P. (2005). Trends and directions in the development of a strategic management theory of the family firm. *Entrepreneurship Theory and Practice*, 29(5), 555-576. <https://doi.org/10.1111/j.1540-6520.2005.00098.x>
- Chrisman, J. J., Chua, J. H., Pearson, A. W. and Barnett, T. (2012). Family involvement, family influence, and family-centered non-economic goals in small firms. *Entrepreneurship Theory and Practice*, 36(2), 267-293. <https://doi.org/10.1111/j.1540-6520.2010.00407.x>
- Collis, J. (2012). Directors' views on accounting and auditing requirements for SMEs. Department for Business Innovation and Skills.
- Cruz, C., Gómez-Mejía, L. R. and Becerra, M. (2010). Perceptions of benevolence and the design of agency contracts: CEO-TMT relationships in family firms. *Academy of Management Journal*, 53(1), 69-89. <https://doi.org/10.5465/amj.2010.48036975>
- DeAngelo, L. E. (1981). Auditor size and audit quality. *Journal of Accounting and Economics*, 3(3), 183-199. [https://doi.org/10.1016/0165-4101\(81\)90002-1](https://doi.org/10.1016/0165-4101(81)90002-1)
- Faccio, M. and Lang, L. H. (2002). The ultimate ownership of Western European corporations. *Journal of Financial Economics*, 65(3), 365-395. [https://doi.org/10.1016/S0304-405X\(02\)00146-0](https://doi.org/10.1016/S0304-405X(02)00146-0)
- Filatotchev, I., Toms, S. and Wright, M. (2006). The firm's strategic dynamics and corporate governance life-cycle. *International Journal of Managerial Finance*, 2(4), 256-279. <https://doi.org/10.1108/17439130610705481>
- Francis, J. R. (2011). A framework for understanding and researching audit quality. *Auditing: A Journal of Practice & Theory*, 30(2), 125-152. <https://doi.org/10.2308/ajpt-50006>
- Gibson, B. (2008). *Financial reporting and analysis: Using financial accounting information*. Cengage Learning.
- Gómez-Mejía, L. R., Haynes, K. T., Núñez-Nickel, M., Jacobson, K. J. and Moyano-Fuentes, J. (2007). Socioemotional wealth and business risks in family-controlled firms: Evidence from Spanish olive oil mills. *Administrative Science Quarterly*, 52(1), 106-137. <https://doi.org/10.2189/asqu.52.1.106>
- Gul, F. A., Srinidhi, B., and Ng, A. C. (2011). Does board gender diversity improve the informativeness of stock prices? *Journal of Accounting and Economics*, 51(3), 314-338. <https://doi.org/10.1016/j.jacceco.2011.01.005>
- Hope, O. K. Thomas, W. B., and Vyas, D. (2013). Financial reporting quality of US private and public firms. *The Accounting Review*, 88(5), 1715-1742. <https://doi.org/10.2308/accr-50494>
- Jaggi, B. and Leung, S. (2007). Impact of family dominance on monitoring of earnings management by audit committees: Evidence from Hong Kong. *Journal of International Accounting, Auditing and Taxation*, 16(1), 27-50. <https://doi.org/10.1016/j.intaccudtax.2007.01.003>

- Jaggi, B., Leung, S. and Gul, F. A. (2009). Family control, board independence and earnings management: Evidence based on Hong Kong firms. *Journal of Accounting and Public Policy*, 28(4), 281-300. <https://doi.org/10.1016/j.jaccpubpol.2009.06.002>
- Klein, A. (2002). Audit committee, board of director characteristics, and earnings management. *Journal of Accounting and Economics*, 33(3), 375-400. [https://doi.org/10.1016/S0165-4101\(02\)00059-9](https://doi.org/10.1016/S0165-4101(02)00059-9)
- Knechel, W. R., Krishnan, G. V., Pevzner, M., Shefchik, L. B. and Velury, U. (2013). Audit quality: Insights from the academic literature. *Auditing: A Journal of Practice & Theory*, 32(Supplement 1), 385-421. <https://doi.org/10.2308/ajpt-50350>
- Mazzi, C. (2011). Family business and financial performance: Current state of knowledge and future research challenges. *Journal of Family Business Strategy*, 2(3), 166-181. <https://doi.org/10.1016/j.jfbs.2011.07.001>
- Miller, D. and Le Breton-Miller, I. (2006). Family governance and firm performance: Agency, stewardship, and capabilities. *Family Business Review*, 19(1), 73-87. <https://doi.org/10.1111/j.1741-6248.2006.00063.x>
- Miller, D., Le Breton-Miller, I. and Scholnick, B. (2008). Stewardship vs. stagnation: An empirical comparison of small family and non-family businesses. *Journal of Management Studies*, 45(1), 51-78. <https://doi.org/10.1111/j.1467-6486.2007.00718.x>
- Prencipe, A., Markarian, G. and Pozza, L. (2008). Earnings management in family firms: Evidence from R&D cost capitalization in Italy. *Family Business Review*, 21(1), 71-88. <https://doi.org/10.1111/j.1741-6248.2007.00112.x>
- Schulze, W. S., Lubatkin, M. H. and Dino, R. N. (2003). Toward a theory of agency and altruism in family firms. *Journal of Business Venturing*, 18(4), 473-490. [https://doi.org/10.1016/S0883-9026\(03\)00054-5](https://doi.org/10.1016/S0883-9026(03)00054-5)
- Schulze, W. S., Lubatkin, M. H., Dino, R. N. and Buchholtz, A. K. (2001). Agency relationships in family firms: Theory and evidence. *Organization Science*, 12(2), 99-116. <https://doi.org/10.1287/orsc.12.2.99.10114>
- Sciascia, S., Mazzola, P., Astrachan, J. H. and Pieper, T. M. (2013). Family involvement in the board of directors: Effects on sales internationalization. *Journal of Small Business Management*, 51(1), 83-99. <https://doi.org/10.1111/j.1540-627X.2012.00374.x>
- Srinidhi, B., Gul, F. A. and Tsui, J. (2011). Female directors and earnings quality. *Contemporary Accounting Research*, 28(5), 1610-1644. <https://doi.org/10.1111/j.1911-3846.2011.01071.x>
- Watts, R. L. and Zimmerman, J. L. (1983). Agency problems, auditing, and the theory of the firm: Some evidence. *The Journal of Law and Economics*, 26(3), 613-633. <https://doi.org/10.1086/467051>

CHAPTER 3

USING DIGITAL PRINTING SYSTEMS IN THE PRODUCTION OF INTERIOR WALLPAPER¹

Mustafa Batuhan KURT²

Sinan SÖNMEZ³

Ender DEMİRTAŞ⁴

1 Corresponding Author: batuhan@marmara.edu.tr

2 Mustafa Batuhan Kurt, Marmara University, Faculty of Applied Sciences, Department of Printing Technologies, Istanbul, Turkey.

3 Sinan Sönmez, Marmara University, Faculty of Applied Sciences, Department of Printing Technologies, Istanbul, Turkey.

4 Ender Demirtaş, Senior Interior Designer, Istanbul, Turkey

Introduction

Interior decoration is the name given to the process of decorating a space in the most functional way in line with tastes and needs, keeping aesthetics in the foreground (Whiton, 2013). The selection and placement of furniture, the selection of the right colors, lighting and accessories are important details that complete the decoration of the space and add a personal touch (Leibroek & Harris, 2011). Apart from these, wall and floor coverings are also important elements that determine the general aesthetics of the space (Fig. 1).



Figure 1: *Indoor decoration (URL1)*

Playing an important role in interior decoration, wallpapers are an element that offers aesthetic diversity and adds character to spaces. Wallpapers actually have a long history. The origins of wallpaper trace back to the first materials used by humans to decorate walls (Taylor, 2018; Hendon, 2018). In ancient times, walls were decorated with frescoes or handcrafted patterns, while in the Middle Ages they were covered with panels, fabrics or religious motifs. However, the modern form of wallpaper originated in England in the late 18th century (Whiton, 2013; Taylor, 2018).



Figure 2: *Sample from a fragment of late seventeenth-century scenic wallpaper in the collection of the Victoria & Albert Museum (URL 2)*

Industrial production of wallpaper developed greatly in the early 19th century and became widespread during this period with advances in paper machinery and printing techniques (Raizman, 2003). Wallpapers, which were originally made by hand and generally contained simple patterns, have become more diverse and accessible thanks to industrial production (Hammers, 1961). Today, wallpapers play an important role in interior design, offering a wide range of patterns and material options. The production process is constantly renewed and improved with developing technology. The wallpaper production process includes many complex steps from the design stage to reaching the end user. The printing systems used in this process have a significant impact on the quality, durability and aesthetic appearance of the product (Bloch, 1995) (Fig.2).



Figure 3: *Hand printed wallpaper (URL 3)*

In this article, other important steps used in wallpaper production will be reviewed and critical points in the process from the design process to material selection, post-printing and packaging will be discussed. In this way, a broad perspective on the complexity and diversity of the wallpaper industry will be provided and readers will be able to make more informed decisions in this area.

Materials Used in Wallpapers

Wallpapers are produced from various materials according to different needs and usage areas. This diversity helps you determine the material that will best meet your aesthetic and functional needs when choosing wallpaper. Since each material has its own advantages and disadvantages, it is important to choose the most suitable option according to your usage area and expectations. The materials used in the wallpapers are given under headings below.

a) Vinyl Wallpapers

Vinyl wallpapers (Fig. 4) are frequently preferred in humid areas such as kitchens and bathrooms because they are water and moisture resistant and easy to clean. Durability and longevity are among the advantages of vinyl (Wilson, 2015; Cousins, 2002). Paper wallpapers are a more traditional option and are commonly used in dry areas such as living rooms and bedrooms. Eco-friendly and breathable paper wallpapers, although economical, are sensitive to moisture and have limited durability (Dennis, 2010).



Figure 4: *Vinyl wallpapers (URL 4)*

a) Textile Wallpapers

Textile wallpapers are produced from materials such as fabric (Fig. 5), silk and linen and offer a luxurious look (Canavan, 2015). It creates a sophisticated effect, especially in living rooms and bedrooms. However, it is difficult to clean and sensitive to moisture (Phillips, 1981). Non-woven wallpapers are produced from cellulose and textile fibers and are easy to apply and remove. These durable and breathable materials can generally be used easily in all interior spaces (Patel & Bhrambhattach, 2008; Kane, 2016).



Figure 5: Fabric wallpaper (URL 5)

b) Fiberglass Wallpapers

Fiberglass wallpapers (Fig. 6) attract attention with their fireproofing, moisture and impact resistance properties. It is preferred in commercial spaces and high traffic areas. However, its disadvantages are its high cost and the fact that its implementation requires professionalism.

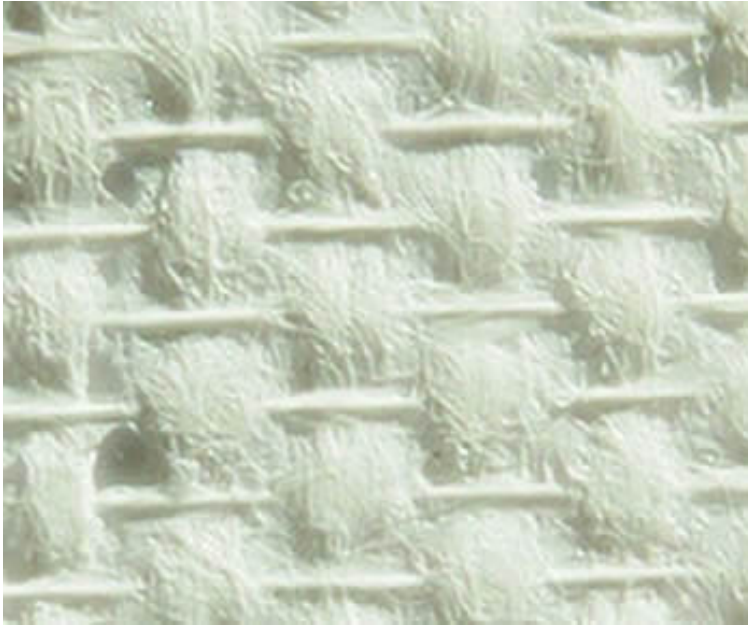


Figure 6: *A piece of fiberglass wallpaper (URL 6)*

c) Bamboo and Natural Fiber Wallpapers

Bamboo and natural fiber wallpapers are ideal for those who prefer an environmentally friendly and natural decoration. These wallpapers, produced from natural materials such as bamboo and grass fiber, create a warm atmosphere (Dhaliwal, 2019), but their durability is limited and they are sensitive to moisture (Thomas et al., 2011)



Figure 7: *Natural fiber wallpaper (URL 7)*

Production Stages of Wallpapers

Raw Material Selection

In the wallpaper production process, the first step usually begins with the selection of raw materials. At this stage, the main materials are carefully selected, which will determine the quality and properties of the paper. First, cellulose fibers are usually obtained from plant sources such as wood, cotton or bamboo. Wood usually comes from tree species such as poplar, pine, and maple and is the most commonly used raw material in the production of most wallpapers (Kürsten & Militz, 2004). However, for those looking for an environmentally friendly and sustainable option, some manufacturers may choose bamboo fibers. Softer and more durable wallpapers can be obtained by using cotton fibers as well as bamboo (Prakash, 2020; Babu & Chandrasekhara, 2022).

Various fillers such as kaolin, calcium carbonate and talc are used in wallpaper production to improve their optical and physical properties (Grönfors, 2010). Each filler used in the paper production stage gives different properties to the paper. These fillers are preferred according to the features expected from the wallpaper. While talc is used in production when surface smoothness is important and a matte paper surface is desired, clay is preferred as a filler when increased strength is desired (Farnood, 2009). Apart from these, Calcium carbonate can be preferred when increasing whiteness and opacity is desired. The improvements in both optical and physical properties provided by each filler also have a significant impact on print quality (Perng et al., 2008).

Apart from fillers that improve surface properties, different pigments or dyes are added to the paper pulp according to the desired color values in order to increase the visual effects of the wallpapers. It is possible to obtain some personalized products, such as increasing the wet resistance of the paper and resistance to burning and decay, with fillers as well as various additives (Ginebreda et al., 2012). For this reason, it is important to determine the expected qualities and quantities of raw materials before raw material production.

Wallpaper Pattern Design

In wallpaper designs, where technical skills are as important as artistic talent, it is important to plan well before starting the design process. Including different themes and innovative styles in the planning process will ensure that the wallpapers get what is expected. At this stage, professional designers and pattern studios serving this purpose can be used. Below are the steps of designing a wallpaper.

a) Research and Concept Development: It is important to understand customer demands and needs well before starting the design process. In this process, the designer must thoroughly blend the customer's wishes and market trends. Apart from these, the characteristics and environmental conditions of the place where the design will be applied must also be determined (Mital et al., 2014). Designers can draw from a variety of sources to determine their inspiration such as nature, art, fashion, architecture, history and more. Additionally, color palettes, theme ideas, and style samples are determined at this stage. For example, minimalist and geometric patterns can be chosen for a modern interior, while more complex and traditional motifs can be preferred for a classic space (Garcia, 2009).

b) Experimental Design using Hand Drawing: In some cases, designers may create drawings by hand before or in parallel with the digital rendering process. Hand drawing and handmade techniques are used

to create more organic and unique patterns (Fig. 8). For example, hand drawings made with materials such as watercolor, charcoal, and ink can add a unique touch to the digital design process. Additionally, printing techniques, collage and other experimental methods can also be used. At this stage, designers develop innovative and original designs by experimenting with different materials and techniques.



Figure 8: *Coloring and Creating patterns with hand drawing*

a) Digital Design: After the research and concept development phase, the digital design process begins. Design softwares are an important tool at this stage. Designers create, edit and optimize patterns digitally. These software provide various operations such as adjusting the scales of patterns, editing colors, combining various motifs and creating repetitive patterns. Digital design allows designers to quickly visualize and fine-tune their ideas. During this process, designers often communicate with their clients regularly and receive feedback (Fig. 9).

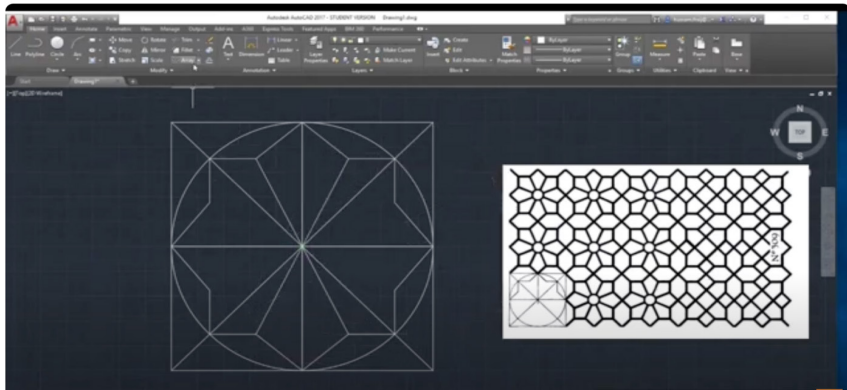


Figure 9: *Creating patterns in Computer-aided design (CAD) software (URL 8)*

Color Selection in Wall Paper Design

One of the most important elements that determine the aesthetic and atmospheric effect of wallpaper are color palettes and textures. Designers make careful and careful decisions about the way colors and textures come together, affecting the overall feel and style of the space (Sherin, 2012).

Color Theory and Color Psychology:

Color theory is a discipline that studies how colors interact and harmonize with each other (Fig. 10). In this theory, the color wheel is a basic tool and color palettes are created using concepts such as complementary colors, analog colors, triadic colors (Stokley, 2018; Eiseman, 2017). Contrast complementary colors can be used to increase contrast and liveliness in designs. Colors that are opposite each other on the color wheel are complementary colors. Contrast can be achieved in designs by using these colors. Contrast will provide a chance to increase liveliness in the design; for example, the complementary color of red is green (Onwuekwe et al., 2022). Harmony between colors in design is as important as contrast. In designs where harmony is important, analog colors should be preferred. These are the colors closest to each other on the color wheel; For example, blue and green can be given as examples of these colors. If dynamism is sought in design, Triadic colors should be used. These colors are the colors formed by the combination of three colors and are equally spaced on the color wheel (Holtzschue, 2012; Mollica, 2013).



Figure 10: *Color theory from past to present (URL 10)*

Studies in the field of color psychology have shown that colors have an impact on people's moods and direct their emotions (Cerrato, 2012; Meerwein et al., 2007). Since the psychological effects of each color are different, it is important to thoroughly approve the environment in which the wallpaper color will be determined. For example, the color blue, which gives a feeling of calmness and peace, can be chosen for bedrooms that are preferred as a resting environment where the tiredness of the day is relieved. Since the color blue also represents trust and loyalty, the color blue can be preferred in office environments where long working lives are required and focus is required. Therefore, it represents trust and loyalty. For this reason, it is preferred in areas that require rest and focus. Red color can be preferred in areas where passion, energy and excitement are sought. It is common to use it in energetic and dynamic areas such as restaurants and gyms. Yellow color evokes a feeling of joy and happiness, encourages creativity, so it is suitable for children's rooms and creative work areas (Stone et al., 2008; Aderemi, 2024).

Designers make color choices by taking these psychological effects into consideration according to the function and purpose of the space (Ella et al, 2018; Elnaggar, 2022). For example, soft and warm colors are preferred to create a relaxing and inviting atmosphere in a living room, while cooler and neutral tones can be used to increase attention and concentration in a study room (Sanders, & Lehmann, 2019; Kurt & Osueke, 2014). Also taken into consideration is how colors will appear under natural and artificial light, as lighting conditions can significantly affect the way colors are perceived (Saleem & Nazari-Heris, 2023).

Color Selection in Wallpapers According to Light Source

When choosing wallpaper, it is important to consider how the colors will appear under natural and artificial light (Holtzschue, 2012). Natural light varies at different times of day and with window orientation; It can be cold and bluish in the morning, neutral and bright in the afternoon, and warm and golden in the evening. This variability causes warm colors (yellow, red, orange) to appear brighter and more vibrant in daylight, and cold colors (blue, green) to appear calmer and cooler (Brandi, 2023; Lynch & Livingston, 2001). While colors are perceived in their most realistic form under natural white light, colors may be perceived as warmer or colder depending on the type of artificial light source used in the environment. While colors will appear more saturated in environments with artificial light sources emitting warm white light, cold colors will appear more vibrant in environments with artificial light sources emitting cold white light (Wei et al., 2023) (Figure 11). The amount of light intensity is as important as the type of light source in the perception of colors. In environments with low light intensity, colors appear darker and more saturated, and in environments with high light intensity, it causes colors to appear lighter and duller (Martinez et al., 2023). For this reason, the type of light source to be used in the environment is as important in the perception of ambient ambiance and colors as choosing the wallpaper.

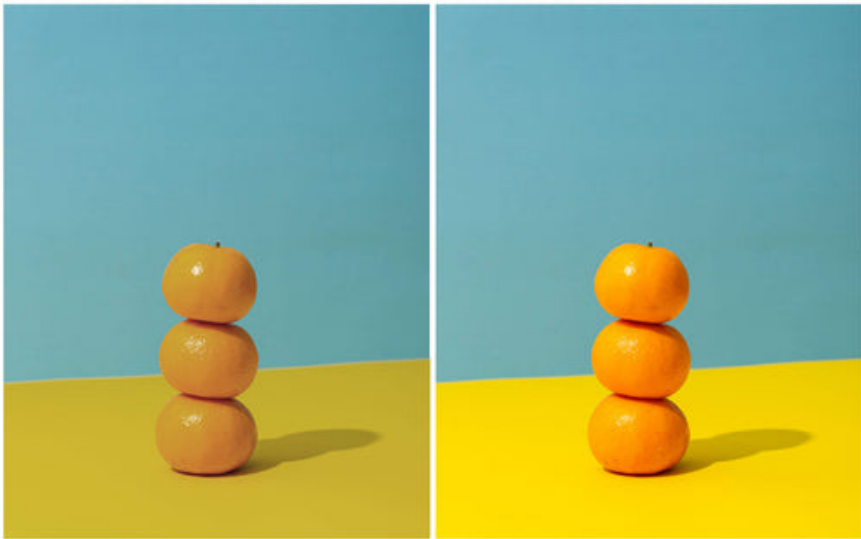


Figure 11: *Change in colors under different light sources (URL 11)*

Texture Selection in Wallpapers

Adding depth to the environment is an issue that depends on how the light sources in the environment are reflected in the visual, as well as the images and textures of the wallpapers are important. The angles of the light sources should be adjusted according to the desired ambience in the environment. For example, a sophisticated ambience can be achieved in the space by reducing the light intensity and obtaining matte surfaces (Karunakaran et al., 2022). While such a choice can be made for environments where minimalist and elegance is sought, shiny surfaces can be preferred to increase sparkle and dynamism in places that seek an energetic and lively atmosphere (Jaglarz, 2023). Apart from these, when it is desired to increase the feeling of depth in spaces, embossed or patterned surfaces can be preferred. Such a choice will add a feeling of depth to the space as well as dynamism to the decoration of the space (Samara, 2007; Gibbs, 2005).

Wallpaper has surface features that the user feels when touched. These are called tactile textures. While a smooth surface provides an elegant tactile feeling, the three-dimensional feeling of embossed surfaces will create a rich interactive atmosphere in the space (Elam, 2020). For example, choosing textile texture wallpapers in living and bedroom areas adds both softness and a luxurious tactile feeling to the space (Gates, 2014). The textures of wallpapers made of natural materials such as bamboo or wicker add a natural and organic tactile touch to the space.



Figure 12: *Texture in wallpaper (URL 12)*

Texture and Color Combinations

Since the color and texture of the paper to be used in the space have the quality to increase the aesthetic effect of the environment, attention should be paid to the harmony and contrast combinations between them. Similar tones can be used to achieve harmony in wallpapers. This means that matte and glossy surfaces selected from the same color palette can be in harmony with each other, and their use together will add a sophisticated visuality to the area (Holtzschue, 2012). The dynamism that glossy surfaces create in the space by reflecting the light, and the calm and modern appearance that matte surfaces provide to the space by absorbing and balancing the light, will create points of visual interest in the space (Kiely, 2017). In addition, the contrast created by combining colors and textures in wallpapers created by combining embossed and plain patterns will create both depth and dynamism in the space. Such combinations create a visual hierarchy in the space, making certain areas stand out. Additionally, the combined use of dark and light colors creates a strong contrast in the space; This can be used to create a dramatic effect, especially in large areas.

Print Preparation of Wallpapers

The designed wallpaper patterns are converted into a format suitable for printing. This is usually accomplished by creating digital files or converting the existing design into print-friendly formats. The colors of the patterns are adjusted at this stage and necessary corrections are made to improve print quality (Gatter, 2010; Holtzschue, 2012). The accuracy of colors and clarity of patterns are extremely important for the quality of the design.

The scales of the patterns are adjusted to match the dimensions of the wallpaper. This involves enlarging or reducing patterns and is important to ensure consistency of pattern when using different sizes of wallpaper (Fig. 13).



Figure 13: *Ensuring the consistency of the pattern at the wallpaper pattern design stage (URL 13)*

In this step, the cylinders or plates to be used for printing are also prepared. This involves creating printing cylinders or plates on which the patterns will be transferred to the paper. The quality of the cylinders or plates is extremely important for the accurate transfer and repetition of patterns. Preparing the plates is a critical step in making the patterns suitable for printing and requires high precision.

Preparing the design for printing is an important process that determines the print quality and final appearance of the design (Johansson et al., 2012). Correct adjustments made at this stage improve the quality of the final product and ensure customer satisfaction. Therefore, designers and manufacturers work diligently on this step and make any corrections necessary.

Wallpaper Printing Systems

Different printing techniques such as digital printing, screen printing and rotogravure are often used to reproduce wallpapers. Which printing technique to use depends on production requirements, budget and design needs. The most appropriate choice should be made by considering the advantages and disadvantages of each method.

- a. **Rotogravure Printing:** Rotogravure begins with engraving a design onto a metal cylinder. These etched areas are where ink is stored. The paper is then passed over the roller and the ink is transferred to the paper (Leach, 1988). This method generally provides high quality and detailed prints and is suitable for large

batch production. It is advantageous that it can be used in different materials. However, it has disadvantages such as high initial costs and long installation times.

- b. **Screen Printing:** Screen printing is known for its durability and special effects. Ideal for achieving special effects such as embossing, gloss and mattness. Screen printing begins by creating a plate and stretching it over a fabric or mesh. By blanking out certain areas of the patterns, this stencil allows the ink to pass through. Then, ink is applied to the stencil and printed onto the paper using a squeegee (Board, 2003). Screen printing is preferred especially in high volume production and the use of special effects. However, it may require high initial costs and additional adjustments for complex patterns.
- c. **Digital Printing:** Digital printing provides flexibility and customization in wallpaper production. It can quickly adapt to design changes and is ideal for small batch production. Printing is carried out by transferring digital images directly onto paper via computer-controlled printers (Ujiie, 2006). Patterns, colors and details are taken from digital files and printed on paper with high-resolution printers. This method is flexible and customizable and is ideal for small batch production and fast deliveries. However, it has disadvantages such as limited material selection and sometimes poor color accuracy.

Production Process of Wallpapers in Digital Printing Systems

Digital printing systems provide flexibility and customizability in wallpaper production. These systems are usually realized using large format printers or special wallpaper printing machines. Inkjet Systems are used to obtain high resolution and color accurate prints. These systems offer designers and manufacturers a wide range of creativity with their ability to easily print different patterns and sizes. However, making the right adjustments and ensuring quality control is essential to achieve high-quality results.

Inkjet Printing Systems

Inkjet printing systems (Fig. 14) are ideal for obtaining high-resolution prints by ensuring that patterns are transferred onto paper accurately and in detail. These systems can generally operate at resolutions of 1200 dpi (dots per inch) or higher. In terms of color management, they offer a wide color gamut using the CMYK (Cyan, Magenta, Yellow, Key/Black)

color model. Some advanced systems add additional color channels (e.g., LC (Light Cyan), LM (Light Magenta)), providing wider color gamut and better color accuracy (Yeates et al, 2012). Various types of inks can be used as ink technology, such as water-based, solvent-based, UV cured and latex inks. It provides advantages in application on different surfaces due to the type of ink and the drying systems they have. For example, while UV ink provides fast drying and resistance to friction due to curing, latex inks offer flexible prints as well as being environmentally friendly (Zapka, 2017). Using microspray nozzles, ink droplets are transported to the printed surface. For this reason, print quality and the number of nozzles vary depending on the resolution used in printing and the printing speed (Gibson et al., 2010).



Figure 14: *Inkjet printing system (URL 14)*

Production Process

File Preparation for Digital Print

Computer-aided design programs are generally used to prepare digital designs of wallpaper patterns and files for printing. These programs allow the prepared pattern files to be saved in high-resolution formats (TIFF, PSD, PDF, etc.). It is also used in techniques to optimize the accuracy of the colors used in the creation of patterns. Thanks to ICC profiles, color accuracy of printing systems can be ensured by providing color calibrations (Kriss, 2010). As a result of this process, it will be ensured that the color

we see on the screen is accurately transferred to the printing surface. Color profiles are set and calibrated according to the characteristics of the printer and the ink used, ensuring high print quality (Sharma & Rong, 2014).

Print Settings

Print settings are critical to achieving a high quality print and are carefully adjusted on the press. Print resolution is usually measured in dpi (dots per inch), and higher resolution provides clearer and more detailed prints. Therefore, resolution settings are determined depending on the material used and the desired print quality (Buga & Viana, 2022). Ink density affects the saturation and brightness of colors; this density is adjusted according to the amount of ink jet and optimized for the type of ink used for each print job (Zapka, 2017). Provides a balance between print speed, production efficiency and print quality; Printing at high speeds is ideal for large volumes of work, but needs to be adjusted carefully as quality can be lost at very high speeds.

Other printing parameters are set according to the type of material and the specific requirements of the print. For example, different paper types and surface textures can differ in ink absorption and drying time, so the printer's settings are adapted to these characteristics (Sousa et al., 2014). Additionally, with each print job, printing parameters are reviewed and adjustments are made if necessary.

Quality Control in Printing Process

Quality control constitutes an important process in obtaining quality products. A quality control process carried out regularly during the printing process will provide the opportunity to detect and intervene in printing errors caused by chromatic aberrations. Since the quality control process during the printing stage will ensure that the printing quality is high and consistent, the result will ensure that the products are of high quality. The accuracy of a color selected from panthone catalogs can be tested using spectrophotometers during printing (Fig. 15).



Figure 15: Comparison of pantone color and printed color (URL 15)

Another important component of quality control is periodic checking of print samples. During this control process, samples are taken after each certain number of prints and a detailed examination is made (Fig. 16). In these inspections, any chromatic aberration, blurriness, ink smearing or other defects on the print surface are carefully evaluated. Any problems identified during inspection are corrected immediately and print parameters readjusted if necessary.



Figure 16: Print control process using color catalogue (URL 16)

The success of the quality control process depends on the attention and experience of press operators and quality control specialists. These experts must be able to both correctly interpret the data coming from the

devices and intervene in the printing process when necessary. Continuous training and use of up-to-date technologies increases the effectiveness of the quality control process and ensures that prints are of high quality every time. Quality control plays an important role in ensuring customer satisfaction, ensuring product reliability and increasing customer reputation.

Post-Printing Processes

In order to extend the life of the wallpaper by increasing its durability and to prevent any damage that may occur during use thanks to its surface protection, U.V. treatment is applied after printing. coating and lamination processes are carried out. These procedures are briefly explained below.

UV Coating: UV coating is a type of coating that is applied to the wallpaper after printing and hardened with ultraviolet rays in order to provide extra resistance to the wallpaper against scratches and chemicals. In addition to the advantages mentioned above, it provides advantages in terms of protecting the color and brightness of the paper against fading. At the same time, it contributes to cleaning the surface from stains formed on the surface due to environmental effects and preventing it from being damaged in the process (Leydecker, 2008).

Lamination: Wallpapers are coated with a thin layer of plastic film in order to provide resistance to physical abrasion caused by environmental effects, as well as to water and moisture. This process is called Lamination process. In addition to the protective effect of the lamination process, it also has a visual enhancement feature in terms of the extra shine and mattness it provides to the wallpaper. The lamination process is carried out by fixing thin plastic films on the wallpapers by compressing and fixing water-based or solvent-based adhesives in pressurized machines (Athavale, 2018).

Packaging and Distribution of Wallpapers

The production process of wallpapers is completed with packaging. Wallpapers are generally produced in rolls and are placed in protective tubes to prevent them from being affected by environmental effects during distribution. It is important to plan the process until the product is delivered to the customer, as well as the production. Carrying out this process in a healthy manner increases the customer's satisfaction and ensures trust in

the brand. For this reason, importance should be given to logistics planning that will ensure effective management of the transportation processes of the products without damage and timely delivery.

The Future of Wallpaper Production

The use of digital technologies in wallpaper production and the demand for personalized wallpapers show that the interest in wallpapers will remain important in the future. Particularly durable, innovative and, above all, environmentally friendly wallpapers continue to develop further with the development of technology.

Due to the decrease in natural resources and the search for new resources, wallpapers produced from recyclable materials will gain importance and contribute to sustainability. In particular, by using paper and bamboo fibers, which are natural and renewable resources, in wallpaper production (Dungani et al., 2014), green production techniques can be developed by protecting natural resources and reducing the amount of waste by using less water and energy in their production (Marion et al., 2017). At the same time, it can enable the company to gain a competitive advantage in the sector by providing production at cheaper costs (Høibø et al., 2015).

As in other areas, virtual and augmented reality will be used in wallpapers. Thanks to these systems, which will provide the opportunity to see the different patterns of the wallpapers under different light sources, the consumer will have the experience of seeing the product they want to buy in advance. This feature that increases customer trust will also increase the reputation and share of businesses in the market.

CONCLUSIONS

Wallpapers, which have been indispensable materials of interior decoration from ancient times to the present day, can be used in different spaces with the advantages of digital printing systems. The opportunity to instantly respond to customer requests thanks to personalized printing, a fast-printing process for low-circulation jobs, and immediate response to graphical errors that may occur during printing are the important factors that make digital printing systems preferred over traditional printing systems.

The opportunities created by digital systems in terms of color and pattern give customers the opportunity to design the products they dream of in their interior spaces. It is important to take into account the light conditions in the area where the wallpaper will be applied during the design process of these products.

Reduced energy and water consumption in digital printing systems and the lack of need to keep stock thanks to personalized printing will contribute to reducing the amount of waste and increasing sustainability.

REFERENCES

- Aderemi, F. (2024). *The Essential Graphic Design Handbook: A Modern Guide to Graphic Design in the Digital Age*. Faith Aderemi.
- Athavale, S. P. (2018). *Hand Book of Printing, Packaging and Lamination: Packaging Technology*. Notion Press.
- Babu, K. M., & Chandrasekhara, S. M. (2022). *Bamboo Fibres: Processing, Properties and Applications*. Woodhead Publishing.
- Bloch, P. H. (1995). Seeking the ideal form: Product design and consumer response. *Journal of marketing*, 59(3), 16-29.
- Board, N. I. I. R. (2003). *Screen Printing Technology Hand Book*. Asia Pacific Business Press Inc..
- Brandi, U. (2023). Light, Nature, Architecture. In *Light, Nature, Architecture*. Birkhäuser.
- Buga, C., & Viana, J. C. (2022). Optimization of print quality of inkjet printed PEDOT: PSS patterns. *Flexible and Printed Electronics*, 7(4), 045004.
- Canavan, K. (2015). Applications of Textile Products. *Textiles and Fashion*, 531-545.
- Cerrato, H. (2012). The meaning of colors. *The graphic designer*.
- Cousins, K. (2002). *Polymers in building and construction*. iSmithers Rapra Publishing.
- Dennis, L. (2010). *Green interior design*. Simon and Schuster.
- Dhaliwal, J. S. (2019). Natural fibers: applications. *Generation, development and modifications of natural fibers*, 2, 1-23.
- Dungani, R., Khalil, H. A., Sumardi, I., Suhaya, Y., Sulistyawati, E., Islam, M. N., ... & Aprilia, N. S. (2014). Non-wood renewable materials: Properties improvement and its application. *Biomass and Bioenergy: Applications*, 1-29.
- Eiseman, L. (2017). *The complete color harmony, pantone edition: expert color information for professional results*. Rockport Publishers.
- Elam, K. (2020). *Introduction to Three-Dimensional Design*. Chronicle Books.
- Ella, I. I., Onazi, O., Ola-Adisa, E. O., & Anthony, T. B. (2018). Design considerations for work space efficiency: the effects of colour. *Journal of Sciences and Multidisciplinary Research*, 10(2).
- Elnaggar, H. B. (2022). Illumination and color in interior design of living room. *Journal of Design Sciences and Applied Arts*, 3(1), 50-63.
- Farnood, R. (2009). Optical properties of paper: Theory and practice. *Pulp Pap. Fud. Res. Soc. Bury*, 273(10.15376).
- Garcia, M. (Ed.). (2009). *The Patterns of Architecture*. John Wiley & Sons.

- Gates, E. (2014). *Elements of style: designing a home & a life*. Simon and Schuster.
- Gatter, M. (2010). *Production for Print*. Hachette UK.
- Gibbs, J. (2005). *Interior design*. Laurence King Publishing.
- Gibson, I., Rosen, D. W., Stucker, B., Gibson, I., Rosen, D. W., & Stucker, B. (2010). Printing processes. *Additive Manufacturing Technologies: Rapid Prototyping to Direct Digital Manufacturing*, 187-222.
- Ginebreda, A., Guillén, D., Barceló, D., & Darbra, R. M. (2012). Additives in the paper industry. *Global risk-based management of chemical additives I: Production, Usage and Environmental Occurrence*, 11-34.
- Grönfors, J. (2010). Use of fillers in paper and paperboard grades.
- Hammers, M. A. (1961). A brief history of wallpaper and how it has been influenced by contemporary ways of life.
- Hendon, Z. (2018). *Wallpaper* (Vol. 855). Bloomsbury Publishing.
- Holtzschue, L. (2012). *Understanding color: an introduction for designers*. John Wiley & Sons.
- Høibø, O., Hansen, E., & Nybakk, E. (2015). Building material preferences with a focus on wood in urban housing: durability and environmental impacts. *Canadian Journal of Forest Research*, 45(11), 1617-1627.
- Jaglarz, A. (2023). Perception of Color in Architecture and Urban Space. *Buildings*, 13(8), 2000.
- Johansson, K., Lundberg, P., & Ryberg, R. (2012). *A guide to graphic print production*. John Wiley & Sons.
- Kane, F. (2016). Developments in the use of nonwovens in home furnishing. In *Advances in Technical Nonwovens* (pp. 403-422). Woodhead Publishing.
- Karunakaran, G., Periyasamy, A. P., & Militký, J. (2022). Color and Design for Textiles. In *Fibrous Structures and Their Impact on Textile Design* (pp. 119-148). Singapore: Springer Nature Singapore.
- Kiely, O. (2017). *Pattern*. Hachette UK.
- Kriss, M. (2010). *Color management: understanding and using ICC profiles*. John Wiley & Sons.
- Kurt, S., & Osueke, K. K. (2014). The effects of color on the moods of college students. *sage Open*, 4(1), 2158244014525423.
- Meerwein, G., Rodeck, B., & Mahnke, F. H. (2007). *Color-communication in architectural space*. DE GRUYTER.
- Kürsten, E., & Militz, H. (2004, April). Possibilities for the use of the different types of wood residues as raw material. In *Proc. Eur. COST E31 Conf. Manag. Recover. Wood Recycl. Bioenergy Options, Thessaloniki, Greece*.
- Leach, R. H. (1988). The Printing Processes. *The Printing Ink Manual*.

- Leibrock, C. A., & Harris, D. D. (2011). *Design details for health: Making the most of design's healing potential*. John Wiley & Sons.
- Leydecker, S. (2008). *Nano materials: in architecture, interior architecture and design*. Springer Science & Business Media.
- Lynch, D. K., & Livingston, W. C. (2001). *Color and light in nature*. Cambridge university press.
- Marion, P., Bernela, B., Piccirilli, A., Estrine, B., Patouillard, N., Guilbot, J., & Jérôme, F. (2017). Sustainable chemistry: how to produce better and more from less?. *Green Chemistry*, 19(21), 4973-4989.
- Martinez, A. A., Zucina, J., & Pytlarz, J. (2023). The Impact of Background Luminance on the Perception of Chromatic Lightness. In *SMPTE 2023 Media Technology Summit* (pp. 10-13). SMPTE.
- Mital, A., Desai, A., Subramanian, A., & Mital, A. (2014). *Product development: a structured approach to consumer product development, design, and manufacture*. Elsevier.
- Mollica, P. (2013). *Color Theory: An essential guide to color-from basic principles to practical applications* (Vol. 53). Walter Foster.
- Onwuekwe, C., Chudi-Duru, C., & Ani, V. (2022). Colour Studies: Theory and Practice. *BOOKS/FESCHSCHRIFTS*.Stokley, S. R. (2018). Historic look on color theory. *Johnson & Wales University, Providence*.
- Patel, B. M., & Bhrambhatt, D. (2008). Nonwoven technology. *Textile Technology*, 1-54.
- Perng, Y. S., Wang, I. C., Yang, W. C., & Lai, M. H. (2008). Application of talc to calcium carbonate-containing paper coating formulations. *Taiwan Journal of Forest Science*, 23(1), 1-11.
- Phillips, M. (1981). Wallpaper on walls: problems of climate and substrate. *Journal of the American Institute for Conservation*, 20(2), 83-90.
- Prakash, C. (2020). Bamboo fibre. In *Handbook of natural fibres* (pp. 219-229). Woodhead Publishing.
- Raizman, D. (2003). *History of modern design: Graphics and products since the industrial revolution*. Laurence King Publishing.
- Saleem, D., & Nazari-Heris, M. (2023). Emotional Response to Different Lighting Conditions. In *Natural Energy, Lighting, and Ventilation in Sustainable Buildings* (pp. 281-300). Cham: Springer Nature Switzerland.
- Samara, T. (2007). *Design elements: A graphic style manual*. Rockport publishers.
- Sanders, R., & Lehmann, J. (2019). An exploratory study of clients' experiences and preferences for counselling room space and design. *Counselling and Psychotherapy Research*, 19(1), 57-65.

- Sharma, A., & Rong, X. (2014). Establishing Standards for Color and Print Quality in Large Format Inkjet Printing. *Journal of Imaging Science & Technology*, 58(3).
- Sherin, A. (2012). Design elements, Color fundamentals: A graphic style manual for understanding how color affects design. Rockport Publishers.
- Sousa, S., de SOUSA, A. M., Bruno, R. E. I. S., & Ramos, A. (2014). Influence of binders on inkjet print quality. *Materials Science*, 20(1), 55-60. Zapka, W. (Ed.). (2017). *Handbook of industrial inkjet printing: a full system approach*. John Wiley & Sons.
- Stone, T. L., Adams, S., & Morioka, N. (2008). *Color design workbook: A real world guide to using color in graphic design*. Rockport Pub.
- Taylor, C. (2018). *The Design, Production and Reception of Eighteenth-Century Wallpaper in Britain*. Routledge.
- Thomas, S., Paul, S. A., Pothan, L. A., & Deepa, B. (2011). Natural fibres: structure, properties and applications. *Cellulose Fibers: Bio-and Nano-Polymer Composites: Green Chemistry and Technology*, 3-42.
- Ujji, H. (2006). Design and workflow in digital ink-jet printing. *Digital Printing of Textiles*, Woodhead Publishing, 337-56.
- Wei, Y., Zhang, Y., Wang, Y., & Liu, C. (2023). A study of the emotional impact of interior lighting color in rural bed and breakfast space design. *Buildings*, 13(10), 2537.
- Whiton, S. (2013). *Elements of interior design and decoration*. Read Books Ltd.
- Wilson, R. (2015). *Clean Design: Wellness for your Lifestyle*. Greenleaf Book Group.
- Yeates, S. G., Xu, D., Madec, M. B., Caras-Quintero, D., Alamry, K. A., Malandraki, A., & Sanchez-Romaguera, V. (2012). Fluids for inkjet printing. *Inkjet Technology for Digital Fabrication*, 87-112.
- Zapka, W. (Ed.). (2017). *Handbook of industrial inkjet printing: a full system approach*. John Wiley & Sons.
- URL 1: <https://www.missprint.co.uk/living-room-wallpaper-decorating-ideas/news/153>
- URL 2: <https://i0.wp.com/streetsofsalem.com/wp-content/uploads/2011/03/wallpaper-late-17th-va-deed-box-block-printed-to-imitate-tapestry.jpg>
- URL 3: <https://www.happystartsathome.com/wallpaper-printing-methods-aka-why-is-wallpaper-so-expensive/>
- URL 4: <https://www.gpjbaker.com/brands/threads/vinyl-wallpaper/>
- URL 5: <https://peacockandfig.com/fabric-wallpaper-home-decor/>
- URL 6: <https://www.fiberglass-tape.org/technology/fiberglass-wall-paper.html>

- URL 7: <https://www.wallpaperfromthe70s.com/wallpaper-grass-on-roll-11-rosewood-shimmer?c=22>
- URL 8: <https://blog.spoonflower.com/2018/01/29/how-to-create-a-seamless-repeat-from-a-drawing/>
- URL 9: <https://www.youtube.com/watch?app=desktop&v=rNqluMf2gJY>
- URL 10: <https://www.colormatters.com/color-and-design/basic-color-theory>
- URL 11: <https://www.luxlogiclighting.com/blogs/posts/how-different-light-sources-render-color>
- URL 12: <https://www.asianpaints.com/blogs/wallpaper-vs-wall-texture-paint.html>
- URL 13: <https://www.fineprintnyc.com/wallpaper/how-to-reproduce-existing-wallpaper-designs>
- URL 14: <https://www.mtutech.com/>
- URL 15: <https://www.spoonflower.com/en/inspiration/collaborations/pantone-color-of-the-year-2024>
- URL 16: <https://www.fineprintnyc.com/wallpaper/how-to-reproduce-existing-wallpaper-designs>

CHAPTER 4

THE IMPACT OF TRADE FAIR PARTICIPATION ON THE INNOVATIVE PRODUCT DEVELOPMENT PROCESS

Zeynep DERELİ¹

¹ Zeynep DERELİ, PhD Research Assist., Burdur Mehmet Akif Ersoy University Bucak Zeliha Tolunay School of Applied Technology and Business Administration, Department of Customs Business Administration, zdereli@mehmetakif.edu.tr.

1. INTRODUCTION

Trade fairs have long been recognized as crucial venues for companies seeking to expand their market reach and engage with potential clients. However, their role extends far beyond mere marketing and sales. Participation in trade fairs is increasingly viewed as a significant driver of innovation, particularly in the product development process. These events, traditionally seen as platforms for marketing and sales, have increasingly become critical venues for stimulating creativity, gathering market intelligence, and accelerating the product development process. Trade fairs bring together a diverse array of participants, including industry leaders, emerging start-ups, suppliers, and potential customers. This convergence of different stakeholders creates a dynamic environment where ideas can be exchanged, partnerships can be forged, and new technologies can be showcased. For companies, trade fairs offer a unique opportunity to observe the latest industry trends, benchmark against competitors, and receive direct feedback from the market. These interactions can play a pivotal role in shaping the development of innovative products, from the initial concept stage through to market launch.

A trade fair is an organized event where manufacturers, distributors, and various vendors showcase their products or explain their services to a selected audience, including current and potential customers, suppliers, business partners, and the media (Sarmiento & Simões, 2018, p. 154). Trade fairs are referred to by various terms, including exhibitions, expositions, public shows, or trade shows. Trade fairs can operate in either a business-to-business (B2B) context, restricted to trade participants, or a business-to-consumer (B2C) context, open to the general public (Palumbo & Herbig, 2002). As early as antiquity, trade fairs existed in forms that resembled modern exhibitions. Initially, their primary purpose was the sale of products, with participants evaluating their success based on sales volume. Even though the function of trade fairs has evolved over time, these events were originally fundamental in the establishment of organized, institutional commerce (Proszowska, 2018).

Their main attraction is their capacity to gather a wide array of stakeholders in one location, facilitating engagement and interaction among them at the same time (Shereni et al., 2021). At their core, trade fairs focus on showcasing “the new,” whether it’s a concept in its early stages or a fully developed product, highlighting capabilities and facilitating trade across a broad spectrum of industries—from aerospace to art. These events offer participants the chance to engage in business negotiations with long-term partners, observe competitors’ offerings, gather market intelligence, and foster or maintain social connections (Moeran, 2011; Lampel & Meyer, 2008). In addition, trade fairs provide a valuable opportunity for fa-

ce-to-face interaction with current and prospective customers. They are widely regarded as a key method for companies to promote their products and generate new sales or leads (Sarmiento et al., 2015, p.275). In addition to their marketing and sales functions, trade fairs are also important platforms for interactive learning, where companies can exchange knowledge and technological innovations across geographic boundaries (Bathelt & Gibson, 2015). The combination of these factors makes trade fairs a significant driver of innovation, offering companies opportunities to test new products, receive immediate feedback, and modify their offerings in response to market needs. Moreover, trade fairs can play a pivotal role in the early stages of the product development process, where firms can observe and respond to emerging industry trends, acquire market intelligence, and establish new business partnerships that may lead to co-development of innovative solutions.

2. Motivations and Aims for Trade Fair Participation

Trade fairs offer companies a unique platform to achieve various strategic objectives, ranging from increasing brand visibility and fostering business relationships to exploring market trends and driving innovation. These objectives underline the diverse motivations and aims for participation. Participants' motivations for attending trade fairs include both purchasing and non-purchasing objectives (Bonoma, 1983). In this section, the sales-related and non-sales-related motivations for trade fair participation for both exhibitors and visitors will be discussed.

2.1. Sales-Related Motivations for Trade Fair Participation

Sales-related motivations for trade fair participation primarily revolve around the desire to generate immediate business outcomes, such as securing orders, initiating contracts, and expanding market presence. For both exhibitors and visitors, these events present an opportunity to engage in direct sales activities, establish new commercial partnerships, and enhance revenue streams through product or service transactions. Selling objectives at trade fairs typically involve identifying prospects, gaining access to key decision-makers, communicating product and service information, selling products, and addressing current customer issues (Bonoma, 1983). According to Measson and Campbell-Hunt (2015, p.109), all companies viewed selling, along with related activities such as seeking distributors, as a primary objective for participating in exhibitions, emphasizing that "the main motivation for attending an exhibition is sales" and companies anticipate that their exhibitors will achieve sales. Similarly, Blythe (1999) highlights that exhibitors primarily attend trade fairs to generate sales and gather le-

ads. They perceive these events as opportunities to meet new customers, launch new products, and take sales orders.

The pursuit of new sales opportunities through trade fairs is also linked to exhibitors' objectives of launching new products. By displaying their latest innovations, they aim to capture the attention of buyers who attend these events specifically to find the latest developments in the industry (Blythe, 1999). Sales-focused participation is not solely about immediate transactions; it often includes efforts to gather qualified leads for future sales, demonstrating the dual role of trade fairs in both short-term and long-term sales strategies. Additionally, Wang et al. (2017) emphasize that sales-related motivations include creating long-term business opportunities and engaging with high-quality attendees, which are critical for securing contracts and enhancing market presence.

Given the diverse nature of trade fair audiences, implementing a segmentation strategy that aligns with the selling objectives and behaviors of attendees is essential for enhancing trade fair effectiveness. In this context, exhibitors should tailor their approach to each visitor by considering the visitor's role within the organization and their position in the purchasing decision process (Sarmiento et al., 2015; Gopalakrishna, Roster, & Sridhar, 2010; Blythe, 2002).

2.2. Non-selling Motivations

Non-selling motivations for trade fair participation encompass objectives beyond direct sales, such as enhancing brand visibility, gathering market intelligence, fostering relationships with existing clients, and monitoring competitors' activities, all of which contribute to long-term business strategy and market positioning. Rosson and Seringhaus (1995) outlined three primary **non-sales** purposes of trade fairs for businesses. First, **promotion**, where trade fairs serve as platforms to advertise and showcase products or services. Second, **networking**, where companies can build relationships and business networks, supporting their growth and international expansion. Lastly, **information gathering**, where businesses collect valuable insights and data at trade fairs that aid in long-term decision-making, also plays a crucial role in shaping and fostering innovation. Moreover, Wang et al. (2017, pp. 851-852) classified non-sales motivations for exhibition participation into distinct categories, highlighting their strategic importance beyond direct sales activities:

- **Enhancing corporate image:** Exhibitors aim to strengthen and promote their corporate reputation, presenting themselves as industry leaders or innovators to both potential and existing customers.

- **Gathering market intelligence:** Trade fairs provide exhibitors with valuable opportunities to observe competitors, understand market trends, and collect industry-specific information that can inform their future strategies.
- **Networking and relationship building:** Establishing and maintaining relationships with other businesses, stakeholders, and industry professionals is a crucial non-selling objective. Exhibitors leverage trade fairs as platforms for social interaction and potential collaboration.
- **Developing long-term business relationships:** Rather than focusing on immediate sales, many exhibitors prioritize building long-term relationships with key clients and partners, which can lead to sustained business growth.
- **Increasing brand visibility:** A significant objective for exhibitors is to increase brand recognition and presence in the market, positioning their brand prominently within the industry.
- **Testing New Products and Concepts:** Exhibitors use trade fairs as a venue to test and gather feedback on new products, services, or innovations, allowing for early market responses before full-scale product launches.

These non-selling motivations underscore the critical role trade fairs play in driving long-term business growth, fostering innovation, and enhancing competitive positioning far beyond the pursuit of immediate sales transactions.

3. The Relationship Between Trade Fairs and Innovation

Trade fairs play a pivotal role in fostering innovation and accelerating the product development process for businesses across industries. By providing a platform for companies to showcase their latest technologies, gather real-time feedback from customers, and engage in cross-industry learning, trade fairs serve as a catalyst for creative thinking and product refinement. The competitive environment of trade fairs also drives firms to innovate more rapidly, while the insights gained from these events help shape future product strategies. This section explores how trade fairs contribute to innovation, market feedback, and the acceleration of product development cycles.

The presentation of new products, and consequently product innovation, has been one of the key factors contributing to the appeal of trade fairs. A significant number of participants still attend trade fairs in search of in-

novative products (Sarmiento et al., 2015; Munuera & Ruiz, 1999; Blythe, 2002). According to Bathelt and Schuldt (2010), international trade fairs serve as essential platforms for temporary face-to-face (F2F) interactions and the exchange of information among global economic agents. These events facilitate the acquisition of new knowledge through direct interaction, observation, and informal discussions between participants, which include producers, suppliers, and customers. The term “global buzz” is used to describe the rich communication ecology that takes place at these trade fairs, where news, trends, and technologies are shared in real-time. This environment supports the creation of innovative ideas and allows firms to gather insights that are crucial for product and process innovations. Trade fairs also offer companies the chance to enhance their international market presence, explore fresh ideas, and trial new products. They also provide a platform for direct customer interaction, where businesses can exchange product details and gather immediate feedback to improve their new product development efforts (Silva et al., 2022; Santos & Mendonça, 2014).

3.1. Stimulating Innovation Through Trade Fair Exposure

Trade fairs not only serve as platforms for showcasing products but also play a critical role in driving innovation by exposing participants to emerging trends, new technologies, and cross-industry insights. By offering direct access to novel ideas and hands-on experiences with the latest developments, trade fairs create an environment where creativity and innovation thrive. These events encourage firms to rethink their approaches, explore new opportunities, and refine their product development processes in response to market demands and technological advancements. According to Bathelt (2017), trade fairs serve as critical venues for knowledge exchange and innovation processes. They create “knowledge ecologies,” where producers, suppliers, and other stakeholders interact, share experiences, and generate new ideas. These interactions can significantly influence product and process development through vertical and horizontal exchanges of knowledge, which play a crucial role in fostering innovation. **Vertical exchanges of knowledge** refer to the flow of information between different levels of the value chain, such as between suppliers, manufacturers, and customers. This helps companies integrate insights from various stages of production and consumption into their innovation processes. On the other hand, **horizontal exchanges of knowledge** occur between competitors or firms within the same industry level, enabling them to observe and learn from each other’s strategies and advancements. Both forms of knowledge exchange are essential for driving creative development and innovation (Bathelt et al., 2017).

Schuldt & Bathelt (2010) stated that the unique information and communication environment present during international trade fairs is shaped by impressions and observations gathered while walking through the fairgrounds and systematically scanning various exhibits, along with the agents and firms showcasing them. While face-to-face communication fosters learning-by-interaction, these processes are complemented by learning-by-observation and learning-by-inspection. Their research revealed that systematically scanning exhibits allowed firms to gather extensive information on global market trends and gain a comprehensive market overview at a relatively low cost. This enabled companies to critically assess both their technological development and that of their competitors, serving as a critical source of information for future strategic adaptations.

Trade fairs, particularly large international ones, bring together numerous competitors from both similar and distinct market segments, creating valuable horizontal learning opportunities. These events offer firms the chance to observe and assess their competitors' innovations, providing a nearly comprehensive view of the industry's innovation processes in one location. Research shows that exhibitors dedicate significant time to inspecting the exhibits of rival companies, which allows them to benchmark their progress and strategies. This benchmarking function is critical, as it helps firms make informed decisions about innovation directions or adjustments to their development paths (Bathelt, 2017; Bathelt & Schuldt, 2008; Bathelt & Gibson, 2015).

Global hub or flagship trade fairs, designed to showcase cutting-edge technologies and industry advancements, typically attract highly research-driven and innovative firms. These events are attended by both large corporations and small to medium-sized enterprises (SMEs) seeking to strengthen their innovative capacities. Acting as hubs of innovation, flagship fairs feature the latest products, technologies, and designs. In addition to drawing numerous innovative companies, they also facilitate the exchange of advanced knowledge on industry trends through intensive face-to-face interactions and learning-by-observation (Zhu et al., 2020; Torre, 2008; Bathelt et al., 2014).

3.2. Identifying Market Needs, Customer Preferences, and Competitor Innovations Through Trade Fairs

Trade fairs offer a unique opportunity for companies to engage directly with potential customers and gather real-time feedback on their products and services. This direct interaction allows firms to identify unmet market needs and preferences, which are critical inputs in the product development process. Exhibitors provide a variety of information to promote and

sell their products while also gathering feedback on their offerings, identifying new customer needs, and addressing potential challenges in customer relations (Bathelt, 2017; Godar & O'Connor, 2001; Schuldt & Bathelt, 2011). By understanding what customers are looking for, companies can tailor their product development efforts to address these needs, thereby increasing the likelihood of market success for their innovations.

Trade fairs often feature conference presentations and specialized exhibits that offer a comprehensive view of market trends, technological advancements, and new policies or regulations. Information shared during these events, including key news and industry rumors, is widely discussed in face-to-face interactions between firms across various sectors of the value chain. This environment fosters collective sense-making and helps companies identify innovation opportunities (Bathelt, 2017, p. 518). At trade fairs, suppliers, producers, users, retailers, and other key stakeholders gather to exchange information about current and future developments in their industry, with a focus on showcasing existing products, prototypes, and innovations. The presence of numerous specialized firms from the same value chain, along with constant face-to-face communication between industry experts, creates a unique environment for sharing advanced knowledge and experience. Exhibitors engage in discussions about business transactions, product characteristics, industry trends, problem-solving, and negotiations with global customers (Bathelt and Schuldt, 2010; Borghini et al., 2004). This dynamic exchange fosters innovation by facilitating the flow of new ideas, promoting collaborative problem-solving, and enabling firms to quickly adapt to emerging trends and technologies. Rosson and Seringhaus (1995) state that international trade fairs act as a microcosm of global advancements in an industry or technological field, assisting firms in assessing market and technology trends.

Trade fairs provide an accessible platform for identifying competitors and gaining insights into market dynamics. They are especially useful for tracking emerging trends, making them an essential tool for market research. This supports the view that trade fairs serve as key sources of inspiration and creativity (Sarmiento et al., 2015; Rinallo, Borghini, & Golfetto, 2010). Kalafsky and Gress (2014) demonstrated that the primary objectives for participants at trade fairs were gathering information to drive innovation and evaluating competitors for benchmarking purposes. Trade fairs also unite companies that usually do not engage with each other but are in direct competition. This horizontal aspect provides firms with various opportunities to analyze and compare their products and strategies against their competitors. It allows companies to gain insights into their competitors' products, modifications, materials, and strategic direction. Such informati-

on helps firms assess their own products and technological advancements in comparison to global trends (Bathelt & Schultz, 2008, 2010).

3.3. Acceleration of Product Development Cycles

Participation in trade fairs can also accelerate the product development process. The competitive pressure to showcase new products at these events often drives companies to expedite their development timelines. This urgency can lead to more efficient decision-making processes, faster iterations, and quicker prototyping. Additionally, trade fairs provide a platform for companies to test their prototypes and gather feedback. This immediate feedback provided by customers at trade fairs can help companies refine their product ideas early in the development process, reducing the risk of costly mistakes and ensuring that the final product aligns with market expectations. The condensed timeline of preparing for a trade fair can thus serve as a catalyst for innovation, pushing companies to bring their products to market more swiftly than they might otherwise.

Vitezic & Vitezic (2015, p.178) outline five key steps focused on product innovation: (i) the initial phase, which involves idea generation; (ii) the selection phase, where ideas are evaluated and the best one is chosen; (iii) the realization phase, where the chosen idea is transformed into a prototype, (iv) the implementation or launch phase, where the tested product is introduced to the market, and (v) the monitoring phase, which occurs after the product launch and focuses on learning from the process and avoiding past mistakes. These stages provide a structured approach to transforming ideas into market-ready products. Trade fairs play a critical role in these innovation phases by offering a platform for idea generation, product testing through feedback, and evaluating the market readiness of innovations before launch.

Trade fairs are ideal venues for companies to present their portfolio of new products, as well as prototypes and concepts at various stages of development. This allows firms to gauge market interest and refine their product offerings based on real-time interactions and feedback from industry experts and customers alike (Kim & Mazumdar, 2016). Santos & Mendonça (2014) emphasize that a key motivation for companies to participate in trade fairs is to strengthen their market presence, explore new ideas, and test their products. Similarly, trade fairs offer a valuable platform for firms to showcase their innovations while receiving direct feedback from potential customers.

3.4. Networking and Collaboration Opportunities at Trade Fairs

Networking at trade fairs plays a pivotal role in driving innovation by facilitating direct interactions between companies, industry experts, and stakeholders. These events create a dynamic environment where firms can exchange ideas, form strategic partnerships, and collaborate on cutting-edge solutions, ultimately contributing to the development and enhancement of innovative products and technologies. Evers and Knight (2008) state that trade fairs are essential platforms for networking, particularly for small exporting firms, as they provide opportunities to build relationships with customers, suppliers, and business partners.

Trade shows provide an ideal setting for companies to strengthen strategic partnerships. Participating firms often initiate new one-on-one business relationships or reinforce existing partnerships with long-standing collaborators. These networks, which may include both direct and indirect connections—such as manufacturers and their suppliers—can evolve into complex networks involving customers and strategic alliances (Bettis-Outland et al., 2021). Trade fairs bring together individuals with diverse skill sets, fostering the generation of new ideas that can lead to product or process innovation. These events facilitate both planned and spontaneous business interactions with partners, suppliers, and clients. However, the most significant aspect is that members of the same professional community gather to discuss specific technical challenges. Through these exchanges, they share their experiences, skills, and knowledge, which ultimately promotes learning and product development (Ducroquet & Ogonowska, 2022).

3.5. Empirical Evidence on the Link Between Innovation and Trade Fair Participation

This section reviews empirical studies that explore the relationship between trade fair participation and innovation, highlighting the role of trade fairs in fostering knowledge spillovers, networking, and the development of innovative capabilities across industries. Wu et al. (2023) focus on the role of trade shows in promoting innovation through knowledge spillovers. Specifically, the study analyzes the mediating role of knowledge spillover at trade shows, examining how it affects exhibitors' ability to innovate. By leveraging temporary gatherings of firms, professionals, and consumers, trade shows provide opportunities for knowledge acquisition, networking, and innovation. The findings indicate that firms can use trade shows not only as marketing platforms but also as venues for gaining competitive knowledge and improving their innovation capabilities.

Bathelt and Gibson (2015) examine how trade fairs function as dynamic spaces where firms engage in technological search and learning. Using

the “organized anarchies” and “garbage-can model” frameworks, the study reveals that trade fairs create temporary geographical proximity, enabling firms to interact, share knowledge, and discover new technologies in a non-linear, often spontaneous manner. The research highlights that firms frequently participate without clear objectives, yet these interactions foster technological specialization and innovation diffusion across industries. Thus, trade fairs are shown to be critical venues for the informal exchange of ideas and the advancement of technological developments.

Li et al. (2022) examine how networking capabilities influence exhibitors’ information-gathering performance at trade shows. The study, using the resource-action-performance framework, demonstrates that networking abilities significantly enhance both exploratory and exploitative learning, which in turn improves information-gathering outcomes. Additionally, the findings highlight that novice exhibitors benefit more from finding new networking partners, whereas experienced exhibitors gain more by leveraging their established relationships. This suggests that exhibitors should tailor their networking strategies according to their experience level to optimize their performance at trade shows.

Rinallo et al. (2017) explores the intersection of industrial marketing (IM) and economic geography (EG) in the context of trade shows. The main focus of the paper is to analyze how trade shows function not only as promotional tools but also as temporary clusters for knowledge exchange. The authors compare perspectives from both fields, showing how trade shows serve as collective marketing platforms and hubs for learning, enabling companies to interact with geographically distant actors, benchmark industry standards, and collaborate on innovations.

Zhu, Bathelt, and Zeng (2020) examine the impact of trade fairs on local innovation knowledge networks in the Shanghai equipment manufacturing industry. The study finds that firms attending the Shanghai Metalworking and CNC Machine Tool Show (MWCS) tend to be more R&D intensive and are more closely linked in co-patenting networks than non-attending firms. Additionally, these firms have stronger local co-patenting relationships, indicating that trade fairs play a crucial role in promoting local knowledge exchange and fostering innovation.

The article by Sarmiento and Simões (2019) explores the integration of physical and virtual trade fairs, positioning them as platforms for learning and engagement within service ecosystems. The study investigates how physical trade fairs and virtual trade fairs interact to facilitate business relationships, customer engagement, and knowledge exchange. Using qualitative interviews and a survey, the research highlights that while physical trade fairs provide vital opportunities for face-to-face interaction and infor-

mal networking, virtual trade fairs complement these by fostering interactivity and connectivity before and after the physical events. The findings suggest that the combination of physical and virtual elements creates a more dynamic and comprehensive trade fair experience, contributing to innovation and long-term business success. However, physical trade fairs remain indispensable for personal interaction and trust-building, whereas virtual platforms enhance reach and operational efficiency.

Kalafsky and Gress (2013) examine the significance of international trade fairs in advancing the export and innovation strategies of Korean advanced machinery firms. It highlights how trade fair participation provides companies with direct access to global markets, facilitates interactions with potential customers, and helps collect essential market intelligence. Based on surveys and interviews conducted at the Seoul International Machine Tool Show (SIMTOS), the findings reveal that firms integrating trade fairs into their innovation strategies experience increased export intensity. Moreover, firms that involved their engineering teams in product presentations during these events showed notable export growth. The study underscores the critical role of trade fairs in helping firms strengthen their global presence and enhance their export performance through innovation.

Bathelt and Schuldt's article (2008) delves into the role of international trade fairs as temporary clusters that foster interactive learning, knowledge dissemination, and innovation across industries. The authors argue that trade fairs create unique environments where firms, suppliers, and customers from geographically dispersed regions come together, establishing temporary geographical proximity. The study focuses on two major international trade fairs in Frankfurt, analyzing their role in shaping global value chains and creating pipelines for continuous business and innovation relationships. The findings indicate that firms participating in these fairs benefit from the dual opportunities of exploring new markets and strengthening existing networks, making trade fairs a significant tool for both competitive benchmarking and collaborative innovation. Furthermore, the research emphasizes that trade fairs do not merely act as marketing venues but are essential in generating long-term business relationships and contributing to industry-wide technological advancements through knowledge exchange and learning processes. This temporary clustering effect enables firms to accelerate their product development cycles, access new partners, and better position themselves in the global market.

Schulte-Römer (2018) examines the interaction between professional users and LED technology in the context of trade fairs and light festivals, focusing on how these events stimulate innovation. Through a socio-material lens, the study reveals that trade fairs such as Light + Building and LumiVille function as platforms for showcasing structured innovations in

LED technologies, where companies display new products and engage in formal business interactions aimed at accelerating market adoption. The study suggests that festivals act as “living labs” where users test and co-create with LED technologies, driving more radical forms of innovation. Both event formats—trade fairs and festivals—play complementary roles in the innovation process: trade fairs support the diffusion and commercialization of established innovations, while festivals foster experimental use and inspire future technological developments. This dual dynamic underscores the importance of event-specific contexts in shaping how user-driven innovation in LED technology unfolds.

The article by Silva, Moutinho, and Vale (2022) investigates the impact of product innovation, networking capacity, and trade fair participation on the export performance of Portuguese small and medium-sized enterprises (SMEs), with a particular focus on the differences between industrial and service SMEs. The authors develop a conceptual framework to explore how trade fairs act as catalysts for innovation, helping firms establish new business connections, gain market insights, and improve their export capabilities. Through the analysis of empirical data, the study reveals that product innovation significantly enhances firms’ networking capacities, which, in turn, positively influences their export performance, especially for industrial SMEs. The research also reveals a distinction between industrial and service SMEs: while industrial SMEs benefit significantly from trade fairs in terms of innovation and export performance, service SMEs experience fewer advantages, possibly due to the intangible nature of their offerings.

Bathelt and Schuldt (2010) explores the role of international trade fairs as critical platforms for global knowledge exchange and innovation. The concept of “global buzz” is central to the paper, describing how temporary face-to-face interactions at trade fairs facilitate the flow of information, create opportunities for learning, and foster innovation. The study highlights how the physical co-presence of industry players, including producers, suppliers, and customers, at these fairs leads to an intense exchange of strategic information, news, and insights on technological developments. This buzz enhances firms’ ability to innovate by exposing them to emerging market trends, allowing for observation of competitors, and enabling the creation of new business networks. Additionally, the paper examines the impact of trade fairs on knowledge creation and the ways in which virtual interactions may complement but not replace the value of face-to-face engagements in generating “global buzz.”

The article by van Tuijl, Carvalho, and Dittrich (2018) examines the role of automotive trade fairs in China as platforms for external knowledge sourcing, particularly beyond traditional joint-venture partnerships. The

study focuses on two major automotive events in Shanghai—Auto Shanghai and Automechanika Shanghai—analyzing how firms use these events to access market trends, monitor competitors, and establish potential collaborations. The findings reveal that while trade fairs provide valuable opportunities for firms to gather industry intelligence and develop informal connections, several barriers hinder the full exploitation of these opportunities. These include defensive strategies by leading firms to prevent knowledge leakage and the complexity of exhibited technologies, which can obstruct the knowledge exchange process. The role of event organizers is also highlighted as crucial in shaping knowledge flows through content curation, matchmaking policies, and access regulations, influencing how firms leverage trade fairs for knowledge acquisition and innovation.

Zhu, Chen, and Lian (2018) investigate the role of temporary creative clusters in fostering innovation within emerging economies, using Beijing Design Week as a case study. The authors explore how global buzz - informal, spontaneous information exchange - and global pipelines - more formalized and deliberate interactions, such as partnerships, collaborations, or established communication networks between firms, organizations, or clusters - facilitate knowledge creation and innovation in creative industries. Based on survey data and semi-structured interviews, the study finds that global buzz plays a more critical role than global pipelines in promoting innovation during the event. Pipelines involve. The results suggest that creative exhibitions in emerging economies can significantly contribute to sustainable growth through knowledge spillovers and innovation, enhancing participants' capacities to develop new ideas and solutions. The paper underscores the importance of global buzz in creating an interactive environment conducive to innovation.

The article by Antolín-López et al. examines the effectiveness of public instruments in fostering product innovation in new ventures. The study, based on a sample of 438 European start-ups, assesses various types of public support, including innovation project loans, network-building aids, and participation in trade fairs, to determine their impact on product innovation. The findings reveal that innovation loans, network-building aids, and participation in trade fairs are positively associated with product innovation in new ventures. However, traditional instruments like subsidies and tax reductions do not show significant effectiveness. The results underscore the importance of designing public policies that address the unique challenges of new ventures, such as limited resources and market experience, to enhance their innovation capabilities.

CONCLUSION

This chapter has delved into the multifaceted role of trade fairs in driving innovation and accelerating the product development process, drawing on a wide range of academic sources. Trade fairs, once primarily associated with marketing and sales, have become vital platforms for knowledge spillovers, collaborative learning, and technological advancements. Through both direct and indirect interactions, trade fairs enable firms to gain insights into emerging market trends, customer preferences, and competitor strategies, which are essential for maintaining a competitive edge in increasingly globalized markets.

Trade fairs foster innovation by creating an environment where firms can observe and assess competitors, benchmark their own capabilities, and gain critical feedback from a broad audience, including customers, suppliers, and industry experts. This informal knowledge exchange and face-to-face interaction provide a fertile ground for innovation, facilitating both incremental and radical innovations. Furthermore, the role of trade fairs in creating global knowledge pipelines has been emphasized, mainly through horizontal knowledge exchanges within industries and vertical exchanges along the value chain, allowing firms to integrate knowledge from various stages of production and consumption.

Despite the growing recognition of the importance of trade fairs, several critical issues emerge. First, the ability of firms to fully capitalize on trade fairs for innovation depends significantly on their preparation and strategic objectives. While some firms approach trade fairs with a clear focus on sales or market expansion, others view them as opportunities for learning and innovation scouting. However, many firms may lack the necessary structures to translate the insights gained at trade fairs into tangible innovation outcomes. Therefore, it is crucial for firms to develop post-event mechanisms for integrating the knowledge and feedback gained into their product development processes.

Second, the chapter highlights a disparity in the benefits of trade fairs for different types of firms, particularly between large corporations and small and medium-sized enterprises (SMEs). Large firms tend to have the resources and networks to derive significant value from trade fairs, using them to showcase cutting-edge technologies and strengthen their global presence. In contrast, SMEs may face challenges in navigating the competitive landscape of trade fairs, as they often lack the same level of networking capabilities and technological advancement. This raises questions about the equity of access to innovation opportunities at trade fairs and whether SMEs can truly leverage these events to drive innovation at the same level as their larger counterparts.

Third, the integration of digital and virtual elements into trade fairs is an emerging trend that requires further exploration. While virtual trade fairs and hybrid models offer expanded reach and cost-effectiveness, there is a consensus in the literature that face-to-face interactions remain irreplaceable for fostering trust, relationship-building, and informal knowledge exchanges that are critical for innovation. The challenge for future trade fairs will be to find the right balance between physical presence and digital engagement, ensuring that both formats contribute meaningfully to firms' innovation processes.

To maximize the benefits of trade fairs, managers should approach participation with a clear and well-structured strategy. Trade fairs are no longer just platforms for sales and marketing; they offer significant opportunities for innovation, competitive benchmarking, and knowledge gathering. Therefore, firms need to establish clear objectives before attending, whether the aim is to network, explore new market trends, or gather feedback for product development. Pre-event preparations, such as identifying key competitors, potential partners, and emerging technologies, can significantly enhance a firm's ability to capitalize on the event.

Post-event integration of knowledge gained during the trade fair is crucial for ensuring long-term innovation outcomes. Managers should establish formal mechanisms, such as debriefing sessions, to ensure that feedback from customers, insights from competitors, and observations about market trends are systematically incorporated into product development and innovation strategies. Trade fairs can only deliver on their full potential if firms actively process and apply the knowledge gathered during the event. Moreover, the importance of networking and maintaining relationships should not be overlooked. Trade fairs offer a unique opportunity to establish connections that can drive future innovation and collaboration. It is important that managers not only engage in face-to-face interactions during the event but also nurture these relationships in the long term. Follow-up interactions after the trade fair can deepen these connections and lead to more substantial partnerships or collaborations.

For small and medium-sized enterprises (SMEs), resource constraints often mean that trade fairs can be overwhelming or underutilized. Managers of SMEs should focus on targeted interactions and opportunities that can directly contribute to their innovation and market entry strategies. By narrowing their focus and honing in on potential partnerships with larger firms or key customers, SMEs can better leverage trade fairs for collaborative innovation. Additionally, firms of all sizes should consider using trade fairs as a means to benchmark their progress against competitors and to test their new products with direct market feedback.

As digital and hybrid trade fairs become more prominent, managers must embrace new tools and platforms that enhance engagement. Virtual elements can broaden the reach of trade fairs, allowing firms to connect with a more diverse audience before and after the event. However, it is important to ensure that digital engagement complements rather than replaces the value of face-to-face interactions, which remain irreplaceable for building trust, fostering deeper collaboration, and facilitating informal knowledge exchanges. Managers should be strategic in their use of digital tools, ensuring that these platforms add real value to their participation in the trade fair. Lastly, firms should foster a culture of continuous learning and adaptation. Trade fairs should be seen as integral parts of a firm's innovation ecosystem, where the knowledge and insights gained from each event contribute to long-term innovation processes. Managers should regularly evaluate the outcomes of their participation, adjusting their strategies for future trade fairs to ensure that they remain at the cutting edge of technological advancements and market developments. This mindset will allow firms to continuously evolve and maintain their competitiveness in a rapidly changing global environment.

REFERENCES

- Antolín-López, R., Céspedes-Lorente, J., García-de-Frutos, N., Martínez-del-Río, J., & Pérez-Valls, M. (2015). Fostering product innovation: Differences between new ventures and established firms. *Technovation*, 41, 25-37.
- Bathelt, H. (2017). Trade fairs and innovation. In *The Elgar companion to innovation and knowledge creation* (pp. 509-522). Edward Elgar Publishing.
- Bathelt, H. and Schuldt, N. (2008) ‘Between luminaires and meat grinders: International trade fairs as temporary clusters,’ *Regional Studies*, 42: 853–868.
- Bathelt, H., & Gibson, R. (2015). Learning in ‘Organized Anarchies’: The Nature of Technological Search Processes at Trade Fairs. *Regional Studies*, 49(6), 985-1002. <https://doi.org/10.1080/00343404.2014.933796>
- Bathelt, H., & Schuldt, N. (2010). International trade fairs and global buzz, Part I: Ecology of global buzz. *European Planning Studies*, 18(12), 1957-1974.
- Bathelt, H., Cohendet, P., Henn, S., & Simon, L. (2017). Innovation and knowledge creation: challenges to the field. In *The Elgar companion to innovation and knowledge creation* (pp. 1-22). Edward Elgar Publishing.
- Bathelt, H., Golfetto, F., & Rinallo, D. (2014). Trade shows in the globalizing knowledge economy. Oxford: Oxford University Press.
- Bettis-Outland, H., Mora Cortez, R., & Johnston, W. J. (2021). Trade show networks, trust and organizational learning: the effect of network ties. *Journal of Business & Industrial Marketing*, 36(12), 2165-2175.
- Blythe, J. (1999). Visitor and exhibitor expectations and outcomes at trade exhibitions. *Marketing Intelligence & Planning*, 17(2), 100-110.
- Blythe, J. (2002). Using trade fairs in key account management. *Industrial Marketing Management*, 31(7), 627-635.
- Bonoma, T. (1983). Get more out of your trade shows. *Harvard Business Review*, 61(Jan/Feb), 75–83.
- Borghini, S., Golfetto, F. & Rinallo, D. (2004) Using anthropological methods to study industrial marketing and purchasing: An exploration of professional trade shows. Paper presented at the Industrial Marketing Purchasing Conference, September 2–4, Copenhagen.
- Ducroquet, A., & Ogonowska, M. (2016). Innovation in B to B trade shows. In *The 2nd EATSA Conference*.
- Evers, N., & Knight, J. (2008). Role of international trade shows in small firm internationalization: a network perspective. *International Marketing Review*, 25(5), 544-562.
- Godar, S. H. and O’Connor, P. J. (2001) ‘Same time next year – Buyer trade show motives’, *Industrial Marketing Management*, 30: 77–86.

- Gopalakrishna, S., Roster, C., & Sridhar, S. (2010). An exploratory study of attendee activities at a business trade show. *Journal of Business & Industrial Marketing*, 25(4), 241–248.
- Kalafsky, R. V., & Gress, D. R. (2013). Trade Fairs as an Export Marketing and Research Strategy: Results from a Study of Korean Advanced Machinery Firms. *Geographical Research*, 51(3), 304-317.
- Kalafsky, R. V., & Gress, D. R. (2014). Getting there: Trade fair participation and its importance for Korean machinery exporters. *The Professional Geographer*, 66(4), 621-630.
- Kim, T., & Mazumdar, T. (2016). Product concept demonstrations in trade shows and firm value. *Journal of Marketing*, 80(4), 90-108.
- Lampel, J., & Meyer, A. D. (2008). Field-configuring events as structuring mechanisms: How conferences, ceremonies, and trade shows constitute new technologies, industries, and markets. *Journal of Management Studies*, 45(6), 1025-1035.
- Lampel, Joseph, & Alan D. Meyer. (2008). Field-configuring events are structuring mechanisms for how conferences, ceremonies, and trade shows constitute new technologies, industries, and markets. *Journal of Management Studies* 45 (6): 10251035.
- Li, Q., He, H., Sun, J., & Leung, X. Y. (2022). Networking for better information-gathering performance at trade shows: A multigroup analysis. *Journal of Hospitality and Tourism Management*, 51, 462-470.
- Measson, N., & Campbell-Hunt, C. (2015). How SMEs use trade shows to enter global value chains. *Journal of Small Business and Enterprise Development*, 22(1), 99-126.
- Moeran, B. (2011). Trade fairs, markets, and fields: framing imagined value. *Culture Unbound: Journal of Current Cultural Research*, 3(1), 119-136. <https://doi.org/10.3384/cu.2000.1525.1132119>
- Munuera, J. L., & Ruiz, S. (1999). Trade fairs as services: a look at visitors' objectives in Spain. *Journal of Business Research*, 44(1), 17-24.
- Palumbo, F., & Herbig, P. A. (2002). Trade shows and fairs: An important part of the international promotion mix. *Journal of Promotion Management*, 8(1), 93-108.
- Proszowska, A. (2018). Methods of evaluation of trade fairs results employed by exhibitors – an overview and scope of application. *Handel Wewnętrzny*, 5(376), 236-246.
- Rinallo, D., Bathelt, H., & Golfetto, F. (2017). Economic geography and industrial marketing views on trade shows: Collective marketing and knowledge circulation. *Industrial Marketing Management*, 61, 93-103.
- Rinallo, D., Borghini, S., & Golfetto, F. (2010). Exploring visitor experiences at trade shows. *Journal of Business & Industrial Marketing*, 25(4), 249-258.

- Rosson, P. J., & Seringhaus, F. R. (1995). Visitor and exhibitor interaction at industrial trade fairs. *Journal of Business Research*, 32(1), 81-90.
- Santos, J.F. and Mendonça, P.B. (2014), “Motivations to participate in international trade fairs: the Portuguese experience”, *British Journal of Economics, Management & Trade*, Vol. 4 No. 12, pp. 1957-1972.
- Sarmento, M., & Simões, C. (2018). The evolving role of trade fairs in business: A systematic literature review and a research agenda. *Industrial Marketing Management*, 73, 154-170.
- Sarmento, M., & Simoes, C. (2019). Trade fairs as engagement platforms: the interplay between physical and virtual touch points. *European Journal of Marketing*, 53(9), 1782-1807.
- Sarmento, M., Farhangmehr, M., & Simões, C. (2015). A relationship marketing perspective to trade fairs: insights from participants. *Journal of Business & Industrial Marketing*, 30(5), 584-593. <https://doi.org/10.1108/JBIM-01-2013-0024>
- Schuldt, N. and Bathelt, H. (2011) ‘International trade fairs and global buzz, Part II: Practices of global buzz’, *European Planning Studies*, 19: 1–22.
- Schulte-Römer, N. (2018). Extraordinary LED installations: events for user–innovation interaction. *Industry and Innovation*, 25(7), 699-727.
- Shereni, N. C., Ncube, F. N., & Mazhande, P. (2021). Exhibitors’ preference at trade fairs: The case of Zimbabwe International Trade Fair (ZITF). In *Journal of Convention & Event Tourism* (Vol. 22, No. 5, pp. 363-383). Routledge.
- Silva, P. M., Moutinho, V. F., & Teixeira Vale, V. (2022). A new approach of innovation and network on export in trade fair context: evidence from Portuguese SMEs. *Journal of Business & Industrial Marketing*, 37(3), 509-528.
- Torre, A. (2008). On the role played by temporary geographical proximity in knowledge transmission. *Regional Studies*, 42, 869–889. doi:10.1080/00343400801922814.
- van Tuijl, E., Carvalho, L., & Dittrich, K. (2018). Beyond the joint-venture: Knowledge sourcing in Chinese automotive events. *Industry and Innovation*, 25(4), 389-407.
- Vitezic, N., & Vitezic, V. (2015). A conceptual model of linkage between innovation management and controlling in the sustainable environment. *Journal of Applied Business Research*, 31(1), 175.
- Wang, Y., Lee, M. J., & Huh, C. (2017). Exploring Chinese outbound exhibitors’ motivational factors and characteristics to US exhibition market. *Asia Pacific Journal of Tourism Research*, 22(8), 850-862.
- Wu, L., Yu, L., & Wang, S. (2022). Knowledge Spillover at Trade Shows and Exhibitor Innovation. *Event Management*, 26(6), 1381-1393.

- Zhu, H., Chen, K., & Lian, Y. (2018). Do temporary creative clusters promote innovation in an emerging economy? —a case study of the Beijing design week. *Sustainability*, 10(3), 767.
- Zhu, Y. W., Bathelt, H., & Zeng, G. (2020). Are trade fairs relevant for local innovation knowledge networks? Evidence from Shanghai equipment manufacturing. *Regional Studies*, 54(9), 1250-1261.

