Gastronomy And Popular Food Programs: A Research From An Academic Perspective

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ABSTRACT

This qualitative study aims to provide a scientific perspective by examining the views of academicians working in the fields of gastronomy and culinary arts regarding television cooking programs. The research employed a semi-structured interview technique and conducted in-depth interviews with a total of 22 academicians. Data analysis was carried out using the MAXQDA software, through which eight main themes and corresponding sub-codes were identified. The study also compared the perspectives of male and female academicians to analyze gender-based perceptual differences. The analysis revealed that cooking programs are predominantly produced for entertainment purposes, although they also serve educational functions. It was found that the presentation of programs by individuals who are not professional chefs or cooks could negatively impact content quality. Divergent opinions were observed among academicians regarding food safety, hygiene, the appropriateness of applied methods, and the presentation of prepared dishes. Additionally, there is an expressed expectation for the inclusion of geographically indicated products, accurate representation of Turkish cuisine, and prevention of food waste within gastronomy programs. In conclusion, while gastronomy television programs contribute to both entertainment and professional development, it was determined that the content quality of some programs requires improvement, and that professionalism and ethical standards must be upheld.

Keywords: Tourism, Gastronomy, Cooking Show, Media.

1. INTRODUCTION

The media sector shapes physical appearance, personal beliefs, social norms, appropriate eating behaviors, and self-concepts. Today, cooking shows and other forms of cooking programs on television all constitute an accessible source of information on topics such as nutrition for consumer groups (Villani et al. 2015). Gastro media is a media activity that appeals to a wide

audience and transmits food and beverage-themed content. Qian Gong exemplifies television as a type of food media. Television produces various visual images related to food, making gastro culture a part of popular culture. In this context, the number of cooking shows broadcast on television channels is increasing day by day. These programs contribute to the formation of societies' food and beverage culture on a global scale (Gong, 2013). Cooking shows contribute to the formation of popular culture, as well as allowing different food and beverage experiences to be conveyed in contemporary life. In particular, personal experiences are shared in detail on digital platforms called weblogs. Experiences that are considered ordinary in daily life gain value when they are put into text through blog posts (Cantek, 2011).

Today, television gives a large place to cooking programs produced for different purposes. These programs are divided into various categories according to their content and format. In general, cooking programs are classified as competition programs, travel programs, chef programs and cooking programs with guests. Each category appeals to a specific purpose and target audience and has different characteristics in terms of content. For example, while some cooking programs offer direct recipes to the audience, others convey information about gastronomy culture. Through these programs, viewers both learn new recipes and learn about different culinary cultures. It also plays an important role in developing practical skills related to the cooking process. The presenters of cooking programs broadcast on television also vary. Depending on the format of the programs, professional cooks and chefs, experts in the field of gastronomy, famous actors and singers who are not directly related to culinary culture can also present cooking programs. In order to appeal to a wide audience, television producers try to make food culture more entertaining and accessible by assigning individuals from different fields to such programs. In this context, the main purpose of the study in question was to provide a scientific perspective to television cooking programs. The focus of the study is to reveal the opinions of academics on cooking programs. In this context, the conceptual framework of the study was created, the place and function of cooking programs in television broadcasting were discussed, and a systematic analysis was conducted by tabulating the data on cooking programs broadcast in Türkiye. As a result of the literature review, it was determined that there were various academic studies on cooking programs. However, no study was found that directly addressed the opinions of academics on cooking programs. This makes the study an original study that contributes to the scientific literature. In this direction, the study aims to contribute to both media and communication studies and academic literature in the field of gastronomy. Based on the fact that television cooking programs are not only an element of entertainment but also a means of cultural transmission, it is thought that the study will be an important reference source for researchers in the relevant field, sector professionals and viewers.

2. CONCEPTUAL FRAMEWORK

2.1. Gastronomy and Media

The first interactions of gastronomy with the media date back to the end of the 19th century, when the habit of eating out began to become widespread. During this period, gastronomy, beyond being just a consumption practice, was associated with social status and cultural identity and began to be conveyed to a wide audience through the media. As an important reflection of this process, the weekly magazine Le Gourmet was published in Paris and played a leading role in the production of content on gastronomy. The magazine Port au Feu, which began publication after Le Gourmet, not only included restaurant reviews, but also included literary works on the theme of food and drink. These magazines became important tools that shaped the gastronomy school in France and played a decisive role in the perception, expectations and status indicators of elite customers (Şenel & Küçükşahin, 2018). The foundations of gastronomy and media studies in a scientific context were laid by Grimod de la Reynière. In his work Almanach des Gourmands, published in 1804, the author offered Parisians suggestions on which foods should

be consumed at what times and how these foods should be prepared. In addition, the work includes evaluations of the food supply chains of restaurants and cafes, and these contents are considered a modern equivalent of food recommendations in today's gastronomy media. The work in question not only served as a guide for individual consumers, but also provided comprehensive information on city gastronomy, creating a guiding source for readers of the period (Tyler, 2016).

The proliferation of the internet and social media platforms has allowed local food cultures to transcend geographical boundaries and gain a universal identity. Gastronomy has become observable in different geographies through social media and has increased cultural interaction. An important example of this process is the integration of döner kebab, an element of Turkish cuisine, into fast food culture in Germany. According to BBC Travel (2017), there are approximately 40,000 kebab shops in Germany. Similarly, Türkiye's process of opening up to the West after 1980 accelerated the adaptation of fast food chains such as McDonald's to the local food culture. With the support of Anadolu Group, more than 250 McDonald's restaurants have been operating in Türkiye since 1986 (Hökelekli, 2019). The concept of food has an important place in the media field, and in this context, the concept of "food media" refers to the representation of food content in the media. First, recipes and gastronomy content, which appeared in magazines and newspapers, were transferred to visual media with the spread of television, and this process gave rise to the concept of "food television". Cooking programs in Türkiye began in the 1990s with names such as Emine Beder and Gülriz Sururi, and today continue with programs such as Yemekteyiz, Zuhal Topal'la Sofrada, Arda'nın Mutfağı and MasterChef. These programs meet the audience in different formats such as recipes, kitchen promotions and cooking competitions, and especially the competition formats have been adapted in different countries and have become widespread in the global media sector (Yıldız, 2022).

2.2. TV Cooking Programs

Television cooking programs have gained rapid momentum in Türkiye as well as all over the world. Food-themed broadcast programs are seen as a driving force for ratings in the media sector. Including applications from Turkish and world cuisines in these programs ensures that viewers come from different destinations. Cooking programs offer Turkish and world cuisine examples as well as entertaining the audience (Aldemir et al., 2020). Cooking programs create diversity by presenting traditional recipes to the audience from reality shows and travels, and providing information on how to prepare and present food (Matwick & Matwick, 2014). The presence of famous chefs in the field (Boyle & Kelly, 2010) and chefs with industry experience in the program also increases the audience (Aldemir et al., 2020). Television cooking programs started to appear in Türkiye in the nineties. The first example of a cooking program was 'A La Luna'. The types and numbers of food-themed programs are increasing (Hall & Sharples, 2003; Görkem & Ertopçu, 2019).

Whether cooking programs broadcast in the world and in Türkiye are for entertainment or education purposes is still a matter of debate today. According to De Backer & Hudders (2016) although the main themes in television programs are cooking and food, the main purpose of these programs is not to provide cooking education. However, Salkin (2013) argues that the programs produced by television chefs are more than just entertainment, while Diehl et al. (2010) argue that although television programs are perceived as entertainment, they are an important tool for raising awareness of food safety, especially among young people (Görkem & Ertopçu, 2019).

It is said that television viewers get a sense of pleasure from watching someone else cook and eat the food they have cooked on cooking shows (Adema, 2000). It is seen that modern cooking

shows are not closely related to actual cooking. Instead, they have become an opportunity to gain fame and status and market products, while also serving as a passive form of entertainment for viewers. In addition to these, there are food safety errors such as cross-contamination, lack of hand washing, and time and temperature violations on television cooking shows (Demir & Kızılırmak, 2019; Mathiasen et al., 2004). In addition to their entertaining feature, cooking shows provide an opportunity to introduce topics such as food practices and compliance with hygiene rules (Demir & Kızılırmak, 2019).

Table 1. Television Cooking Programs Produced and Previously Produced in Türkiye

Program Type Delivery Method Examples	Program Type Delivery Method Examples	Program Type Delivery Method Examples
Programs presented by celebrity chefs	Preparation or presentation of meals by famous chefs	-Arda Türkmen (Arda'nın Mutfağı) -Oktay Usta (Yeşil Elma) -Emine Beder (Mutfak Aşkı) -Ayşe Tüter (Lezzet Sofrası)
	Preparation of meals by visiting celebrities	-Bir Yemek Olsan (Türev ULUDAĞ)
Programs presented by non-chef celebrities	Preparation of meals by non-chef celebrities	-Refika Birgül (Mucize Lezzetler) --Ebru Şallı (Ebru'nun Mutfağından) -Serra Yılmaz (İtalyan İşi)
	Preparation of meals by chefs in businesses where guests are hosted	-Ezgi Sertel (Lezzet Haritası) -Murat Yeni (Maceracı) -Turgay Başyayla (Davetsiz Misafir) -Vahe Kılıçaslan (Vahe'nin Sofrası)
	Preparation of meals by housewives in homes where guests are hosted	-Nursel Ergin (Mutfağım) -Aslı Seda Kement (Soframız) -Ceyhun Feroy (Bizim Lezzetlerimiz) - Nursel Ergin (Gelinim Mutfakta)
Programs presented by gourmets	Tastings by gourmet individuals in businesses	-Vedat Milor (Tadı Damağımda) -Mehmet Yaşin (Yol Üstü Lezzet Durakları)
Cooking competition programs	Preparation of a meal by contestants	-Master Chef Türkiye -Şeflerin Düellosu -Ben Olsam -Ver Fırına -Kadir Ezildi ile En Hamarat Benim - Zuhal Topal (Yemekteyiz) -Türkiye'nin Mutfağı - The Taste Türkiye
Food corners presented within various programs	Preparation of meals by chefs in programs where a wide variety of topics are presented	-Eyüp Kemal Sevinç (Dilara Koçak ile İyi Yaşam) -Elif Korkmazel (Gülben Show) Ayşe Tüter (Hayatı Fark Et)

Source: Additions have been made to Görkem & Ertopçu, 2019: 154 by the authors.

3. METHOD

3.1. Purpose of the Research

Television viewers spend a certain part of their day watching cooking programs and learn about various recipes through these programs. The fact that the recipes presented in the programs are applied by the viewers at home is an indication of how popular such broadcasts have become in society. Thanks to these programs, viewers try new recipes in the kitchen, develop their cooking skills and gain different experiences regarding culinary culture. However, it is also observed that applications that are against kitchen rules are sometimes included in programs that reach such a wide audience. Such errors can both mislead viewers and indicate inadequacies in conveying correct kitchen techniques. In this context, it is thought that the errors made in the programs should be detected and the content should be based on a more scientific basis. The basic assumption of the research is that the errors made in cooking programs can have negative and misleading effects on the viewers. Based on this assumption, the aim of the study is to determine the opinions of academics working in the field of gastronomy and culinary arts regarding cooking programs and to provide a more scientific perspective to this field.

Preparing program content from an academic and professional perspective can both increase the quality of broadcasts and contribute to viewers gaining culinary information in a healthier and more accurate way. In this context, it is anticipated that the academic evaluations to be obtained as a result of the study will make significant contributions to the development of the programs in question.

3.2. Method of the Research

The semi-structured interview technique, which is one of the qualitative research methods, was used in the study. The main reason for choosing this technique is that it allows participants to express their opinions and experiences in depth, thus providing more comprehensive and qualified data. This method allows individuals to convey their personal experiences, thoughts and predictions in detail. The interview questions were meticulously prepared in line with the literature review and existing research. In the creation of the questions, the gaps in the literature and the findings of previous studies were taken into consideration, and a structure aimed at understanding the opinions of the participants in depth was adopted. The questions prepared within this scope aim to obtain information about the effects of cooking programs on gastronomy and culinary arts, program contents, errors encountered in these programs and academic evaluations. The questions below were structured in a way that participants can give detailed and comprehensive answers in a way that will contribute to the achievement of the research objectives (Mathiasen et al., 2004; Diehl et al., 2010; De Backer et al., 2016; Demir & Kızılırmak, 2019; Şimşek and Güner, 2021):

- What do you think about the rapid increase in the number of cooking programs today?
- What do you think is the main purpose of cooking programs broadcast on television channels?
- What do you think about famous people who are not chefs or cooks presenting cooking programs?
- What do you think about the qualifications that people who present cooking programs on television should have?
- Do you think that food safety and hygiene rules are given enough attention in cooking programs?
- Do you think that the meals prepared are appropriate in terms of presentation? What are your evaluations in terms of visuals?
- Finally, what are your general opinions on this issue and, if any, your suggestions?

3.3. Universe and Sample of the Research

The universe of the study consists of academicians working in the fields of gastronomy and culinary arts. Simple random sampling method was used in the sample selection of the study. In this method, the participants to be included in the study are determined randomly and each individual has an equal probability of participating in the study. This situation contributes to the provision of a homogeneous distribution in the universe (Yağar & Dökme, 2018). A total of 22 academicians were interviewed within the scope of the study. These participants consist of experts working in academic staff providing education in gastronomy, culinary arts and related disciplines. The participants were selected in accordance with the determined universe and sample criteria and are qualified to provide in-depth evaluations on the content and effects of cooking programs thanks to their theoretical knowledge and practical experience. This wide and qualified participant profile brought different perspectives to the study and enabled more comprehensive and multi-faceted analyses to be conducted thanks to the data diversity. The

interviews were conducted in a suitable environment where the participants could express their thoughts freely and thus detailed, comprehensive and reliable data on the research questions were obtained.

3.4. Limitations of the Study

The research was limited to academics who are specialized in gastronomy and culinary arts. These academics have in-depth knowledge in the relevant disciplines and are experts who can provide qualified and meaningful opinions on the topics the research focuses on. However, due to financial and time constraints encountered during the research process, it was not possible to meet with the participants face-to-face. Therefore, the data collection process was carried out via e-mail and telephone. In the interviews conducted via e-mail, semi-structured questions prepared in advance were sent to the participants and their written responses were received. Telephone interviews were preferred in order to obtain faster feedback and to be able to interact directly with the participants. These methods allowed the data collection process to be carried out effectively and efficiently, especially considering the limiting factors such as geographical distances and time differences.

3.5. Procedure of the Research

Within the scope of the research, interviews were conducted with a total of 22 academics between 15.04.2025 and 26.05.2025. Participants were contacted via e-mail and telephone, and explicit consent was obtained from the participants for audio recording prior to the telephone interviews. All interviews were audio-recorded with the permission of the participants, and then these recordings were carefully listened to and converted into written text. The transcribed data were examined in detail to be used in the analysis process of the research, and the participants' opinions were transcribed. This process was carried out meticulously in order to ensure data security and protect participant confidentiality. The qualitative data obtained were analyzed using the MAXQDA program. Thanks to the visual tools provided by the program, the data were made more understandable, and complex information sets were presented systematically. During the analysis process, participant opinions were classified and categorized in detail in line with the main themes and subcodes. The main themes were determined by being directly associated with the research questions, and the subcodes under these themes covered more specific topics. This structured analysis process both facilitated the systematic evaluation of the data and allowed for an in-depth examination of each opinion. Themes and subcodes ensured that the qualitative data obtained were handled in a certain order. Thus, the relationships between the data were revealed in a clearer and more holistic way.

4. RESULTS

4. FINDINGS

Demographic information regarding the individuals interviewed within the scope of the research is presented below in Table 2. It is seen that %61,90 of the participants are male, %52,38 are married and between the ages of 31-40 and %47,62 watch television for less than 1 hour.

Table 2. Participant Characteristics

Demographic Characterictics		f	%
Gender	Male	13	61,90
	Female	8	38,10
Marial Status	Married	11	52,38
	Single	10	47,62
Age	21-30	4	19,05
	31-40	11	52,38
	41-50	5	23,81
	51-Over	1	4,76
Hom many hours do you watch TV per day?	Less than 1 Hour	10	47,62
	1-2 Hours	7	33,33
	3 Hours and Above	4	19,05

In the study a code cloud was first created using the MAXQDA program. Figure 1 shows the 44 most frequently expressed expressions by the participants. The word with the highest frequency in the code cloud is entertainment with 23 repetitions. This finding reveals that the participants evaluate gastronomy-themed television programs mostly for entertainment purposes. The educational/instructive expression comes in second place with 20 repetitions, reflecting the perception that the programs do not only have entertainment purposes but also provide information to the audience in the field of gastronomy.



Figure 1. Code Cloud for TV Programs

In this part of the research the relevant literature was reviewed in order to determine the opinions of academics on gastronomy television programs and interview questions were created accordingly. In line with the obtained data eight main themes were determined in order to systematically analyze the evaluations of academics on the programs. These main themes regarding gastronomy television programs are given in Figure 2. Within the scope of each main theme the relevant subcodes are presented in detail.

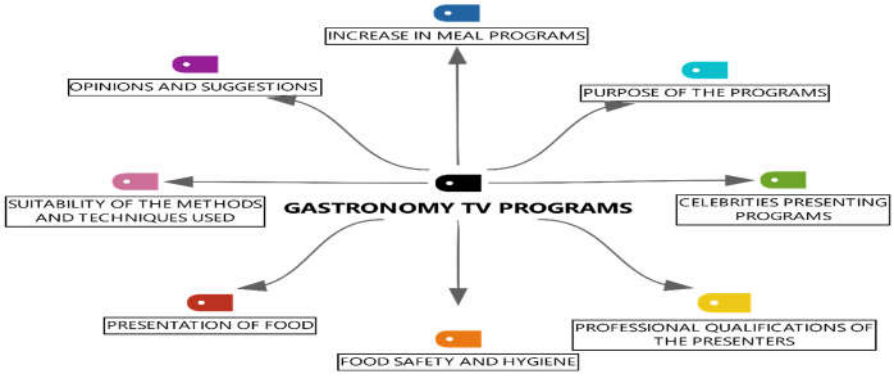


Figure 2. Main Themes of Gastronomy TV Programs

Figure 3 shows 12 subcodes under the theme of "Increase in Cooking Programs". This theme reflects the views of academics on the increase in gastronomy-themed television programs over time. It is seen that the subcodes are rich broadcast content, the popularity of gastronomy, increasing interest in food, the ınformation provided should be audited, highlighting the presentation idea, influencer effect, low qualified, supply-demand balance, reducing the quality of the profession, reduction in the number of programs, food becoming a part of life and making the cooking profession popular.

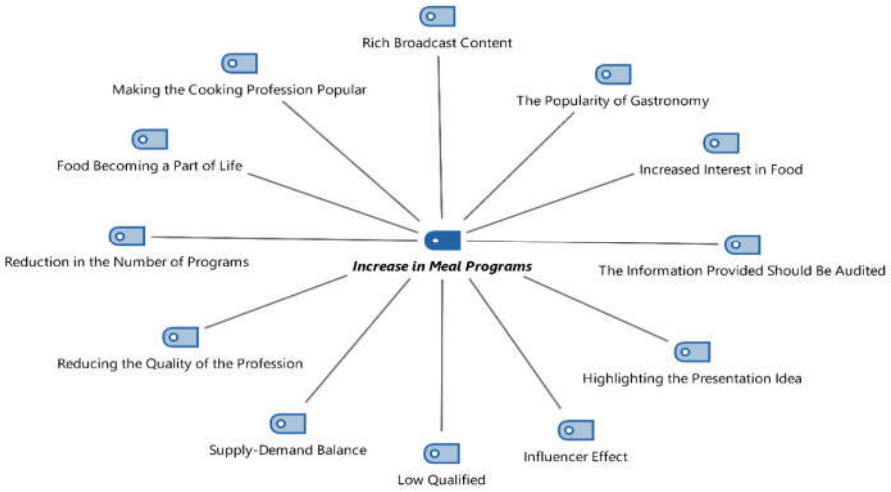


Figure 3. Subcodes Regarding the Increase in Meal Programs

It is noteworthy that the subcodes in the theme of opinions on the increase in cooking programs include both positive and negative statements. The popularity of gastronomy the increase in interest in food, the prominence of the idea of presentation, food becoming a part of life and popularizing the profession of cooking can be interpreted as cooking programs contributing to the sector and increasing professional awareness. However the statements that the programs are of low quality, that correct information should be checked that the quality of the profession is reduced and that the number of programs is reduced show that this increase has some negative consequences and is questionable in terms of quality. The statement that social media influencers are also related to this issue is noteworthy. This situation shows that social media dynamics can also be decisive in shaping the content of cooking programs. The comments of the participants on the subject are as follows:

-I perceive it as an indicator of the populist approach. I see it as a company that showcases visuals and preparation rather than nutritional elements. One of the main reasons for this increase is the high number of views or clicks of internet phenomena. (K6)

-The rapid increase in the number of cooking shows shows that interest in food culture is increasing globally and that gastronomy is no longer just a necessity but also a place of entertainment and cultural discovery. (K12)

-The rapid increase in the number of cooking programs today shows that interest in gastronomy is increasing and that food culture is spreading to a wider audience. However, this increase should be evaluated in terms of quality. While some programs offer educational content, others are designed for entertainment purposes only and do not offer depth of gastronomic knowledge. (K20)

It is aimed to provide a holistic perspective on how academics evaluate and interpret this situation regarding the purpose of presenting gastronomy-themed cooking programs. In line with the findings in Figure 4 subcodes were reached for purposes such as entertainment, being

educational/instructive, influencing the audience, being presented for show purposes, important for the development of the sector and evaluating free time.

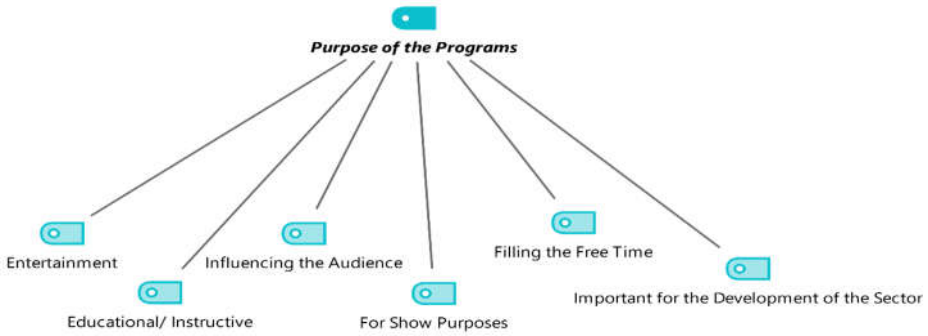


Figure 4. Subcodes Regarding the Purposes of Cooking Programs

Participants stated that gastronomy programs are largely entertainment-oriented and also drew attention to the educational/instructive aspects of these programs. The views that the programs are made to impress the audience and for show purposes also support the entertainment function. This situation can be interpreted as food programs are not only structures shaped in line with media dynamics, but also evaluated as content that informs the audience and aims to establish a bond. In addition, the views of some academics that the programs made contribute to the development of the gastronomy sector were found remarkable. This perspective revealed that the effects of the programs on sectoral progress should be evaluated, not only on individual viewing preferences. In this context, it can be said that food programs contain different functions and have a multidimensional effect in terms of both entertainment and professional development. The statements of the participants on the subject are as follows:

-They have educational and entertaining features but in terms of TV programs the viewing rate is important so they are also performed for the show. (K4)

-The primary purpose of the programs is entertainment and actions taken to attract people's attention. Although the commercial nature of television and rating concerns direct cooking programs to different concepts, it can also be said that they provide information about food. (K3)

-Cooking programs broadcast on television generally serve different purposes such as education, entertainment and commercial gain. However, the weight of these purposes may vary depending on the format and target audience of the program. (K12)

The participants views on celebrities who are not chefs or cooks presenting cooking programs were evaluated. When the subcodes in Figure 5 are examined, the views that such presentations are found having fun, they do not teaching how to cook and it would be just have to present only the program come to the fore. It is also seen that this situation is expressed in the following statements the profession should be simplified, definite comments should be avoided, programs should be presented by experts, the presenter should be competent in cooking and there is a positive perspective on the subject.

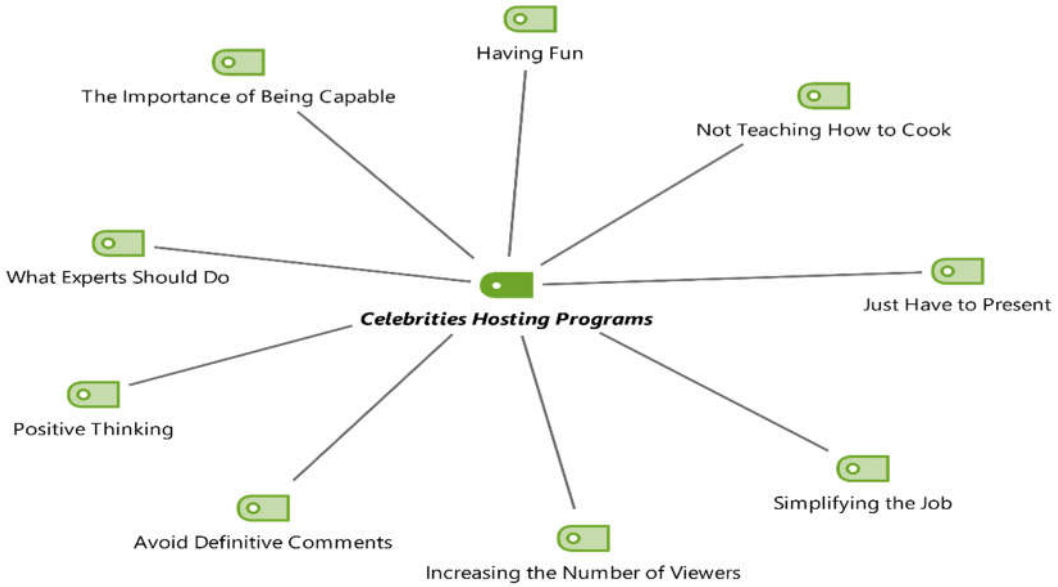


Figure 5. Subcodes for Celebrities Presenting Their Programs

Based on the participants' views, it was understood that having people who are not chefs or cooks on screen may provide an entertaining viewing experience but it carries the risk of damaging professional reputation and weakening the credibility of the content. The emphasis on expertise shows that the audience values not only visual elements but also information-based content. In addition to all these criticisms, it is also seen that some participants approach the subject positively. This shows that the programs are not completely negative. Some participant statements are as follows:

-This situation can be interpreted as increasing interest. However having the presentation done by experts in the field will increase the impact. (K4)

-Having celebrities who are not chefs or cooks present cooking programs can provide advantages in terms of bringing gastronomy to a wider audience, offering entertaining and fluid formats, adding different perspectives and marketing. However this situation can cause the quality of the content to decrease, the entertainment element to come to the fore instead of culinary knowledge and the labor of real chefs to be ignored. If the programs provide truly valuable information to the audience and contribute to the culinary culture, it can be seen as positive, however, content prepared solely for commercial concerns can negatively affect the quality of cooking programs. (K11)

-There is no harm in celebrities presenting programs but they should not cook. (K14)

The participants views on the professional qualifications of the presenters of cooking programs were determined. The subcodes in Figure 6 include statements such as abandoning primitive management motivations, being open to development, being a expert, being compatible with television, insufficent, the presenter's speech being correct, being educated and partially sufficient.



Figure 6. Subcodes Regarding Professional Qualifications of Presenters

The participants evaluations of the professional qualifications of cooking program presenters show that program quality depends not only on technical knowledge but also on the presenter's communication skills and adaptation to television broadcasting. The emphasis on primitive management motivations is striking. This situation shows that the old master-apprentice relationship still continues in some cooking programs and a communication problem is emphasized. It is understood that some presenters are lacking in meeting the specified characteristics in the expression of inadequacy. Some statements on the subject are as follows:

-I think that people who present cooking programs on television should be experienced chefs or cooks who are experts in the kitchen, but they should also be compatible with television. These people should have the following qualifications; cooking skills, knowledge of food culture, and the ability to present and teach recipes correctly. In addition to the level of expertise or professional qualification of the person presenting the cooking program, it is important that they present entertaining, interesting and useful recipes. (K2)

-The programs are turned into shows by people who are not experts in this field and they become unqualified. (K15)

-I find people who take part in long-term programs successful. As a result, unsuccessful projects in the television sector cannot last long. In the remaining cases, I consider the presenters of some of the travel-food type programs in particular as unqualified. (K19)

Participants opinions on whether food safety and hygiene rules are observed in television programs with gastronomy content are presented in Figure 7. According to the participants statements, it is seen that the views that hygiene and safety rules are followed in these programs, partially followed, or completely not followed are prominent.

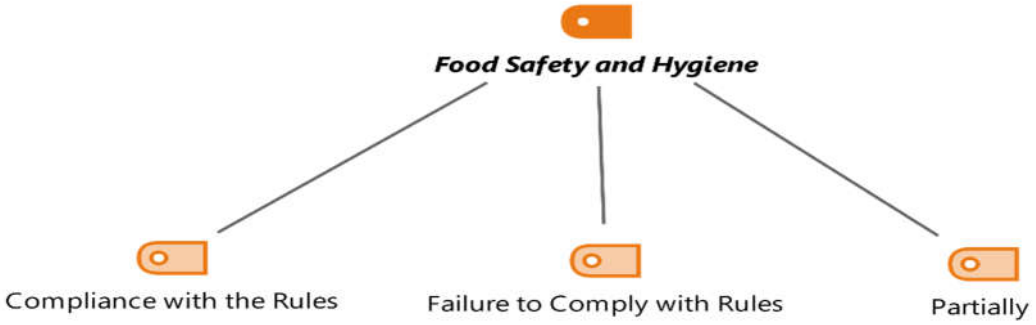


Figure 7. Subcodes Related to Food Safety and Hygiene

When the participants views are taken into consideration, it is possible to say that the perception of food safety and hygiene practices is inconsistent. This shows that there is no certain standard in the food programs. The participants' views are as follows:

-Yes. We are witnessing it in particular. For example, they are trying to explain that hygiene rules are being implemented by punishing people for tasting twice with the same spoon. (K8)

-It cannot be said that food safety and hygiene issues are generally given enough importance in cooking programs. While some programs pay attention to these rules, it can be seen that hygiene rules are ignored due to time pressure, especially in competition formats. Contestants touching ingredients without washing their hands, incorrectly using kitchen utensils such as cutting boards and knives are common situations. In addition, basic safety rules such as keeping raw and cooked foods in the same area are sometimes not followed. These elements, which are of great importance in professional kitchens, should be emphasized more in cooking programs and viewers should be given the right hygiene awareness. (K12)

Participant opinions on the appearance of the dishes served in gastronomy-themed programs, that is, their presentation styles, have been identified. It is seen that there are both positive and negative evaluations on the subject. When Figure 8 is examined, it has been determined that the participant statements are divided into subcodes that can be classified as innovative, old, varies, not original, insufficient, doesn't look satisfying, aesthetic and chic.

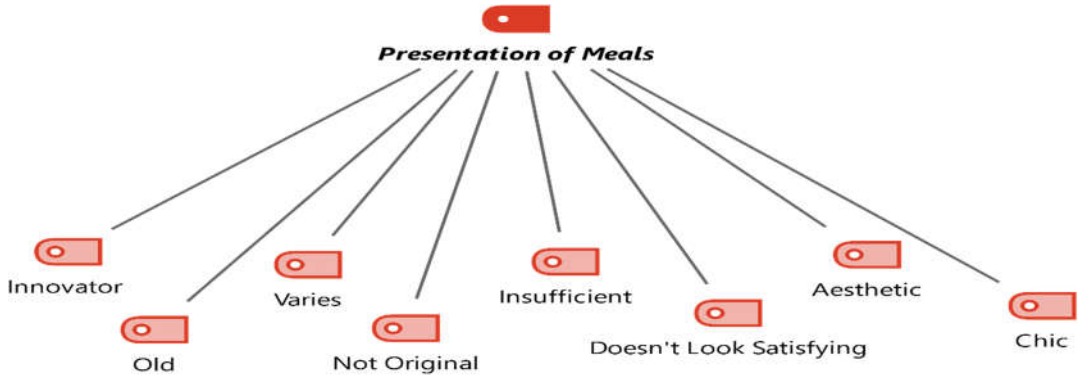


Figure 8. Subcodes Related to Presentation of Meals

The fact that participants expressed both positive and negative opinions about food presentations shows that visual aesthetics is an important but subjective element in viewer perception. While expressions such as aesthetics and elegance reveal that food programs provide visual satisfaction, negative criticisms such as inadequacy, lack of originality and not looking satisfactory show that viewers expectations are not always met. Some participant opinions are as follows:

- I think this is the issue that gastronomy-themed television programs contribute the most to. People who watch cooking programs at home now pay more attention to food presentation. When guests come those who prepare food definitely pay attention to presentation. If you ask me, the taste of a meal is of course very important but what really impresses me is the presentation and visuality of the meal rather than the taste. Thanks to television programs, people try to apply the right chopping and cooking techniques. This shows that it has a significant effect on viewers in terms of visuality. (K10)

- The presentation of the dishes made in cooking programs is usually prepared with great importance given to visuality. Plate arrangement, color harmony and aesthetic touches are meticulously applied to make the dishes look more attractive. Presentation is one of the most important criteria evaluated by the jury, especially in programs in a competition format.

However in some cases, excessive decoration or techniques that are difficult to apply in real life can come to the fore. (K12)

- There are differences between the programs some are very good while those in the daytime include more ordinary presentations. (K18)

Participants were asked about their opinions on the appropriateness of the methods and techniques used in gastronomy television programs. When Figure 9 is examined below, it is seen that the participants made evaluations about whether the methods and techniques used in these programs were applied correctly, partially correctly or incorrectly.

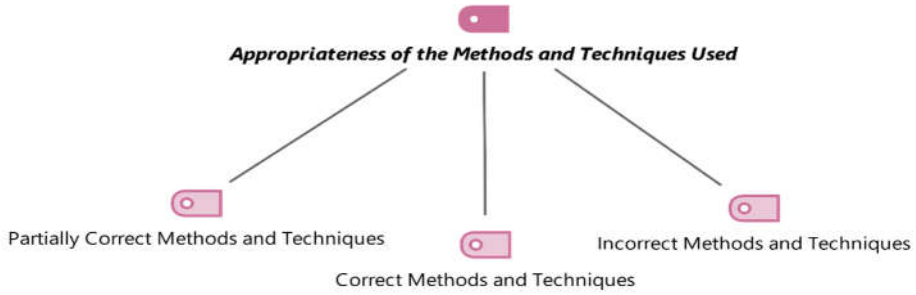


Figure 9. Subcodes Regarding the Appropriateness of the Methods and Techniques Used

The fact that the participants made different evaluations regarding the suitability of the methods and techniques can be interpreted as the fact that gastronomy themed television programs are not the same in terms of content quality. Especially in such programs that appeal to a wide audience, adopting the right methods is important both in terms of social awareness and sectoral standards. Some participant opinions are given below:

-I cannot say that it is correct in every sense. I always catch a mistake in every program I watch. (K1)

-Since some cooking programs are presented by professional chefs, these programs show correct and up-to-date kitchen methods and techniques. However since some programs are presented by amateur chefs, the accuracy of kitchen methods and techniques in these programs can be questioned. (K2)

-While kitchen techniques are applied professionally in some cooking programs, there are deficiencies in some programs. In particular, incorrect applications can be seen in knife use, cutting techniques and cooking methods. This situation can cause viewers to learn incorrect techniques and increase kitchen accidents. Basic techniques of culinary arts should be covered in more detail in education-oriented programs. (K20)

Finally, the participants were asked about their general opinions and suggestions regarding television programs with gastronomy content. The subcodes in Figure 10 were created based on the answers obtained. In this context, suggestions such as including geographically indicated products, introducing Turkish cuisine correctly, activities used in the program content being in accordance with methods and techniques, excessive waste in programs and adopting objective approaches came to the fore. In addition, some participants stated that the programs were made for rating purposes and in some cases, they should even be completely removed. In addition, opinions were also expressed that consultancy should be received from real chefs, interest in gastronomy should be increased, food content should be differentiated from daily life, programs should be presented by experienced chefs, and professionalism should be sustainable.

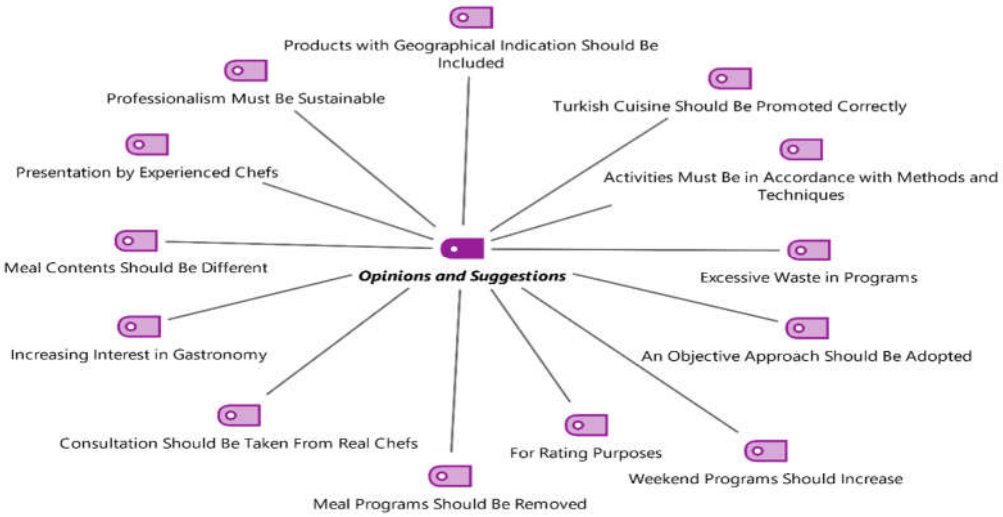


Figure 10. Subcodes for Opinions and Suggestions

The suggestions and criticisms offered by the participants regarding gastronomy-themed television programs reveal that these broadcasts are evaluated not only as an entertainment tool but also in terms of cultural representation and professional responsibility. Expectations such as geographically indicated products and the correct presentation of Turkish cuisine indicate that the programs should have a mission to reflect the local identity while demands for professionalism, real chef consultancy and technical suitability reflect that quality standards are sought in content production. On the other hand suggestions such as preventing waste and an objective approach indicate that the programs should carry social responsibility. The views of some participants are as follows:

-The job should be given to the experts, experts in the field should be put on TV screens, valuable people should not be wasted for the sake of ratings, experts should be included in the programs, qualified information should be given about food, programs should not be made with the same presenters all the time, broadcasts should be made not only during the week but also during the weekends during peak hours, people should not be confined to internet-based channels or paid platforms. (K6)

-TV programs create intense interest in gastronomy and culinary arts departments and at the same time serve as a multiplier effect that leads cities to build an image as gastronomy destinations. (K8)

-As a suggestion, an objective approach should be adopted in the evaluation of food programs. In addition, certain criteria should be taken into consideration, in other words, a subjective approach should be avoided. (K10)

Figure 11 shows the graph showing the main theme on which the participants' opinions are concentrated. When the figure is examined, it is seen that all participants expressed their opinions especially on the increase in meal programs.

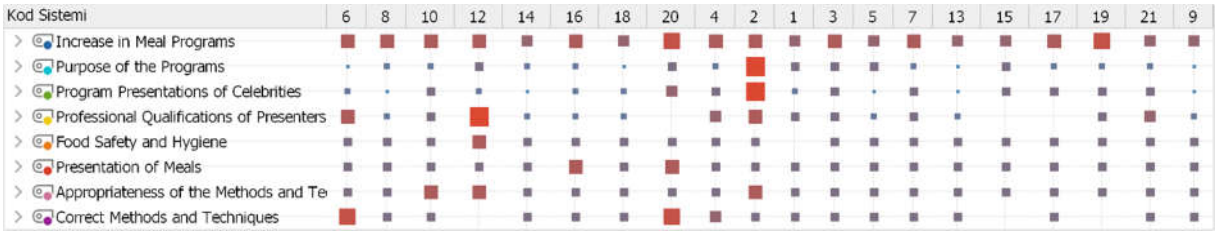


Figure 11. Participant Opinion Density Table

In Figure 12 a double case analysis was conducted to reveal the similar and different aspects of male and female academics' views on gastronomy television programs. As a result of the analysis, it was seen that the common views of the participants were concentrated on the following; the programs being entertaining and educational/instructional, the importance of the talent of the presenters, the increase in the popularity of gastronomy, the necessity of the programs being prepared by experts in the field, the elegance of the presentations, the increase in the interest in food, the programs being organized for show purposes, aiming to impress the audience and the presenters having the relevant field of expertise.

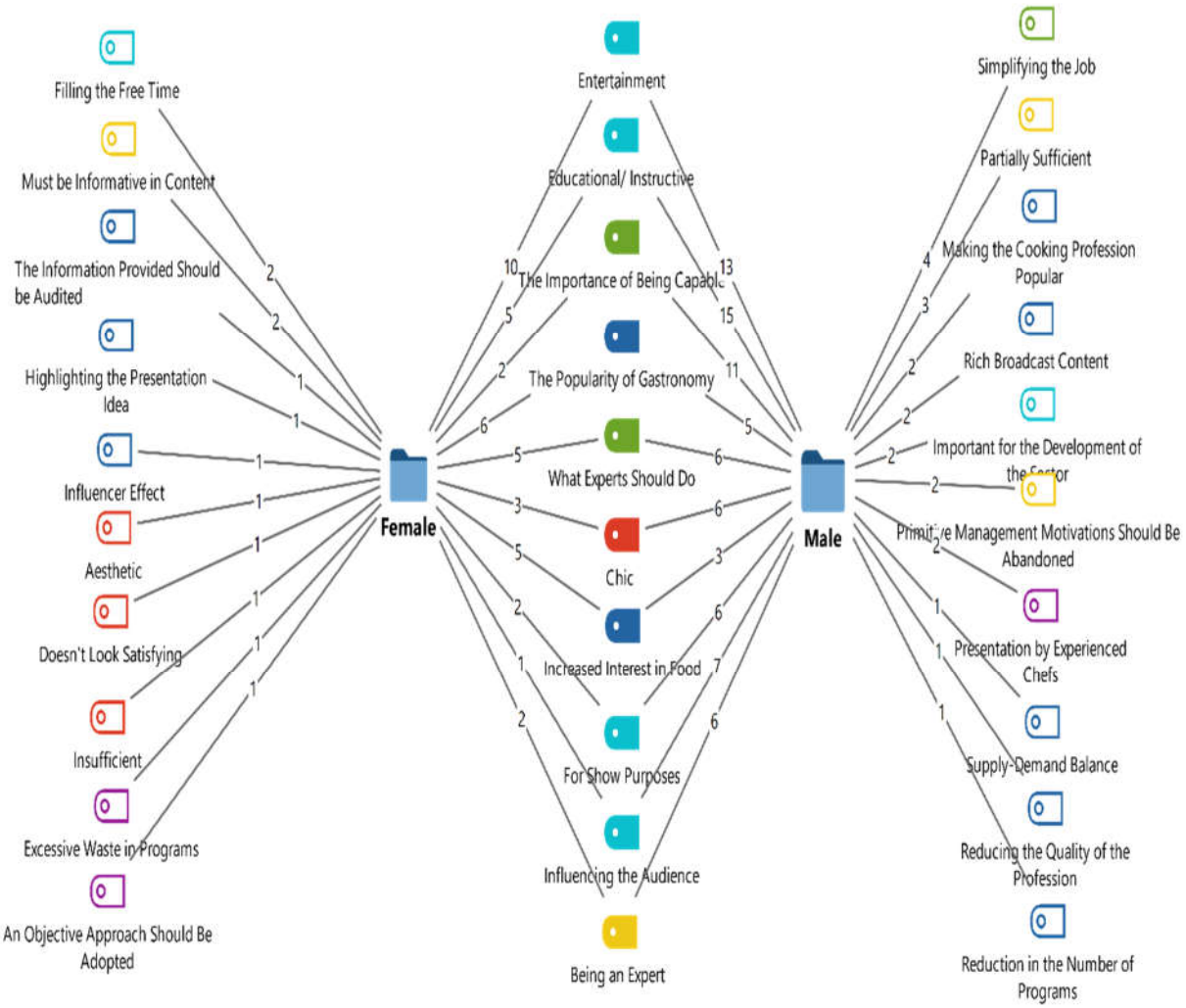


Figure 12. Two Case Analyses for Female and Male Participants

Finally, the code map for gastronomy television programs is presented below in Figure 13. The map in question is important in terms of visually revealing the elements that both affect and are affected by the themes.



Figure 13. Code Map for TV Programs

5. RESULTS AND DISCUSSION

Gastronomy is a dynamic field that has been in a constant transformation process throughout human history and will continue to evolve in the future. With the changes in lifestyles, increasing welfare levels, the spread of tourism and the importance of social life, significant transformations have occurred in eating and drinking habits (Erbay & Özer, 2024). In line with these changes, many television programs today not only teach viewers how to cook step by step, but also bring to the screen the innovations that prestigious chefs implement in their restaurants (Gajdzik et al., 2023). With the development of the culture industry, television programs have played an important role in the formation of popular culture and over time have become an effective structure that reaches large audiences through all visual media tools (Kırık, 2018). Television and the press have become decisive elements in the emergence and spread of popular culture thanks to technological reproduction and mass production opportunities. In this context, it is argued that popular culture cannot exist without the existence of these media tools (Alemdar & Erdoğan, 2005).

In this study, the perspectives of academicians employed in the gastronomy and culinary arts departments on television cooking programs were determined. In the qualitative study, 22 academicians were interviewed and the obtained data were analyzed using the MAXQDA program. The research findings revealed that cooking programs have both educational and entertaining functions. However, it was determined that there were differences between the programs in terms of presenter competence, professional ethics, content quality, compliance with hygiene rules and food safety. In the study, it was frequently stated by the participants that television cooking programs have an important place in popular culture and increase interest in the field of gastronomy. This supports the approach of Hall & Sharples (2003) that the consumption experience is transformed through the media. However, it was emphasized that many cooking programs are questionable in terms of quality and are made with a concern for ratings, and the plots take precedence over the content. In relation to the subject, Aldemir et al. (2020) reported in their study that the number of cooking programs, which has increased in recent years, is largely prepared with a concern for ratings. In addition, the authors stated that although these programs include educational elements in their formats, they are generally structured in line with a certain concept and this structure aims to keep the audience's interest alive.

Within the scope of the research, evaluations especially regarding non-chef celebrities presenting programs revealed that there is a relationship between the perception of trust in the programs and the quality of the content. While some of the participants thought that such presentations were accessible and entertaining, a significant portion stated that the lack of expertise damaged the professional reputation. This situation is consistent with the approach of Boyle & Kelly (2010) who argues that television is directed towards the production of spectacle rather than the production of knowledge within the framework of the concept of “celebrity entrepreneur”. There are differences between the opinions of the participants in the evaluations regarding the techniques used, professional norms such as food safety and hygiene. It is thought that these differences are due to a lack of standards among the programs. It was stated by the participants that hygiene standards were not followed in some programs, incorrect techniques were widespread and this situation led to the internalization of incorrect practices in the audience. These findings of the research are consistent with the findings of Demir & Kızılırmak (2019) and Mathiasen et al. (2004) in the context of food safety. In connection with the subject, the emphasis of Diehl et al. (2010) that television can be used as an educational tool for young viewers should be carefully considered.

Visuality stands out as an important element in the presentation of gastronomic content, and it is stated that plate presentations that appeal to the aesthetic tastes of the audience affect home kitchen practices. The participants' views on this issue are parallel to Matwick & Matwick's (2014) findings on personalization and storytelling strategies in cooking programs. The study also emphasized that television cooking programs should not only be aimed at the individual consumer, but also be structures that carry social and cultural responsibility. The participants expressed their expectations that the programs should introduce geographically indicated products, accurately represent Turkish cuisine, prevent waste, and remain loyal to the principle of professionalism. These findings are consistent with Erbay & Özer's (2024) evaluations on the effects of television programs on gastronomy tourism. As a result; it is expected that gastronomy television programs should not be limited to popular culture elements only, but also assume responsibility in terms of professional ethics, cultural transmission, and public education. This research contributes to the evaluation of cooking programs from an academic perspective and offers concrete suggestions to increase the quality of media content production. The suggestions developed in line with the research are as follows:

➢ A national broadcast guide should be created on essential issues such as hygiene, kitchen techniques and food safety in television cooking programs and inspections should be carried out accordingly. In this way, standardization can be achieved in program content.

➢ In addition to appearance, diction, communication, etc., importance should be given to cooking program presenters having sufficient knowledge and experience in the field of gastronomy. In this way, expert-based presentations can be made.

➢ Care should be taken to correctly introduce Turkish cuisine in programs and cultural representation should be strengthened by ensuring the use of geographically indicated products in the preparation of dishes.

➢ Programs should be broadcasted not only on weekdays but also on weekends and in different time zones to provide access to wider audiences and content should be enriched with different formats.

➢ Cooperation should be established between gastronomy academics and the media sector to encourage the reflection of scientific knowledge production in television content.

➢ Viewer awareness should be increased by visualizing hygiene rules and basic kitchen safety elements through widely watched programs.

➢ A balance should be established between rating concerns and quality, and educational content should be included more, especially in competition formats.

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