İPEK AKSEL
EVALUATION OF IDENTITY, MEANING MAKING, AND VISITOR SATISFACTION IN INDUSTRIAL HERITAGE AREAS RENOVATED AS MUSEUMS: THE CASE OF MÜZE GAZHANE
BİLKENT UNIVERSITY 2023

EVALUATION OF IDENTITY, MEANING - MAKING, AND VISITOR SATISFACTION IN INDUSTRIAL HERITAGE AREAS RENOVATED AS MUSEUMS: THE CASE OF MÜZE GAZHANE

A Master's Thesis

by
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Ankara
June 2023

To my beloved Grandma

EVALUATION OF IDENTITY, MEANING - MAKING, AND VISITOR SATISFACTION IN INDUSTRIAL HERITAGE AREAS RENOVATED AS MUSEUMS: THE CASE OF MÜZE GAZHANE

The Graduate School of Economics and Social Sciences
of
İhsan Doğramacı Bilkent University

by

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In Partial Fulfillment of the Requirements for the Degree of
MASTER OF FINE ARTS

THE DEPARTMENT OF
INTERIOR ARCHITECTURE AND ENVIRONMENTAL DESIGN
İHSAN DOĞRAMACI BİLKENT UNIVERSITY
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By İpek AKSEL

I certify that I have read this thesis and have found that it is fully adequate, in scope and in quality, as a thesis for the degree of Master of Fine Arts in Interior Architecture and Environmental Design.

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ABSTRACT

EVALUATION OF IDENTITY, MEANING - MAKING, AND VISITOR SATISFACTION IN INDUSTRIAL HERITAGE AREAS RENOVATED AS MUSEUMS: THE CASE OF MÜZE GAZHANE

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June 2023

The restoration of cultural heritage areas in İstanbul's city center has gained increasing importance and popularity in recent times. This study focuses on the evaluation of identity, meaning-making, and visitors' satisfaction in the context of repurposed museums from heritage buildings. Specifically, the case study is conducted in Müze Gazhane, a unique industrial heritage site that has been transformed into a cultural complex and museum in 2021. The study examines the influence of museums' identity and visitors' identity on the meaning they derive from their visit, and their satisfaction levels with a two-tiered approach involving quantitative and qualitative data collection methods. A survey was conducted with 65 visitors, followed by semi-structured interviews with 12

participants. The study reveals that visitors' characteristics, motivations, and familiarity play a role in determining their meaning-making and satisfaction levels. Visitors with specific identity-related needs and motivations have higher levels of satisfaction and meaning-making. Furthermore, visitors who volunteer at the museum experience an increased sense of place and belonging to their neighborhood. The renovation of Müze Gazhane has also resulted in positive changes in visitors' daily lives and increased their overall quality of life. In conclusion, Müze Gazhane serves as an important place in the daily lives of visitors, attracting diverse motivations and contributing to their sense of belonging. The findings emphasize the need for utilizing and transforming heritage areas into museums to strengthen the relationship of citizens with their neighborhood and society.

Keywords: Identity, Meaning-making, Visitors' satisfaction, Museum, Heritage buildings

ÖZET

MÜZE OLARAK YENİLENEN ENDÜSTRİYEL MİRAS ALANLARINDA KİMLİK, ANLAM YARATMA VE ZİYARETÇİ MEMNUNİYETİNİN DEĞERLENDİRİLMESİ: MÜZE GAZHANE ÖRNEĞİ

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Haziran 2023

İstanbul şehir merkezindeki kültürel miras alanlarının restorasyonu son zamanlarda artan bir önem ve popülerlik kazanmıştır. Bu çalışma, tarihi binalardan yeniden işlevlendirilmiş müzeler bağlamında kimlik, anlam oluşturma ve ziyaretçi memnuniyetinin değerlendirilmesine odaklanmaktadır. Araştırmaya dair alan çalışması ender bulunan bir sanayi mirası alanı olarak 2021 yılında müze ve kültür kompleksine dönüştürülmüş olan Müze Gazhane'de gerçekleştirilmiştir. Çalışma, müzenin ve ziyaretçilerin kimliklerinin, ziyaretlerinden elde ettikleri anlam ve memnuniyet düzeyleri üzerindeki etkisini, nicel ve nitel veri toplama yöntemlerini içeren iki aşamalı bir yaklaşımla incelemektedir. Bu bağlamda 65 ziyaretçiye anket uygulanmış ve ardından 12 katılımcıyla yarı yapılandırılmış yüzyüze mülakatlar gerçekleştirilmiştir. Çalışma, ziyaretçilerin karakterleri, motivasyonları ve aşinalıklarının, anlam yaratma ve memnuniyet düzeylerini belirlemede rol oynadığını ortaya koymaktadır. Özellikle kimlikle ilişkili özel ihtiyaç ve

motivasyonla gelen ziyaretçiler, daha yüksek memnuniyet ve anlam oluşturma düzeylerine sahiptir. Ayrıca müzede gönüllü olarak görev yapan ziyaretçilerin, mekansal duygularında ve mahalleye aidiyet duygularında artış olduğu gözlemlenmiştir. Müze Gazhane'nin restore edilerek bir kültür kompleksi halinde hizmete açılması, ziyaretçilerin günlük yaşamlarında da olumlu değişikliklere neden olmuş ve genel yaşam kalitelerini artırmıştır. Sonuç olarak Müze Gazhane, ziyaretçilerin günlük yaşamlarında önemli bir yer olarak hizmet vermekte, farklı motivasyonları açığa çıkarmakta ve aidiyet duygusuna katkıda bulunmaktadır. Bu çalışmanın bulguları, miras alanlarının müzelere dönüştürülmesinin, sakinlerin mahalleleriyle ve toplumlarıyla olan ilişkilerini güçlendirmek için gerekliliğini vurgulamaktadır.

Anahtar Kelimeler: Kimlik, Anlam yaratma, Ziyaretçi memnuniyeti, Müze, Miras yapıları

ACKNOWLEDGEMENTS

First and foremost, I would like to extend my utmost gratitude to my thesis supervisor, Asst. Prof. Dr. Çağrı İmamoğlu, for his invaluable guidance and profound intellectual knowledge. His inspiring perspective, sincerity, sense of humor, and unwavering support have played a pivotal role in pushing me beyond my limits during the challenging moments throughout the preparation of this study. I am also grateful to him for not only nurturing my academic growth but also for helping me become a better version of myself. It has been an immense privilege to have the opportunity to collaborate with him.

I would like to thank my jury members Asst. Prof. in Practice Burçak Altay and Prof. Dr. Ayşen Savaş for their invaluable contributions, which took this thesis to the next level.

I would like to express my deepest appreciation to Yüksel Demirtaş, Nilgün Canatar, Nesrin Uçar, Maya Arıkanlı, and all other members of Gazhane Çevre Gönüllüleri (GÇG) for their invaluable support during my field research in Müze Gazhane. Their unwavering dedication and hard work over the years for Hasanpaşa Gazhanesi - now transformed into Müze Gazhane - has been a great source of inspiration and encouragement for me, spurring my commitment to preserving and promoting this historical industrial heritage. Without their support, this study would not have been possible.

I convey special thanks to Samah Obeid and Merve Münevver Ahan for their accompany and invaluable support during this study. I would also like to thank my dear colleagues Begüm Erçevik Sönmez, Tuğçe Özata, and Eren Okar for their valuable support and kindness in this process.

On this journey, I felt one more time privileged to have my dearest friends Hande Yıldız Çekindir, Lukas Schlapp, and Ahmet Can Karakadılar, who have always been there whenever I needed them despite the physical distance.

Last but not least, I would like to express my heartfelt thanks to my parents for always supporting my decisions and encouraging me in all of my pursuits.

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CHAPTER 1

INTRODUCTION

1.1. The Problem Statement

The restoration of cultural heritage areas in the city center of İstanbul has become essential and popular in recent times. Although some areas are still protected, some structures and buildings in these areas are being repurposed. The city's historical peninsula has seen restoration progress in the form of open-air and regular museums, which have been converted from archaeological sites or heritage buildings (Aykaç, 2020). However, extending this approach to other parts of the city is important for tourists and residents. Museums and visitor interactions with them play a crucial role in strengthening the relationship between visitors and the city (Arabacıoğlu & Ergin, 2016). Based on these two facts, I have started my research with the question, "What is the role of museum stock converted from heritage areas in strengthening residents' relationships with the city by evaluating their satisfaction levels and meaning-making processes during their visit?"

By identifying the influence of visitors' identity, the meaning they derive from their visit, and their satisfaction levels, we can determine the efficacy of museums in enhancing visitors' sense of belonging and strengthening their relationship with the neighborhood or the city. However, result would differ depending on museums' identity and settings. Therefore, it is essential to focus on a specific museum case while determining the influence of these key factors. Additionally, evaluating visitors' satisfaction levels and meaning-making processes involves taking various parameters into consideration, such as visitors' identities, motivations for visiting, and benefits from the visit (Packer, 2008; Prentice, 1996; Driver, Brown & Peterson, 1991).

Despite the existence of many studies evaluating visitors' satisfaction levels and meaning-making processes, research focusing on visitors' experiences in repurposed museums from heritage buildings is scarce. However, research that considers these buildings' old identities and current identities and evaluates them in conjunction with visitors' experiences could yield fruitful results to enhance awareness of the need to make good use of the existing stock of heritage buildings. It could also spark further research into repurposed museums to enhance visitors' experiences and create new guidelines to strengthen the relationship of residents with the neighborhood and the city.

Among other museums, I have chosen to conduct my case study in Müze Gazhane due to its unique identity as a repurposed industrial heritage site. Firstly, it served as a gasworks that physically illuminated the city and later as a cultural complex and museum that continues to enlighten the community with its art and cultural events. Secondly, the restoration of Müze Gazhane began as a volunteer

effort by people living in the neighborhood, some of whom are still actively involved in the organizational level of the museum and activities. Lastly, Müze Gazhane is located in the heart of the Hasanpaşa neighborhood in Kadıköy and is free to visit, making it a stopping point for many people living in the immediate circle. While it is becoming more popular and attracting more visitors each passing day, it still requires more attention since it is opened to the public in July 2021. Therefore, it is necessary to investigate visitors' experiences, considering their meaning-making processes and satisfaction levels during their visit to Müze Gazhane, taking into account museums' and visitors' identity at the same time.

1.2. Aim of the study

This thesis aims to investigate the impact of museums' and visitor's identity in relation to visiting motivation and familiarity on the meaning-making and satisfaction level of visitors. The study will fill the gap in the existing literature on environment and behavior studies by focusing on visitors' and museums' identities in Müze Gazhane, İstanbul. The study adopted a two-tiered approach by collecting primary data through a survey to investigate visitors' profiles, motivation for a visit, and after-visit experiences, followed by a semi-structured interview to collect qualitative data. The study explores the influence of a visit to Müze Gazhane on different visitor groups based on identity through their meaning-making process and level of satisfaction, with the aim of deepening the concept of visitors' relationship within the neighborhood and society. The study aims to draw attention to potential future studies that focus on visitor experiences in museums that are transformed from heritage areas or buildings to use these

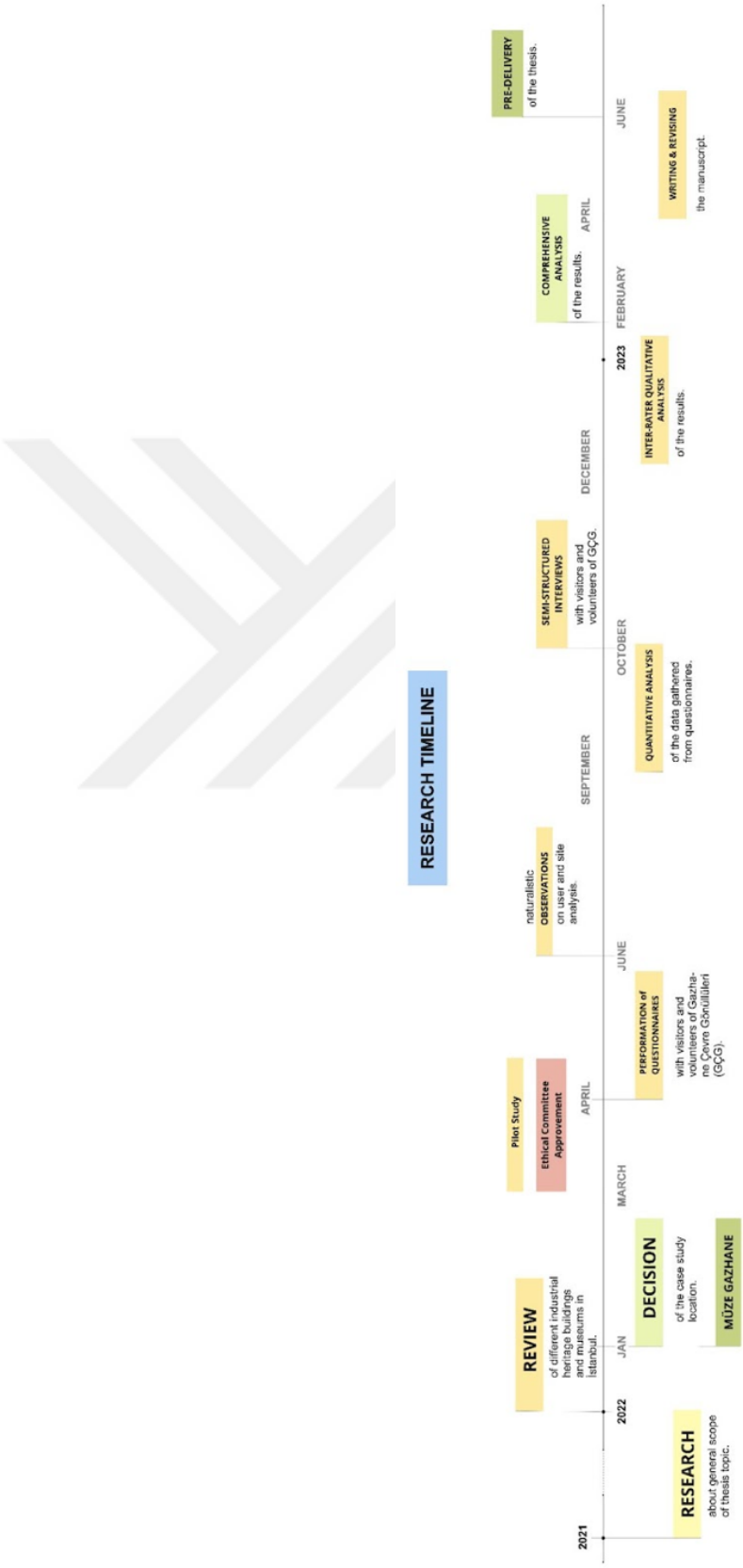
museums as an instrument to strengthen the relationship of citizens with their neighborhood and society.

1.3. Structure of the Research

The research preparation started with the research questions and the determination of an appropriate location for the case study. Following that, a pilot study was conducted in Müze Gazhane in March 2022. After the acquisition of the ethical committee approval report, a qualitative and quantitative research process started. Finally, the results of the obtained data were analyzed through a statistical analysis program and by two different researchers between December 2022 and March 2023. More details about the timeline of the research can be seen in Figure 1.

Figure 1

Thesis study timeline (Illustration by the author, 2023).

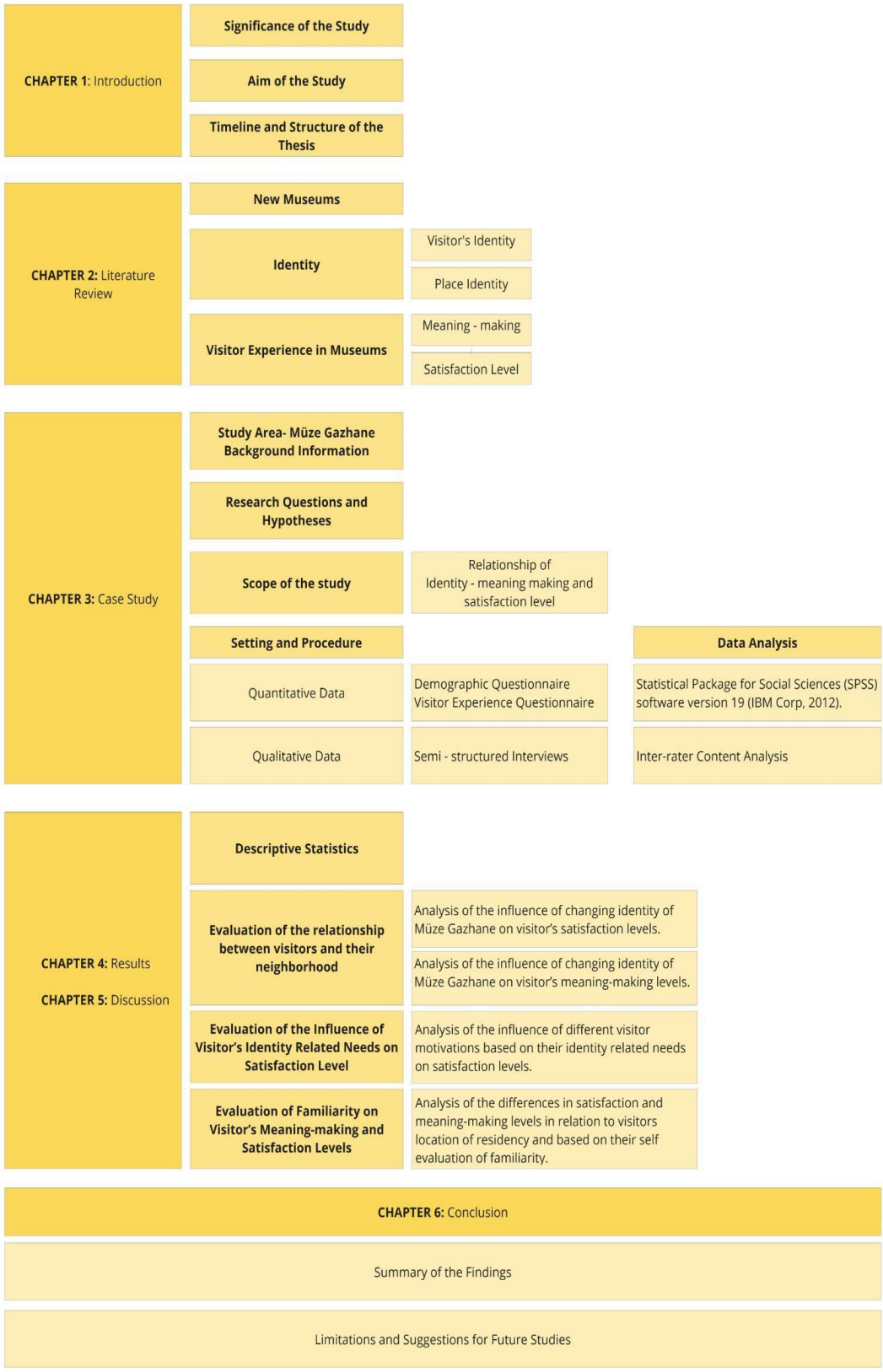


1.4. Structure of the Thesis

The present study is structured around six main chapters, as shown in Figure 2. The first chapter explains the significance and aim of this thesis. Chapter 2 offers an understanding of the existing scientific information related to the key concepts investigated in the study; the new museum concept, identity, and visitor experiences in museums. In addition to that, visitors' identity, place identity, satisfaction, and meaning-making level are described in the subsections of Chapter 2. In Chapter 3, the methodological base of this research is introduced. This section begins with the identification of the research area, Müze Gazhane. Following research questions and hypotheses, the scope and procedure of the study are given. The study has a two-tiered approach. Namely, quantitative and qualitative research methodologies were applied. In the fourth chapter, the results of the two-tiered research approach were given with statistical analysis. In the fifth chapter, the findings of the study are discussed with regard to existing knowledge on identity, familiarity, visiting preference, identity-related visiting motivations, meaning-making, and satisfaction level. Also, the answers from semi-structured interviews were compiled and given to support the quantitative analysis results. As last in Chapter 6, the study was concluded by giving the significance and results of this study. Limitations in the research process were mentioned, and necessary points for further studies were recommended.

Figure 2

Structure of the thesis (Illustration by the author, 2023).



CHAPTER 2

LITERATURE REVIEW

The new social and cultural role of the museums which were opened to public access is defined by Bennett as they were built for "lifting the cultural level of the population", and underlined the use of museums by the states "as a vehicle for the exercise of new forms of power." (Bennet, 1995, p.6) The museum in modern sense, "traces its intellectual roots to the Enlightenment, and its institutional form to the European public museums that emerged during the nineteenth century." (Hooper-Greenhill, 2000, p.17) The birth and dissemination of museums in the 19th century in the Western world was associated with the emergence of movements like rationalism, positivism and universalism and also emergence of new disciplines seeking for the past through history, art history, archaeology, anthropology etc. (Öngören, 2012, p.3)

Together with the Post-Modernism the museum institution has been challenged with much emphasis on pluralities that the one-way understanding of history/single truth has no longer been accepted.

According to Dieter Kramer, museums create a "public space with cultural inclinations" (Kramer, 2001, p.37). Museums as the public spaces are affected by the

historical, social, economic and political changes as well as by the dynamics of the city. The museum becomes the product of the city. In this way, they provide opportunity for the city dwellers to become a part of the city by developing a sense of belonging among the city dwellers. They establish a kind of relation by helping people to improve their quality of life.

The industrial buildings are already available for museum purpose when compared to other old buildings. Their simplicity in form presents a functional museum space which makes the objects clearly visible. The design of the building should not expose itself by leaving the collection behind. However, one of the essential reasons of conversion of industrial buildings into a museum is to protect the industrial heritage and reintroduce it to society by making it museum. Kandemir explains this reason as follows: In order to ensure the participation in life of cultural heritage, conserved as museum provides opportunities for making the value of the structures visible and making them experienceable by the society as well (Kandemir, 2013, p.214). The building group remained from the past and survived until present day re-integrates with the society by unfolding the traces of historic life in a brand new museum. Thus, the new identity should be meticulously and consciously constructed: After the closing of the technical and industrial factories, museum usage is the only one that protects all present structures. It is relatively easy to incite the necessary interest and to finance turning these structures into museums. However, keeping public's interest alive is harder. It would not be possible to protect all the technical and interesting structures through using it as a museum. Thus, the appropriate re-use technique, despite the risk of altering the original structure -which would naturally come about- carries great importance. Technical and architectural structures play a great role in our environment (Wehdorn, 2001, p.144-145).

2.1. The Definition of the New Museum

Museums have evolved over time from spaces for exhibiting private collections to becoming more accessible and interactive for a broader audience. Early museums primarily targeted wealthy individuals, but today's museums aim to be unifying places for people from diverse backgrounds and groups. They changed their approach to be more open to the public. Now they are becoming even more welcoming and interactive for individuals' different needs, such as entertaining, learning, gathering, and educating, besides only being a space to display artifacts (Packer, 2008; He, Li, Cheng, Wu., 2008).

Bennett (1995) defines the recently accessible museums' social and cultural purpose as their intention to elevate the overall cultural knowledge of the public. Dieter Kramer suggests that museums serve as "cultural-oriented public spaces" (Kramer, 2001), and as such, they are influenced by historical, social, economic, and political transformations, as well as the dynamics of the city. Museums are shaped by the city and, consequently, offer residents the chance to actively engage with their urban environment and foster a sense of belonging. By assisting individuals in enhancing their quality of life, museums establish a meaningful connection and contribute to the well-being of city dwellers.

Today, museums are disengaged from being a place that represents only the past, but they are becoming a place for visitors to socialize, participate and get active at the organizational, structural, and managemental levels in order to transfer knowledge on a ground plane. This type of museum is considered as the "new museum" and Peter Vergo (2011) emphasized the social-oriented approach, which differentiate new

museums from regular ones. New museums communicate with society and aim to strengthen the relationship between the city and its people by producing strategies that bring diverse groups into the museum (Arabacıoğlu & Ergin, 2016). As a result, "museum visitors" have started to be identified as "museum users," and museums have developed new strategies to understand their users and their needs. According to Doering (1999), museums can approach visitors as strangers who are enabled to be admitted, as guests, or as clients to whom the museum is obligated to provide services. By viewing visitors as clients, museums must understand the meaning and value of a museum visit from the visitor's perspective.

Compared to other old buildings, industrial buildings are particularly suitable for museum purposes. Their simple architectural design offers a functional space that allows for clear visibility of the exhibited objects. One of the main reasons for converting industrial buildings into museums is to preserve and reintroduce the industrial heritage to society. Kandemir (2013) explains this rationale by emphasizing that transforming cultural heritage into a museum allows for the structures' value to be visible and experienced by the community. These buildings, remnants of the past that have survived to the present, reintegrate with society by revealing the traces of historical life in a new museum setting. Therefore, it is crucial to construct a new identity for these buildings with great care and consciousness. After the closure of the technical and industrial factories, utilizing them as museums becomes the only way to preserve their existing structures.

2.2. Meaning-Making in Museums

Gustafson (2001) contends that places are often defined by a single, overarching identity rooted in tradition and history. However, contemporary museums should

strive to offer new experiences while simultaneously considering the demands of visitors (Arabacıoğlu & Ergin, 2016). By understanding visitors' underlying motivations for their visit, a museum can reflect on visitors' identity and subsequently provide them with more satisfying visiting experiences. Prentice (1996) asserts that in order to understand visitors' experiences, it is essential to understand their demands, which can be classified into four distinct levels: activities, setting, experience, and benefits. Falk (2010) emphasized that visitors are active meaning-makers based on their experiences during a museum visit. Therefore, a better understanding of the museum audience's expectations and their perception of the museum makes it more possible to serve them with better conditions. According to Weil (2003), if there is a positive change in the perception and behavior of visitors, their satisfaction level is high as well. The primary measure to evaluate museums' worthiness is the positive difference in the lives of individuals. This kind of visiting experience can also be considered a meaningful visit because, according to Prentice (1996); Driver, Brown & Peterson (1991), a meaningful museum experience comes from a beneficial visit. A beneficial visit can be described as a "change that is viewed to be an advantageous improvement in the condition or a gain to an individual, a group or society." As a result of a meaningful visit, visitors would have a sense of belonging to those places (Sebastien, 2020).

Active involvement of visitors in the experience-generation process can foster a sense of community among those individuals who have a stake in the public interest. It is crucial for museums to explore their role in engaging with contemporary social issues, such as social inclusion, community cohesion, and neighborhood renewal. Consequently, the transformation of a historical area into a new, re-purposed site can affect the identity of the place and, in turn, influence visitors' perception of their visit.

There are examples of industrial heritage areas which are transformed into museums with the aim of maintaining architectural elements and the collective memory of the place. Textile Museum of Prato in Tuscany, İtaly which was opened in 2003, Abdullah Gül Presidential Museum and Library which was opened in 2014 in Kayseri, Turkey, and Tofaş Bursa Anadolu Arabaları Müzesi opened its doors in 2002 are the ones converted from textile manufactures. In addition to them, there are two examples from İstanbul. Rahmi Koç Museum, which was transformed from a Lengerhane in 1994, the Energy Museum in Santral İstanbul that was served as a power plant until 2007. The example of Hasanpaşa Gazhanesi, as a former industrial gasworks area converted into a cultural cemplex in 2021 known as Müze Gazhane, provides a compelling illustration of this phenomenon recently.

As Gustafson (2001) notes, each place has a distinct identity that interacts with the identities of visitors, creating a sense of meaningfulness that is deeply personal. It is crucial to appreciate the role of museums and visitors' respective identities in shaping the meaning-making process surrounding a visit. The relationship between identity and the meaning-making process of visitors will be explored in greater depth in the following chapter.

2.3.Definition of Identity

According to Falk (2009), understanding the complex relationship between museums and their visitors can be best achieved by examining it through the lens of identity. However, defining identity can be challenging due to its elusive and multifaceted nature, leading to various interpretations and conceptualizations within psychology and museum studies. The discussion of identity dates back to the 1950s, with the sociologist Erving Goffman being the first to provide a description. Goffman (1956)

defined identity as the sense of self that is constructed through social interaction. In 1996, Bruner expanded on this definition by emphasizing the role of external interactions in shaping one's self-conception. Erikson (1963) also viewed identity as a crucial issue, particularly for young adults, as they navigate the process of defining their roles and purpose in life during the transition from childhood to adulthood. Pervin (1984) further underscored the importance of both past and future experiences in shaping an individual's identity, as described in Erikson's personality theory. Vander Zanden and Pace (1984) defined identity as individuals' sense of themselves in relation to the world, with questions such as "Who am I?" and "Who am I supposed to be?" being central to identity formation. For some, identity may be the idealized version of themselves that they aspire to become (Kelly, 2010).

According to Levinson (1990), identity is a dynamic construct that encompasses the self, personality, and interaction with the external world. Consequently, identity is subject to continuous change and transformation, influenced by various factors such as social and cultural groups, physical environments, and intellectual interests. Falk's research (2006; 2009) supports this perspective by suggesting that individuals create a set of distinct identities based on their experiences, and as these experiences change, so too do their identities. Similarly, Gee (2001) views a person's core identity as a product of their self-perception in relation to various contextual factors.

Kidd (2002) proposes that identity formation involves how individuals perceive, reflect, and situate themselves in society. Kidd outlines three types of identities: individual identity, which is unique to each person; social identity, which is collective and encompasses one's interactions with others; and cultural identity, which reflects a sense of belonging to a particular ethnic, political, or cultural group. Leinhards and Knutson (2004) identify three approaches to defining identity:

demographic characteristics such as age, gender, and ethnicity; one's position or attitude within their social context; and past experiences that have shaped their current sense of self. In summary, Christidou (2010) distinguishes between "big" identity, which includes demographic features such as gender, age, ethnicity, and education level, and "small" identity, which is more complex and personal, reflecting an individual's unique characteristics and background. Bruner and Kalmar (1998) posit that the self is multifaceted and shaped by both innate and acquired characteristics and culturally shaped narratives. Ultimately, identity is the product of an ongoing process of comparison and contrast with others, resulting in the development of multiple distinct identities (Falk, 2009). Investigating the interaction between museums and visitors' identities can shed light on how this interaction affects visitor experiences. Therefore, this study will focus on visitors' identities, which will be further elaborated in the subsequent section.

2.4. Visitor Identity

Visitor identity studies have been under the focus of environmental psychologists, architects, and even sociologists for more than 50 years. In order to understand and describe the visitors' behaviors and needs and subsequently offer them a better visiting experience, it is important to analyze and classify their identities. The methods to identify the visitors' identity have been ever-evolving over time. The perspective rooted by Goffman in 1956 impacted recent museum studies, and it has been discovered that identity is influenced by the experience of visitors during their visit to a museum. This can be through events, exhibitions, collections, or even museums' research. There is significant research on this topic. For example, Doering and Pekarik, in their research at the Exploratorium in San Francisco in 1996, mentioned the term "entry narrative" to define visitors entering motivations that are

derived from their prior knowledge and experiences. They suggested four entering narrative categories. Namely, object, cognitive, introspective, and social experiences. They declared that these narratives refer to visitors entering perceptions and expectations. Therefore, these four categories will influence their behavior during the visit and what will be learned at the end of their visit. In addition, Theano Moussouri described six categories of visitors' motivations in her doctoral research in 1997. Namely, education, entertainment, social events, life cycle, place, and practical issues. After that, as mentioned by Leinhards and Knutson (2004), there are three ways to define an identity. The first studies mostly focused on the classification based on the demographic variables of visitors, such as gender, age, and education level, or characteristics related to their visits, such as the visiting frequency or social arrangement during the visit. However, with the increasing diversity in visitors' characteristics and the complexity of the museum experience (Christidou,2010), it was not enough to define them only based on their demographics but to understand their individual backgrounds (Falk and Adelman, 2003). Today we know that visitor experiences are constructed from the individuals' prior knowledge and experiences. According to Babon (2006), "place expectations" of visitors at the beginning of their visit shape their outcome evaluation of the visit. Even though identity can be defined as the description of individuals about themselves, Paris (1997) and Morrissey (2002) emphasized that museum experiences also offer visitors the opportunity to discover more about themselves. Therefore, Leinhardt and Knutson (2004) concluded that "Identity was measured less by the demographics and more by the details of how the groups were enacting a particular visit." (p.75).

In addition, Sellars (2009) said visitors explore new lives when they enter an exhibit. According to him, a museum visit brings visitors closer to who they actually are and

offers them an opportunity to meet with their undiscovered identity. On the other hand, Falk & Dierking (1992,2000), in their Contextual Model of Learning, draw a framework of visitors' behaviors when they are in a free-choice environment, basically during a museum visit. As a result, Falk suggested another predictive and descriptive way in 2011. According to him, although it is not possible to understand an individual's total experience by only observing them in a box of an experience, and this experience is just a small part of a visitor's life experience, the three main identity-related needs still help to identify visitors' identity-related motivations in a structured and meaningful way. These needs can be lined up as follows.

1. Individual Identity-Related Needs: To fulfill one's personally relevant roles and values.
2. Social Identity-Related Needs: To fulfill a need for interaction with others.
3. Cultural Identity-Related Needs: The feeling of belonging to a group or society.

According to Hooper-Greenhill (2004), there are strong examples of the value museums involve for communities. Museums' work includes a significant and crucial component of community participation, and they can create a sense of place and help people widen their identities. As Kidd mentioned, social identity is one of the three while defining the general concept of visitor identities in museums. It includes the social interaction of visitors with each other. This interaction might encourage the maintenance of their activities in a museum. John Falk roots this theory in his book published in 2009. In contrast to the previous studies in the literature, he moves beyond only examining the tangible characteristics of the visitors. He tries to understand the underlying factors of visitors' identity that might influence their motivation for a visit. Accordingly main motivation of visitors is not the desire to see

or do something specific in a museum but the desire to fulfill an identity-related need that they bring to the museum as unique individuals (Falk, 2009). He classifies visitors' profiles into five basic identity-related motivation categories according to their behavior and interaction during their visit and the meaning they make of their visit once they leave. These categories reflect how visitors perceive their museum visit motivations and exact justification for visiting a museum. Visitors entering prior knowledge and social groups are the most influencing factors of these five categories.

1. Explorers: Curiosity-driven visitors who want to learn something from their visit and have a personal interest in the content.

2. Facilitators: Socially driven visitors that are encouraged to spend time with their accompanies, share and learn something with and from each other.
3. Professionals/Hobbyists: Visitors are interested in the content because of their profession or personal interests and aim to gain knowledge from their visit.
4. Experience Seekers: Visitors who perceive it as an important activity based on their prior perception without any other specific expectation. it is important for them just to be there.
5. Rechargers: They come to avoid the chaos outside and just relax here or sometimes to fulfill their spiritual needs.

These five categories can’t be reviewed as qualities of individuals but as a temporary role, and one can have different motivations on different days. Each visitor has something specific in their mind about the meaning of going to a museum on that specific day (Falk, 2006; 2009). An individual might bring his child today to a science museum to learn something new, and this behavior fulfills his parental

responsibilities. The same individual person might go to the same museum tomorrow alone to take photos and share on social media to draw an art lover image from the outside, which is mostly associated with a higher level of intellectuality. In the end, all of these are related to visitors' intentions regarding what kind of an identity they want to carry on that specific day. Different identities bring different motivations, and visitors' behavior changes upon them (Falk, 2009). If their identity-related needs are fulfilled by what the museum has offered, their expectations are met, or they feel like there is a positive change in their perception, it means that their experience has been satisfying.

While the study Falk (2016) conducted as the evidence of the framework mentioned in his book Identity and the Museum Visitor Experience is being considered a precious reconceptualization of visitor studies from a holistic perspective by some of the researchers today, some others mentioned that they had a problem to understand and establish the connection between the questions he asked and analysis he made while reaching a conclusion. However, his approach can be considered a call for new actions toward understanding visitors' motivations and identity from a broader and more sophisticated perspective (Trainer, Steele-Inama & Christopher, 2012).

2.5. Visitor Experience in Museums

2.5.1. Definition of the Visitor Experience

We live in the knowledge age in the 21st Century, but most museums still operate with the 20th-century industrial business model, which offers standardized solutions for mass demand. However, in order to achieve their goal, which is maintaining their place as a popular and successful leisure activity also in the 21st Century (Falk, 2009), they should enhance their understanding of visitors'

identity-related needs and motivations and align their offerings with visitors' experiences (Masberg & Silverman, 1996). On the other hand, providing customized experiences will enhance not only regular visitors' experiences but also invite occasional visitors more often and even act as more welcoming to people who do not visit museums at all, for example, those who force habit do not think of museums as places that meet their needs.

Visitor experience can be defined as one's continuous, individual, and subjective reaction that is aroused toward an unusual occurrence in their environment (Packer & Ballantyne, 2016). According to Pekarik, Doering, and Karns (1999), the term “museum experience” is hard to define, only with a single definition. It is a rather complex activity and involves many different factors considering the characteristics of museums, exhibitions, and visitors.

Starting in the 1970s, scholars shifted their focus to determining the parameters influencing visitors' museum experience. Annis (1974) and Graburn (1977) introduced three segments of museum experiences related to visitors: Their interaction with the outer world, the narrative (which can also be defined as the physical space), and the cognition of visitors. Besides these definitions, Korn (1992) defends the importance of broadening our understanding of museum experiences. At the same time, Falk and Dierking (1992) suggested a contextual model of museum experiences, as mentioned in the previous parts. In relation to that, Roberts (1997), Kotler, and Kotler (1998,1999) suggested social interaction, reminiscence, restoration, and aesthetic, observable, and enchanting experiences to enhance the definition of museum experiences. In 1999, McLaughlin defended the significance of introspective experiences.

According to He, Li, Cheng, and Wu (2019), museums create an environment for visitors to create together, share, and connect with each other. Museum visits are social activities for leisure times that occur mostly with a companion, whether with family, friends or in groups (Falk &Dierking, 1992; Goulding, 2000; Hein, 1998). Falk and Dierking (1992) state that these companionships form the different contexts of museum visits. According to Bedford (2014), each satisfying action that reveals the emotions of the memories and expectations of the future is an experience. Each experience is unique, based on personal perception and characteristics. Even though people visit the same museum, they all get into different contexts based on what they brought with them; this includes their personal identity, which was constructed by their past experiences. In the "Model of Contextual Learning" by Falk & Dierking (2012), they discuss visitor-oriented museum experiences under three main headings: personal, sociocultural, and physical contexts. In this contextual model, museum visitors always bring their own characteristics to the museum and experience the environment within those contexts based on what they brought. Even though this model was developed basically to classify the factors that impact learning activity in a museum setting, research shows that learning outcomes are significantly influenced by visitors' motivations and their "agenda" (Falk, 1983; Falk, Moussouri, & Coulson, 1998; Graburn, 1977; Hood, 1983). Visitors' aim of the visit is mentioned as their agenda in this definition. Therefore, it can be said that these three contexts visitors locate themself are related to their prior experience, motivations, and goals. During a museum visit, a continuously evolving dialogue exists between the individual and their tangible and intangible environment. Personal context is that an individual person carries with them into the museum based on influences

of their prior knowledge, interest, and experiences. Socio-cultural context can be defined as the interaction of an individual with others, either other group members of their visit, or other visitors in the museum. Previous research shows that socio-cultural interactions during a museum visit enhance visitors' experiences (Borun et al., 1997; Crowley & Callanan, 1998; Ellenbogen, 2002; Schaubel et al., 1996). As of last, museums are physical environments, and visitors interact directly with the smaller physical components of the museums, such as exhibition tools and objects, or its spatial components like space properties, exhibition layout, and lighting. This interaction generates a dialogue between visitors and the museum's physical occurrence, influencing the general experience. After the review of results from hundreds of research studies, Falk & Storksdieck (2005) identified 12 influential key factors for museum learning experiences under those three contexts. Following, five key factors out of 12 are mentioned regarding the personal context since they are mainly related to the scope of this study. These key factors are: visit motivation and expectations, prior knowledge, prior experiences, prior interest, choice, and control. Based on that, our understanding of our environment is built on our communication with each other and our surroundings. Museums are spaces that encourage visitors to interact, and the spatial environment plays an essential role in defining our role and personal identity (He, Li, Cheng, Wu, 2019). According to Glass (1997), common results of studies conducted by Falk & Dierking (2003), Black & Hein (2003), Falk & Dierking (1992, 2000, 2012), Hooper-Greenhill (1999), Black (2012) show that museum experience always has a different impact on each different visitor. The reason behind this difference is the changing identities of museum visitors. Museum theories, ideas, and collections should be the unifying

factor for visitors' interaction. However, according to McManus (1996), each visitor has their own motivation and expectation of the visit, which defines their social role during the visit. During their visit, visitors reflect on themselves, and as a result of this self-interpretation, they wrap up one of their identities. This identity determines the goal or motivation for their visit.

2.5.2. Satisfactory and Meaningful Visitor Experiences

As a result of Pekarik, Doering, and Karns's study in 1999, visitors are aware of what kind of experience they look for in the museum at the beginning of their visits. In addition, it is found that visitors find a pattern in what they find satisfying in the same museum. These satisfying experiences can be classified into four categories: Object experiences, Cognitive experiences, Introspective experiences, and Social experiences. The type of the most satisfying experience for each visitor depends on the characteristics of the museums, exhibitions, and visitors. Different interests of different groups towards the museum and exhibition objects differ in participants' perceptions considering their satisfaction levels accordingly. The reason is that visitors come to museums to fulfill an identity-related need, as mentioned in the previous section, visitor's identity.

Packer (2008) aimed to define a satisfying experience to understand visitor experience in museums and broaden this understanding to explore other beneficial outcomes that are produced. Therefore, she conducted 44 semi-structured interviews at Queensland Museum, with the questions aimed at detecting visitors' general experiences regarding their visit and themselves, including how this visit influenced their mood and perception. According to the results, setting characteristics are mentioned in 61% of the answers as a leading factor to positive

outcomes. Visitors described their experiences as fascinating, where you engage in the setting totally and forget about where you actually came from; feeling of being away, the opportunity to escape from daily life; "extent," which brings visitors to different levels, so their mind is completely occupied; compatibility, where visitors can satisfy their own needs and interests, and additionally the fifth category, "unhurried" is discovered as more related to the restorativeness of the environment where they do not feel rushed or under pressure. The result of Packer's study also consolidates four factors mentioned by Kaplan, Bardwell, and Slakter (1993) to identify restorative environments according to the attention restoration theory suggested by Kaplan & Kaplan in 1989. These were, being away from present worries, a large time and space, either physically or conceptually, that one can spend time in, a fascinating activity that one would find interesting and sometimes even does not require any mental effort, and lastly, consonance, which would fit especially with one's purposes. An environment does not necessarily have to carry all of those four properties at the same time; however, the more strongly they are revealed, the more restorative the environment will be. Packer (2008) found that a restorative environment that helps visitors escape from the daily stress that museums could offer is worth investigating further because its importance as an outcome of a museum visit has not been given the necessary attention in the literature yet.

Another study by Kempiak in 2017 seeked to explore the visitor experience at six heritage sites in Northern Ireland. The study was conducted with 195 participants in total in three parts, namely pre, during, and post visit. It was examined visitor characteristics and factors influencing pre-experience decisions, revealing that individuals visiting heritage sites are primarily driven by recreation and rely on

recommendations from friends and family when deciding to visit. Exploratory factor analysis demonstrated that audio and visual communication, atmospheric elements, on-site engagement, information provision, and the preservation of heritage were identified as the most influential factors shaping the visitor experience during their visit. Findings from the post-experience analysis reveal that 54% of the participants expressed satisfaction with their visit, while an impressive 85% expressed their intention to revisit the heritage site. The recommendations provided by family and friends played a crucial role in shaping visitors' decision-making process when planning a visit. Such recommendations are frequently perceived as the most dependable, trusted, and influential source of information, often influencing visitors' expectations.

According to Weil (2003), “the primary measure used to evaluate a museum’s worthiness is the positive and intended differences that it makes in the lives of the individuals and communities that constitute its target audiences (p.6).” In addition to that, Falk (2009) mentioned the more the similarity between visitors’ actual museum experience and their perceived identity-related needs, the more likely their experience was satisfying.

Considering the level of meaning visitors make from their visit, the determinator factor is the benefits visitors get from their visit. According to Packer (2008) meaning of the experience is identified at the level of benefits. The benefit is defined as "the change that is viewed to be advantageous- an improvement in condition, or a gain to an individual group or society" (Driver Brown & Peterson, 1991). A satisfactory visit can be defined as one meeting visitors' expectations (Doering, 2002; Falk, 2009). Therefore, to provide satisfying experiences, it is

essential to understand those characteristics and contexts that constitute visitors' expectations.

A quantitative study by Palmi et.al (2019) conducted with 200 visitors revealed that factors that influence customers' intention to visit cultural goods or heritage sites can assist managers in enhancing the visibility and attractiveness of their cultural offerings. By becoming more visible and inviting, managers can effectively increase the appeal of their offerings. Furthermore, measuring visitors' satisfaction can enable managers to influence the perception of the visitor experience by managing customer expectations and adjusting their priorities. The ultimate goal is to not only bridge but also reduce the gap between visitors' expectations and the actual performance offered. The findings of this study have the potential to benefit both management and policymakers by enabling them to offer unique and distinctive activities and experiences. The aim is to attract new visitors, foster increased engagement, develop the identity and symbolic capital, and enhance the social capital of the local area.

On the other hand, Güler (2015) states that we perceive our environment based on our previous experiences and mind schemas. Therefore, each visitor brings their own perception, interacts differently with the exhibition environment, and gains an individual experience from their visit. A meaningful visit can be defined as one creating a positive change in a visitor's perception or habits. Based on this, in the scope of this current study, questions are included in the survey, which was conducted with visitors of Müze Gazhane to understand their identity, identity-related motivations and its' influence on their meaning-making and satisfaction level.

CHAPTER 3

A CASE STUDY IN MÜZE GAZHANE

3.1. Müze Gazhane Background Information

Müze Gazhane is a cultural complex that was created through the long-term renovation of a gasworks known as Hasanpaşa Gazhanesi. In this section of the thesis, I will discuss the historical background of Müze Gazhane, starting with its days as a gasworks, the volunteer efforts of the public that transformed it into a cultural complex, and its current status.

In the late 19th century, gasworks provided the necessary gas for street lighting on the Anatolian side of İstanbul. However, the Kuzguncuk Gazhanesi, which was then in operation, could no longer produce sufficient gas. Thus, an agreement was reached on July 28, 1891, between Parisian iron manufacturer Charles George and the Ottoman Empire to establish a new gasworks in the neighborhood of Hasanpaşa, which was subsequently named Hasanpaşa Gazhanesi. Italian architect Guglielmo Semprini began construction of the gasworks on August 1, 1891.

Hasanpaşa Gazhanesi was ideally situated for two reasons. Firstly, coal was transported through the nearby Kurbağalıdere River, and secondly, underground mains distributed the produced gas from the Kadıköy and Üsküdar border to Beykoz.

Figure 3

Google Maps View Hasanpaşa Neighborhood (Illustration by the author, 2023).

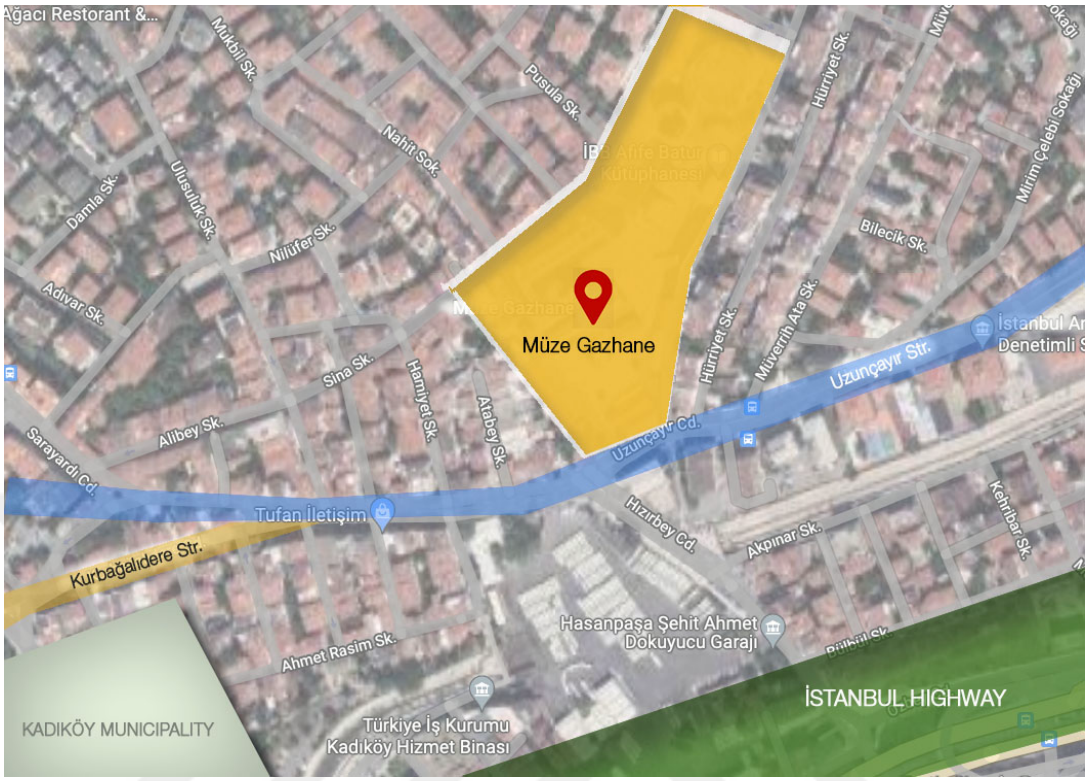


Figure 4

Müze Gazhane. 2023. Müze Gazhane [Top View Photo of Müze Gazhane]. www.gazhane.İstanbul.com



Hasanpaşa Gazhanesi operated independently during the early years of the Turkish Republic. However, in 1945, it became part of the İstanbul Electric Tramway and

Tunnel Establishments (IETT). It remained in operation until 1993 when natural gas started to be provided. After 1993, the area remained neglected, and unauthorized, many parts of the structure were demolished. Plans were made to disassemble the existing structures and machines, but this would have been a betrayal of the site's history and architecture.

Figure 5

Hasanpaşa Gasworks Old Condition. 2015. Source unknown.



Figure 6

Hasanpaşa Gasworks Old Condition II. 2015. Source unknown.



Figure 7

Hasanpaşa Gasworks Furnace. 2004. Wowturkey by Aydın Sert.



Figure 8

Müze Gazhane. 2023. *Müze Gazhane Furnace*. www.gazhane.istanbul.com



Figure 9

Müze Gazhane. 2023. *Müze Gazhane Square*. www.gazhane.İstanbul.com



Fortunately, neighborhood residents resisted this plan and were supported by non-governmental organizations. Consequently, Hasanpaşa Gazhanesi was designated as an industrial site in 1994 by the initiatives of architect Levent Ersun. The voluntary efforts of the residents were critical. It is an excellent example of the power of civil society in preserving the country's cultural heritage. Beginning in 1996, the neighborhood residents formed a volunteer group called Gazhane Çevre Gönüllüleri (GÇG). They attempted to keep the area visible and active until 2009 by organizing 8 festivals to raise awareness and persuade stakeholders to transform the area into a cultural complex (Y.Demirtaş, personal communication, March 2022).

Between 1998 and 2001, architects, academics, and students from İstanbul Technical University (İTÜ), including Project Architect Afife Batur and Project Coordinators Gülsün Tanyeli, Kani Kuzucular, Yıldız Salman, and Sevim Aslan prepared a restoration project. The Cultural and Natural Heritage Conservation Board approved the project in 2001, and it was put out to tender by the İstanbul Metropolitan Municipality. The renovation process began in March 2014 and was completed in 2021. Müze Gazhane opened its doors to the public in July 2021 and is now a "living space" that includes museums, exhibition halls, libraries, theater halls, cafes, and outdoor areas.

Figure 10

Müze Gazhane. 2023. *Plan Diagram*. www.gazhane.istanbul.com



Figure 11

Müze Gazhane. 2023. *Science Museum Interior*. www.gazhane.istanbul.com



Figure 12

Müze Gazhane. 2023. *Gallery Interior*. www.gazhane.istanbul.com



Figure 13

Müze Gazhane. 2023. *Comics Museum Interior*. www.gazhane.istanbul.com



Figure 14

Müze Gazhane. 2023. *City Theater Hall*. www.gazhane.istanbul.com

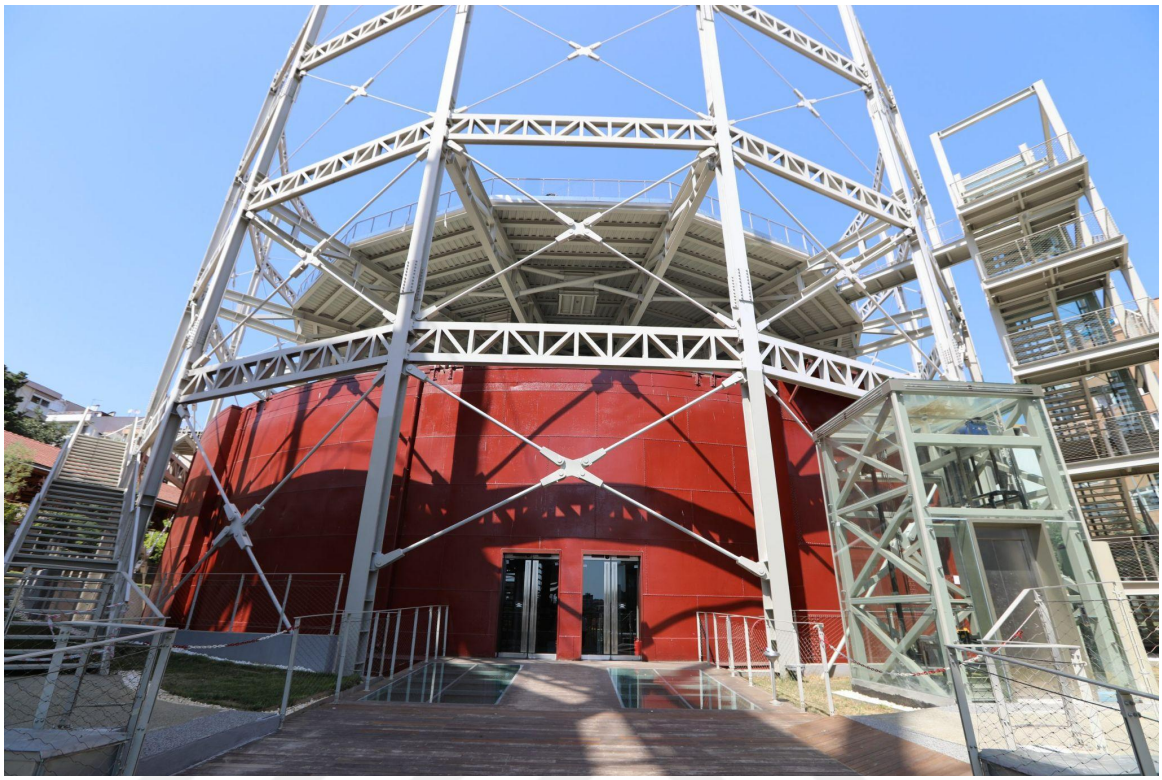


Figure 15

Müze Gazhane. 2023. *City Theater Hall Interior*. www.gazhane.istanbul.com



Müze Gazhane serves a variety of purposes for different people today. For residents of the Kadıköy district, it provides a public space where they can engage in different activities, such as sports events, arts and crafts workshops, and concerts. The open areas also serve as a city park for dog walking, picnics, and socializing. For students, the Afife Batur Library provides quiet study space and co-working areas that are open 24/7.

Figure 16

Müze Gazhane. 2023. *Afife Batur Library*. www.gazhane.istanbul.com



Figure 17

Müze Gazhane. 2023. *Afife Batur Kütüphanesi Interior*. www.gazhane.istanbul.com



The museum also offers different experiences for visitors with different backgrounds and knowledge of the area. Visitors familiar with the former state of the area might have a different experience than first-time visitors. Furthermore, the museum attempts to invite non-interested groups from society to create awareness and change their perception of art exhibitions. The goal is to make the museum more accessible to diverse visitor profiles.

The museum's operation process is collaborative, with Gazhane Çevre Gönüllüleri (GÇG) working with İstanbul Metropolitan Municipality (IBB) and Kültür A.Ş. As Arabacıoğlu & Ergin (2016) mentioned, the museum should not only evaluate its visitors as guests or clients but also include them at the organizational level. The participative acts of the volunteers are essential to Müze Gazhane's executive model.

Müze Gazhane aims to transfer knowledge to other stakeholders on a ground plane by involving visitors and volunteers in the decision-making process. The museum's role is to serve residents a free public space where they can satisfy their individual and social needs. By shaping the identity of Müze Gazhane, visitors and volunteers can self-discover their identities, which can enhance visitor satisfaction and the level of meaning of the museum.

Figure 18

Hasanpaşa Gasworks Free Walking Tours. 2022. Taken by the author.



Figure 19

Hasanpaşa Gasworks Free Walking Tours II. 2022. Taken by the author.



3.2. The Case Study

3.2.1. Research Questions and Hypotheses

R.Q.1. What is the influence of the transformation of Müze Gazhane on visitor satisfaction and meaning-making?

H.1. Visitors who believe in the importance of changing identity of Müze Gazhane have a higher level of meaning-making out of their visit.

H.2. Visitors who believe in the importance of changing identity of Müze Gazhane have a higher satisfaction level out of their visit.

R.Q.2. What is the relationship between visitor's identity-related motivation and visitor satisfaction?

H.3. Visitors who come to visit Müze Gazhane as experience seekers have a higher level of satisfaction than those coming with other motivations.

R.Q.3. How does familiarity with Hasanpaşa gasworks influence visitors' meaning-making and satisfaction levels?

H.4. Visitors who either live in the Hasanpaşa neighborhood or who are familiar with Hasanpaşa gasworks evaluate their visit to Müze Gazhane as more meaningful than the other visitors.

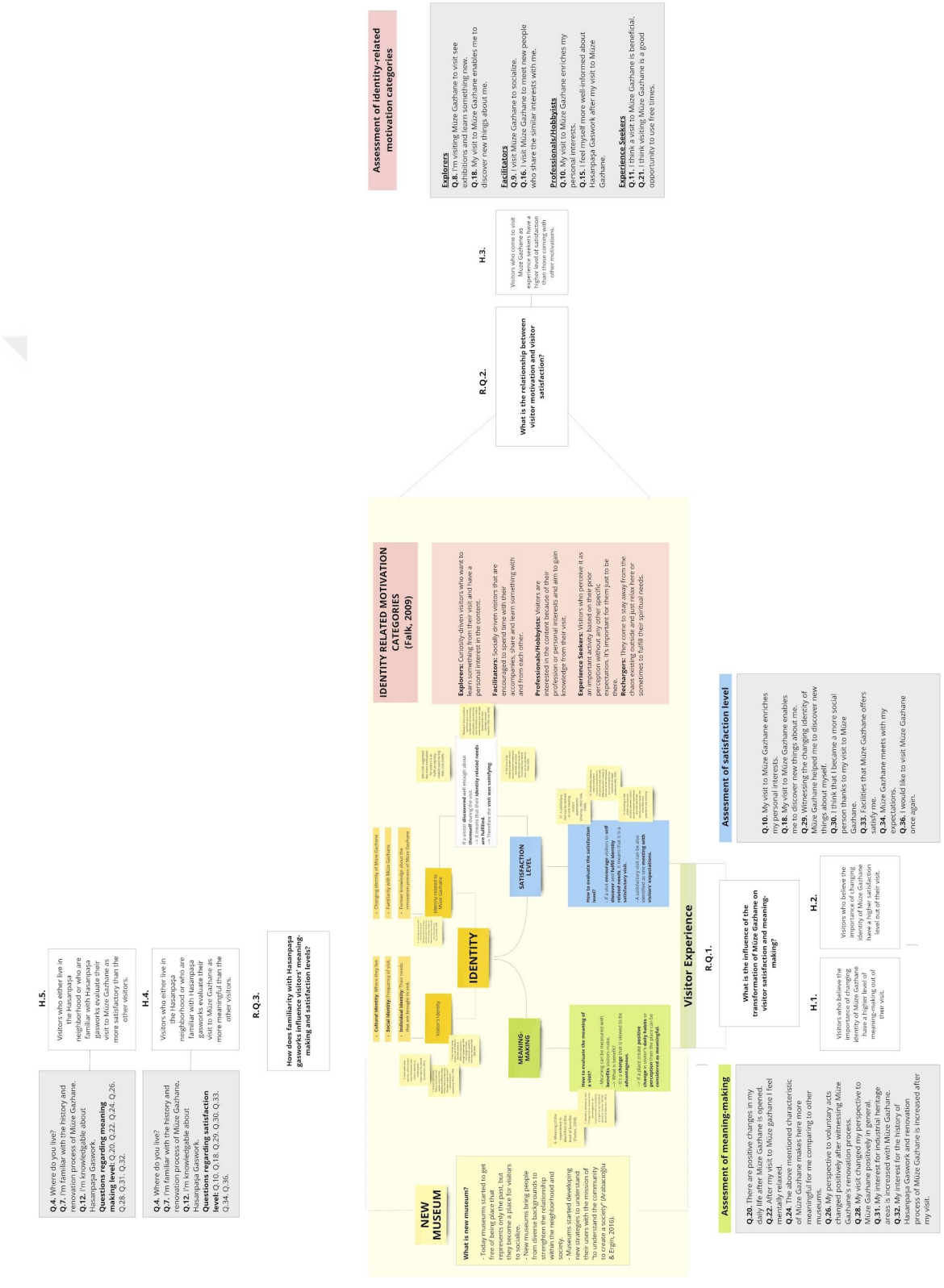
H.5. Visitors who either live in the Hasanpaşa neighborhood or who are familiar with Hasanpaşa gasworks evaluate their visit to Müze Gazhane as more satisfactory than the other visitors.

3.2.2. Scope of the Study

This study focuses on the influence of identity of Müze Gazhane from a gasworks to a museum complex, visitors' identity-related motivations, and familiarity on the meaning-making, and satisfaction level of visitors. According to Pervin (1984), people construct their identities at different times in their lives with the impact of their past and future experiences. Therefore, within the frame of this study, it is decided to invest in identity, familiarity, meaning-making, level of satisfaction, and subsequently, the relationship of different visitor groups within their neighborhood and society who bring in and absorb from the visit different perceptions based on their identities. Details about the research question generation process and connections to the literature can be found in Figure 20.

Figure 20

Thesis Summary Mindmap (Illustration by the author, 2023).



3.2.3. Setting and Procedure of the Study

The case study was decided to be conducted in Müze Gazhane, located in Kadıköy, İstanbul between April 2022 and January 2023. There were three main reasons for this decision: Firstly, Müze Gazhane was newly opened in July 2021 after undergoing a transformation from an industrial heritage area known as Hasanpaşa Gasworks (Hasanpaşa Gazhanesi). Secondly, it is situated in the middle of the residential area in the Hasanpaşa neighborhood in Kadıköy, İstanbul, and offers various daily cultural and art activities. It has become a regular stopping point for neighborhood residents, particularly because there is no entrance fee.

As of last, the renovation of Müze Gazhane was driven by strong voluntary initiatives and acts of neighborhood residents. Some of these residents were involved in the renovation process, and they continue to be part of the participative organisational model of Müze Gazhane.

Figure 21

Gazhane Çevre Gönüllüleri Meeting. 2022.



A pilot study with 15 participants was conducted in March 2022 to assess the variables of the study and the clarity of survey questions. During the pilot study, random interviews with visitors were also conducted to confirm the research's significance and determine the scope of the survey questions. In addition, the researcher observed the regular visitors' human-space relationship in Müze Gazhane and took photographs.

During the pilot study, a folder of documents was submitted to Bilkent University's Ethics Committee (2022_04_06_01) for approval (Appendix A). The folder included the study's objectives, methodology, participants, procedures, and instruments. Following the Ethics Committee's approval, the first phase of the study, the quantitative research, was conducted from April 15 to June 15, 2022, with 65 random museum visitors and volunteers from Gazhane Çevre Gönüllülleri (GÇG) on weekdays and weekends to collect homogeneous data from different visitor profiles. Participants were selected using a purposive sampling method. Participation in the study was voluntary, and participants had the right to withdraw from the procedure at any stage of the experiment. Participants were not compensated for their participation in this experiment. During the study days, the researcher approached participants individually and asked for their consent. Based on participants' preferences, digital or hardcopy surveys were shared with them. All surveys were conducted anonymously.

The survey consisted of three parts. The first part covered participants' gender, age, education level, location of residence, frequency of visits to Müze Gazhane, preferred accompaniment during the visit, familiarity with the Hasanpaşa gasworks and the museum's renovation process, and their overall satisfaction level after the visit. The

second and third parts of the survey asked participants to rate 30 questions using a 5-point rating scale (1 = strongly disagree, 5 = strongly agree). The survey questions are included in Appendix B. During July and August 2022, naturalistic observations in the open and closed areas of Müze Gazhane and user and site analysis were done by the researcher to analyze and interpret the collected data during surveys in a meaningful way.

Second phase of the study, namely qualitative research, was performed between October 2022 and January 2023. In this part of the study, semi-structured interviews were conducted with 12 participants. Interview participants were selected based on a voluntary basis by using the snowball sampling method. Main interview questions were defined before starting with the interviews to start a meaningful conversation; with the flow of the interview, new questions were added. The questions of the semi-structured interviews can be found in Appendix C. Answers of participants to the interview questions were both simultaneously noted and voice recorded by the researcher with consent.

3.2.4. Data Analysis

Quantitative analyses of the present study were done by using Statistical Package for Social Sciences (SPSS) software version 19 (IBM Corp, 2012). The quantitative data collected during the first phase of the case study were gathered and transferred to the SPSS software to be processed and analyzed.

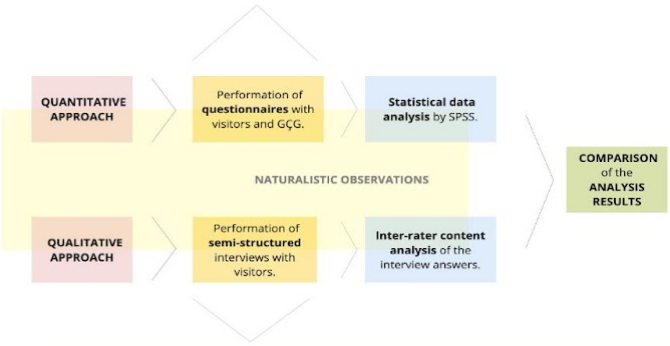
Qualitative data that is collected from the second phase of the case study through semi-structured interviews was exposed to inter-rater thematic analysis by two researchers. The summary of the analysis procedure can be found in Figure 22. A

cross-check for the hypotheses is finalized with the qualitative analysis of answers to the interview questions. The results will be given in the next chapter.

Figure 22

Summary of the Data Collection and Analysis (Illustration by the author,2023).

Part	Measured Variable	Reference	Evaluation Scale	Questions
PART 1	- Gender - Age - Education - Location of residency - Frequency of visit	Developed by the researcher	- Female/male ratio - Grouping - Multiple choice	Q.1. Gender? Q.2. Age? Q.3. Education Level? Q.4. Location of where do you live? Q.5. How often do you come here?
PART 2	- Familiarity - Identity related motivation - Perception of visitors - Influences of the visit - Satisfaction level of visitors - Meaning-making level of visitors	- Falk (2006;2009) - Hooper-Greenhill (2004) - Pervin (1984) - Gustafson (2001)	- 5-point rating scale (1) definitely not agree (5) definitely agree	Q.7. I'm familiar with Müze Gazhane's history and renovation process. Q.8. I visit Müze Gazhane to learn new things while visiting exhibitions. Q.9. I visit Müze Gazhane to socialize. Q.10. My visit to Müze Gazhane supports my personal interest. Q.11. I think a visit to Müze Gazhane is a beneficial activity for me. Q.12. Before my visit to Müze Gazhane I was already knowledgable about Hasanpaşa Gaswork. Q.13. I think visiting Müze Gazhane is important since it's a cultural heritage area. Q.14. The time I spent in open areas (garden, shade, sitting areas) during my visit to Müze Gazhane helps me to decharge. Q.15. After my visit to Müze Gazhane I feel more knowledgable about Hasanpaşa Gaswork. Q.16. I visit Müze Gazhane to meet new people who share similar interests as me. Q.18. My visit to Müze Gazhane helps me to discover new things about myself. Q.20. There are positive changes in my daily life with the opening of Müze Gazhane. Q.21. I think visiting Müze Gazhane is a good activity to spend your free time. Q.22. After my visit to Müze Gazhane I feel mentally relaxed.
PART 3	- Changing identity of Müze Gazhane - Satisfaction level of visitors - Meaning-making level of visitors	- Doering (2002) - Falk (2009) - Weil (2005) - Packer (2008) - Driver Brown & Peterson (1991)	- 5-point rating scale (1) definitely not agree (5) definitely agree	Q.10. My visit to Müze Gazhane supports my personal interest. Q.18. My visit to Müze Gazhane helps me to discover new things about myself. Q.20. There are positive changes in my daily life with the opening of Müze Gazhane. Q.22. After my visit to Müze Gazhane I feel mentally relaxed. Q.24. The above mentioned characteristics of Müze Gazhane makes this place more meaningful for me. Q.25. Above mentioned characteristics of Müze Gazhane creates a positive change in the identity of Hasanpaşa neighborhood. Q.26. Thanks to Müze Gazhane my perspective to voluntary work has changed. Q.28. My visit influenced my perspective about Müze Gazhane positively. Q.29. Witnessing the changing identity of Müze Gazhane helped me to discover new things about myself. Q.30. Thanks to Müze Gazhane, I think I became a more social person. Q.31. Thanks to Müze Gazhane, my interest towards industrial heritage areas is increased. Q.32. Thanks to Müze Gazhane, my interest towards the history and renovation process of Hasanpaşa Gaswork is increased. Q.33. Facilities that are offered in Müze Gazhane satisfy me. Q.34. Müze Gazhane meets my expectations. Q.36. I would like to visit Müze Gazhane again.



Semi-structured Interview Questions	Content of the Questions
1- Are you familiar with the renovation process of Müze Gazhane? 2- How often do you visit Müze Gazhane?	**Familarity**
3- With who do you visit Müze Gazhane?	**Accompany**
4- What is your purpose of visiting Müze Gazhane?	**Motivation**
5- What do you think about Müze Gazhane's transformation process from a Gaswork to a museum?	**Perception**
6- Are you happy with this transformation?	**Experience**
7- Is this speciality a reason for you to visit Müze Gazhane?	**Identity**
8- Is this speciality in comparison to other museums make Müze Gazhane more meaningful for you?	**Meaning-making**
9- Did your positive emotions increase towards your neighborhood/region with the opening of Müze Gazhane?	**Experience**
10- Is the fact that Müze Gazhane is in your neighborhood/region enhance your feeling of belonging to this area?	**Identity**

CHAPTER 4

RESULTS

This chapter presents the research findings on the influence of Müze Gazhane's identity on visitor satisfaction and meaning-making levels. It also explores influence of visitors' identity-related motivations and familiarity on meaning-making and satisfaction level. The study evaluated visitors' identity-related motivations, their familiarity, satisfaction, and meaning-making levels. It aimed to support the quantitative data with qualitative data to get more detailed insights about visitors' experiences in terms of familiarity, identity, satisfaction, and meaning-making levels.

4.1. Quantitative Analyses

Statistical Package for Social Sciences (SPSS) software version 19 (IBM Corp, 2012) was used to analyze the quantitative data. Firstly, descriptive analysis was conducted to observe the demographic characteristics, familiarity, and locality of the participants. Reliability analysis tests were also done to ensure consistency in the items of the questionnaires. As of last, mean scores were calculated, and

various statistical tests, such as one-sample t-tests, independent sample t-tests, and chi-square tests for independence (x^2), were conducted to examine the influence of familiarity, identity and visitors' identity-related motivations on their satisfaction levels and meaning-making processes.

4.1.1. Descriptive Statistics

More than half of the visitors who participated in the questionnaire were living in the Anatolian Side of İstanbul. One-third of them were living in the Hasanpaşa neighborhood. While almost half of the participants visited Müze Gazhane at least once a week, 19% were first-time visitors. The majority of the participants were visiting the museum with their accompanies, either friends, partners, or with their family.

Considering the general knowledge of visitors about Hasanpaşa Gazhanesi, more than half of the participants agreed that they were already knowledgeable about Hasanpaşa Gazhanesi before their visit, and also they were familiar with the renovation process of Müze Gazhane.

Figure 23.

Location of Residency of Participants (Illustration by the author, 2023).

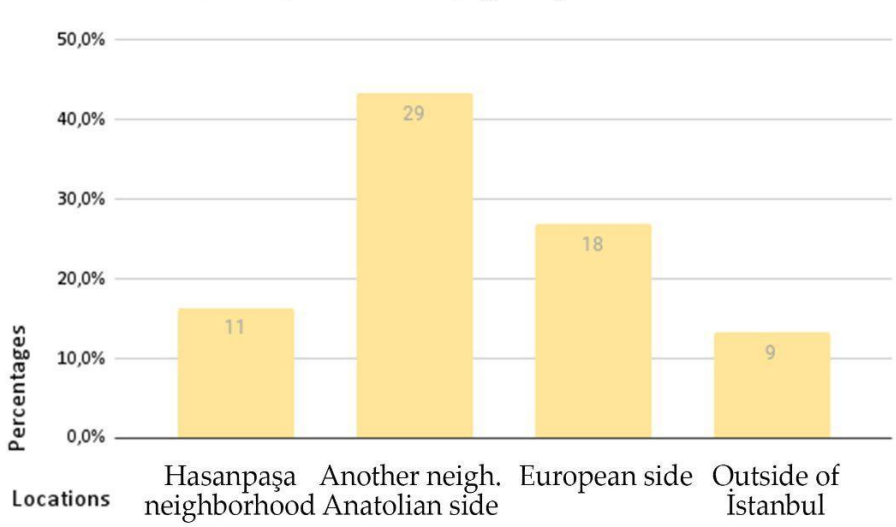


Figure 24

Visiting Frequency of Participants (Illustration by the author, 2023).

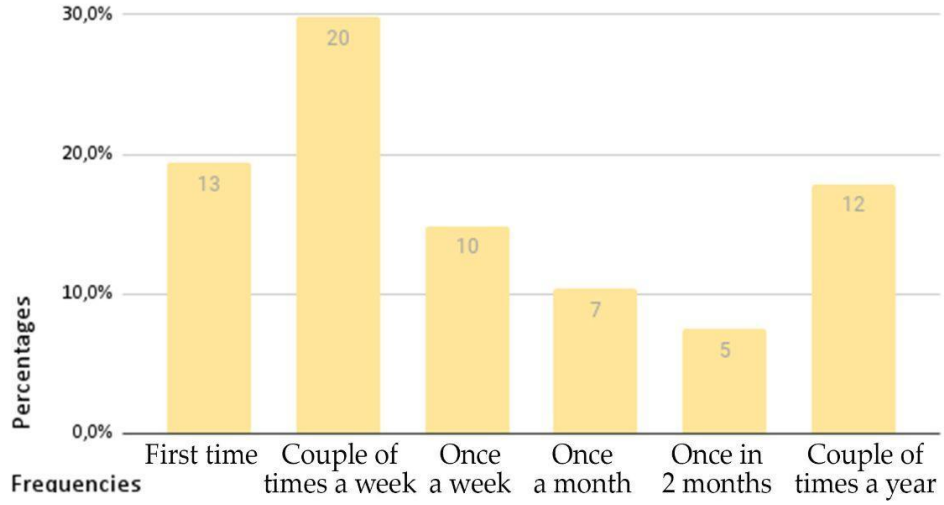


Figure 25

Preferred Accompanies of the Participants (Illustration by the author, 2023).

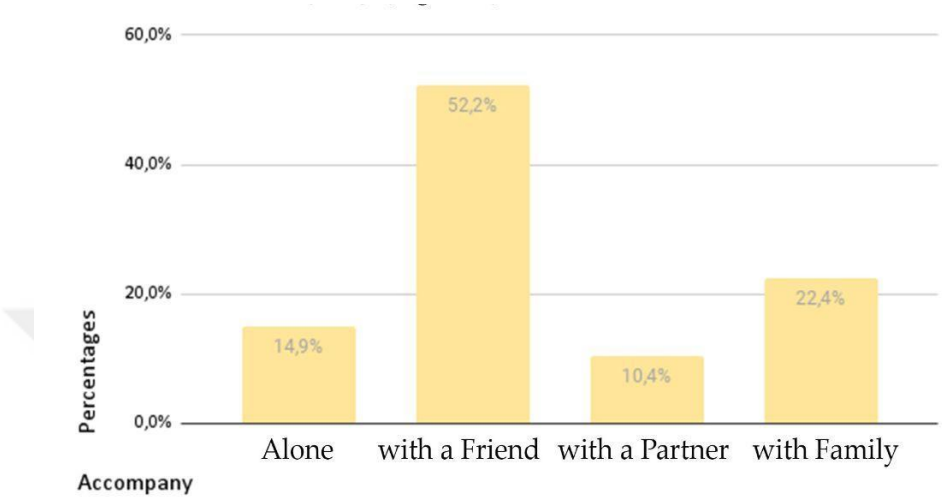


Table 1

Descriptive Results of the Statistical Analysis.

Descriptive Results						
		(1) Definitely not agree	(2) Not agree	(3) Neutral	(4) Agree	(5) Definitely Agree
Q7- I was familiar with the renovation process.	Frequency	8	5	13	22	19
	Percentage	11.9%	7.5%	19.4%	32.8%	28.4%
Q12- I was knowledgable about Hasanpaşa Gasworks.	Frequency	17	7	6	10	27
	Percentage	25.4%	10.4%	9.0%	14.9%	40.3%
Q33- Facilities that Müze Gazhane offers satisfy me.	Frequency	-	6	10	25	26
	Percentage	-	9%	14.9%	37.3%	38.8%
Q35- I share my experiences about Müze Gazhane with people around me after my visit.	Frequency	1	1	5	15	45
	Percentage	1.5%	1.5%	7.5%	22.4%	67.2%
Q36- I would like to visit Müze Gazhane once again.	Frequency	1	-	1	8	57
	Percentage	1.5%	-	1.5%	11.9%	85.1%
Q34- Müze Gazhane meets my expectations.	Frequency	1	3	10	33	20
	Percentage	1.5%	4.5%	14.9%	49.3%	29.9%
Q10-Q18-Q29-Q30-Q33-Q34-Q36- I find Müze Gazhane generally satisfactory.	Frequency	-	1	13	33	20
	Percentage	-	1.5%	19.4%	49.3%	29.9%
Q20-Q22-Q24-Q26-Q28-Q31-Q32- I find Müze Gazhane generally meaningful.	Frequency	-	1	10	33	23
	Percentage	-	1.5%	14.9%	49.3%	34.3%

Majority of the participants indicated high meaning-making and satisfaction levels regarding the facilities offered by Müze Gazhane. More than half of the participants definitely agreed to share their experiences after the visit with other people around them. Lastly, almost all of the participants agreed to visit Müze Gazhane once again. Among participants who agreed to visit Müze Gazhane once again, the majority were either first-time visitors or who were already frequent visitors. Details about the descriptive analysis of visitors can be found in Figures 23, 24, and 25 and in Table 1.

Reliability of the instruments was explored in terms of Cronbach's alpha coefficients in order to determine the internal consistency of the total items and its subscales: Familiarity of visitors with Müze Gazhane and its historical background, General satisfaction level of visitors, general meaning-making level of visitors, and 4 different Identity-related motivational roles of visitors. According to Bowling (1997), an alpha value of 0.5 and above indicated good internal consistency. The Cronbach's alpha for the overall scale was 0.843, which showed very strong reliability of the questionnaire. The scores of Cronbach's alpha for 7 subscales are as follows: 0.64, 0.72, 0.78, 0.61, 0.51, 0.56, and 0.65. Detailed information about the reliability results can be found in Table 2.

Table 2

Reliability Analysis of the Survey Questions.

	Cronbach's Alpha Reliability Analysis	
		Cronbach's Alpha Value
All participants related reliability categories	Familiarity of visitors with Müze Gazhane and its historical background	0.64
	Overall satisfaction levels of visitors	0.72
	Overall meaning-making levels of visitors	0.78
Identity - related motivation reliability categories	Explorers	0.61
	Facilitator	0.51
	Professionals/Hobbyists	0.56
	Experience seekers	0.65

4.1.2. Evaluation of the Influence of Identity of Müze Gazhane on Visitor's Meaning-Making Levels

In order to examine the meaning-making levels of visitors, participants were asked seven specific questions to evaluate their meaning-making levels regarding their visit to Müze Gazhane. The overall meaning-making level of visitors was high ($M = 4.1$, $SD = 0.73$). As a result of the general meaning-making level analysis, according to answers to those seven questions, more than three-quarters of the participants agreed that their visit was meaningful (Table 3). In order to analyze the relationship between the changing identity of Müze Gazhane and visitors' meaning-making levels, chi-square tests for independence (x^2) and one sample t-test was conducted. According to the chi-square test results, visitors' meaning-making levels were not independent of the identity of Müze Gazhane

(x^2: 0.000; *df*:12, $p < .005$). The level of correlation was moderate (r_s: 0.473, $p = 0.00$). According to one sample t-test results, the mean meaning-making level score of visitors who think that visiting Müze Gazhane is important because of its changing identity was higher than the normal meaning-making level score of all the participants (M_{cm} = 4.5, SD_{cm} = 0.56 > M_{nm}=4.1, SD_{nm} = 0.73). The rest of the results can be found in Tables 5 and 6.

Table 3

Results of Visitors' Meaning-Making Levels Regarding Müze Gazhane's Changing Identity.

Evaluation of Müze Gazhane's Identity in Terms of Visitor's Meaning-Making Levels			
	General Meaning-Making Level	**Control Groups' Meaning-Making Level**	
		Participants who **do not agree** that changing identity of Müze Gazhane influences their meaning-making level.	Participants who **agree** that changing identity of Müze Gazhane influences their meaning-making level.
n	67	12	48
percentage	100%	18%	72%
mean score	4.1	3	4.5
std. deviation	0.73	0.70	0.56

4.1.3. Evaluation of the Influence of Identity of Müze Gazhane on Visitor's Satisfaction Levels

In order to analyze the satisfaction levels of visitors, participants were asked seven specific questions to evaluate their visit. Answers to those questions were analyzed through the lens of their satisfaction levels.

The overall satisfaction level of visitors was high ($M = 4$, $SD = 0.74$). As a result of the general satisfaction level analysis, according to answers to those seven questions, more than half of the participants agreed that their visit was satisfactory (Table 4). In order to analyze the relationship between the identity of Müze Gazhane and visitor satisfaction levels, chi-square tests for independence (x^2) and one sample t-test were conducted. According to the chi-square test results, visitors' satisfaction levels were not independent of changing identity of Müze Gazhane (x^2: 0.042; *df:*12; $p < .005$). The level of correlation was moderate (r_s: 0.419, $p = 0.00$). According to one sample t-test results, the satisfaction level of participants who thinks that changing identity of Müze Gazhane is important (M_c) was higher than the normal satisfaction level (M_n) score ($M_{cs} = 4.3$, $SD_{cs} = 0.70 > M_{ns} = 4$, $SD_{ns} = 0.74$). Details about the rest of the results can be found in Tables 5 and 6.

Table 4

Results of visitor's satisfaction levels regarding Müze Gazhane's changing identity.

Evaluation of Müze Gazhane's Identity in Terms of Visitor's Satisfaction Levels			
	General Satisfaction Level	**Control Groups' Satisfaction Level**	
		Participants who **do not agree** that changing identity of Müze Gazhane influences their satisfaction level.	Participants who **agree** that changing identity of Müze Gazhane influences their satisfaction level.
n	67	12	48
percentage	100%	18%	72%
mean score	4	3.6	4.3
std. deviation	0.74	0.89	0.70

Table 5

One sample t-test results.

One sample t-test results for the influence of identity on different variables			
Variables	**t**	**df**	**sig.(2-tailed)**
Müze Gazhane's changing identity - meaning-making level	46.677	66	0.00
Müze Gazhane's changing identity - satisfaction level	44.771	66	0.00

*The significance level is 0.05

Table 6

Chi-square test results.

Chi-sq. test results for the influence of changing identity on different variables					
Variables	**Hypotheses**	**x^2**	**df**	**sig.(2-tailed)**	**Decision**
Müze Gazhane's changing identity - meaning-making level	H.1. Visitors who believe the importance of changing identity of Müze Gazhane have a higher level of meaning-making out of their visit.	50.846	12	0.00	there is a positive moderate correlation between Müze Gazhane's changing identity and visitors' meaning-making level.
Müze Gazhane's changing identity - satisfaction level	H.2. Visitors who believe the importance of changing identity of Müze Gazhane have a higher satisfaction level out of their visit.	21.642	12	0.00	there is a positive moderate correlation between Müze Gazhane's changing identity and visitors' satisfaction level.

*The significance level is 0.05

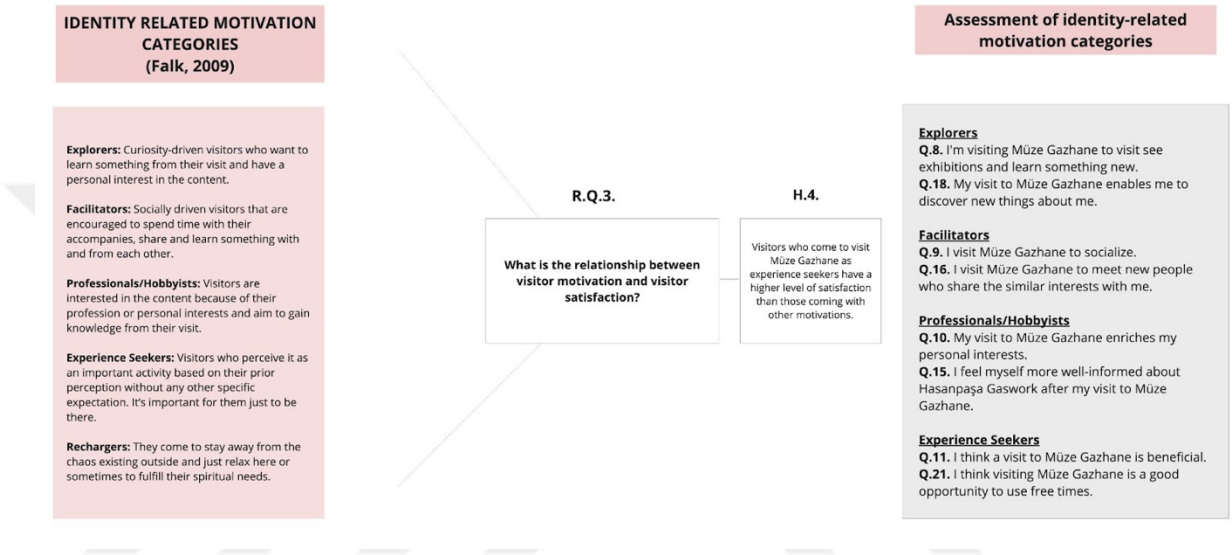
4.1.4. Evaluation of the Influence of Visitor's Identity-Related Motivations on Satisfaction Level

As mentioned in the previous part, identity-related needs will be examined through the lens of visiting motivations of visitors. In order to analyze the tendency of which identity-related motivations were brought to the museum by visitors and differences in satisfaction levels accordingly, eight different questions were asked to participants

to find out their visiting motivations and linked with their identity-related motivations (Figure 26).

Figure 26

Assessment of Identity-related Motivation Categories (Illustration by the author, 2023).



After that, the mean values of these categories were calculated and compared. According to the results, the majority of visitors came to visit Müze Gazhane as experience seekers ($M_e = 4.5$, $SD_e = 0.76$). Professionals/Hobbyists follow them ($M_p = 4$, $SD_p = 1.01$). The rest of the results for each identity-related motivational category can be found in Table 7. However, considering their satisfaction levels, the results differ (Table 8).

Table 7

Different Visitors Identity-Related Needs Frequency Table.

Different Visitors Identity-Related Motivations Frequency Table						
		(1) Definitely not agree	(2) Not agree	(3) Neutral	(4) Agree	(5) Definitely Agree
Exporers	Frequency	1	6	15	19	26
	Percentage	1.5%	9%	22.4	28.4%	38.8%
Facilitators	Frequency	1	8	21	20	17
	Percentage	1.5%	11.9%	31.3%	29.9%	25.4%
Professionals/Hobbyist	Frequency	2	3	12	24	26
	Percentage	3%	4.5%	17.9%	35.8%	38.8%
Experience Seekers	Frequency	-	1	8	15	43
	Percentage	-	1.5%	11.9%	22.4%	64.2%

Table 8

Frequency Table of Identity-related Motivations in Terms of Visitor's Satisfaction Levels.

Evaluation of different identity-related needs in terms of visitor's satisfaction levels									
	General satisfaction level	**Different group's satisfaction levels**							
		Explorers	Non-explorers	Facilitators	Non-facilitators	Professionals/ Hobbyists	Non-Professionals/ Hobbyists	Experience seekers	Non-experience seekers
n	67	45	22	37	30	50	17	58	9
Percentage	100%	67%	33%	55%	45%	74%	26%	87%	13%
Mean score	4	4.35	3.50	4.35	3.73	4.30	3.41	4.22	3.11
Std. deviation	0.74	0.60	0.67	0.63	0.73	0.61	0.71	0.65	0.60

In order to analyze and compare the influence of different identity-related motivations on visitors' satisfaction levels, independent sample t-tests were conducted. The independent sample t-test results showed that there is a significant difference between the satisfaction level of visitors depending on their visiting motivations. Visitors who come with facilitation and exploration motivations have a higher level of satisfaction than those hobbyists and professionals. However, in all

four different identity-related motivation categories, in particular, visitors have a higher level of satisfaction than the general satisfaction level of all participants. Details about all the t-test results can be found in Table 9.

Table 9

Independent Sample t-test Results for the Role of Different Identity-related Motivations on Visitors' Satisfaction Level.

Independent sample t-test results for different identity-related needs on visitors satisfaction level			
Different Identities	**t**	**df**	**sig.(2-tailed)**
Explorers	-5.20	65	0.00
Facilitators	-3.60	65	0.00
Professionals/Hobbyists	-4.95	65	0.00
Experience seekers	-4.82	65	0.00

*The significance level is 0.05

4.1.5. Evaluation of Familiarity on Visitor's Meaning-Making and Satisfaction Levels

In this part, visitor's familiarity was evaluated based on participants' location of residency, their self-evaluation regarding their familiarity with the history and renovation process of Müze Gazhane (Q.7) and general knowledge of Hasanpaşa gasworks (Q.12). Participants who either live in Hasanpaşa neighborhood or evaluated themself as familiar in the 7th and 12th questions were grouped as familiar. The rest of the participants who live outside of the Hasanpaşa neighborhood and did not evaluate their general knowledge about Hasanpaşa gasworks and familiarity with Müze Gazhane as familiar were grouped as unfamiliar ones.

In order to check the validity of H.5. (Visitors who either live in the Hasanpaşa neighborhood or who are familiar evaluate their visit to Müze Gazhane as more meaningful than the other visitors.) and H.6. (Visitors who either live in the Hasanpaşa neighborhood or who are familiar evaluate their visit to Müze Gazhane as more satisfactory than the other visitors.) independent sample t-tests were conducted to compare the means of satisfaction and meaning-making levels of different visitor groups. According to the results, meaning-making levels between two groups of participants, namely those who either lived in the Hasanpaşa neighborhood or who were familiar and those who neither lived in the Hasanpaşa neighborhood nor were familiar, did not differ much from the overall meaning-making level of all the participants (M_{mf} = 4.25, SD_{mf} = 0.68; M_{muf} = 4, SD_{muf} = 0.79). Similarly, satisfaction levels between two groups of participants, namely those who either lived in the Hasanpaşa neighborhood or who were familiar and those who neither lived in the Hasanpaşa neighborhood nor were familiar, did not differ much from the overall satisfaction level of all the participants (M_{sf}= 4.06, SD_{sf} = 0.72; M_{suf}= 4.08, SD_{suf} = 0.79). Details about the statistical analysis can be found in Table 10.

Table 10

Frequency Table of visitor's Satisfaction and Meaning-Making Levels Regarding Familiarity.

Evaluation of visitor's satisfaction and meaning-making levels in terms of familiarity						
	Satisfaction Level			**Meaning-Making Level**		
	General	**Familiar Group**	**Unfamiliar Group**	**General**	**Familiar Group**	**Unfamiliar Group**
n	67	44	23	67	44	23
Percentage	100%	65%	35%	100%	65%	35%
Mean score	4	4.06	4.08	4.1	4.25	4
Std. deviation	0.74	0.72	0.79	0.73	0.68	0.79

In addition to this, the independent samples t-test was conducted. Test results showed no significant difference between the two groups in the satisfaction and meaning-making levels related to their location of residency and familiarity. Detailed information about test results can be found in Table 11.

Table 11

Independent Sample t-test Results for Satisfaction and Meaning-Making Levels Regarding Familiarity.

Independent sample t-test results for different familiarity groups on visitors' satisfaction and meaning-making levels					
Dependent Variables	**Hypotheses**	**t**	**df**	**sig.(2-tailed)**	**Decision**
Satisfaction Levels of Familiar and Unfamiliar Groups	H.4. Visitors who either live in the Hasanpaşa neighborhood or who are familiar with Hasanpaşa Gasworks evaluate their visit to Müze Gazhane as more satisfactory than the other visitors.	-0.97	65	0.92	There is no significant difference between two groups in their satisfaction levels.
Meaning-Making Levels of Familiar and Unfamiliar Groups	H.5. Visitors who either live in the Hasanpaşa neighborhood or who are familiar with Hasanpaşa Gasworks evaluate their visit to Müze Gazhane as more meaningful than the other visitors.	1.33	65	0.18	There is no significant difference between two groups in their meaning-making levels.
					*The significance level is 0.05

4.2. Qualitative Analysis

Qualitative methods are widely used during visitor experience studies; however, there are many different types of qualitative analysis methods appropriate to the nature of each different study. In this study, content analysis was done to identify visitors' perception patterns and themes by using tagging methods. It aimed to support the quantitative data with qualitative data to get more detailed insights about visitors' experiences in terms of familiarity, identity, satisfaction, and meaning-making levels. Qualitative data were collected during semi-structured interviews with 12 participants between October 2022 - January 2023. Participants were selected according to a snowball sampling method during my visits to Müze Gazhane in those 2 months among the ones who are either most accessible or most willing to take part. I started interview days with observations in the closed and open-air areas of the museum complex in the morning and then approached each potential participant in person. During my observations, before I started interviewing participants, I paid attention to approaching different types of participants, such as single visitors, visitors with their children, students carrying a backpack, elderly visitors, and people walking around with their pets. After introducing myself, I explained my research and asked them if they would volunteer to answer a couple of open-ended questions regarding their experience in Müze Gazhane. Each interview took approximately 20 mins. During interviews, I took notes and audio recordings at the same time in order to decode the answers after. Seven female and five male visitors agreed to participate in interviews in total. The average age of the participants was 39.6. Seven of them identified themself as familiar 5 of them as unfamiliar. I started interviews with the same key questions for each participant to start the conversation. Questions can be found in Figure 27. According to the participants' answers, I changed the direction of

the conversation differently for each of them. During data collection, I started recognizing similar and even some same answers from different participants. Therefore, I decided to finalize it with 12 interviews at the end.

Figure 27

Semi-structured Interview Questions (Illustration by the author, 2023).

Semi-structured Interview Questions	Content of the Questions
1- Are you familiar with the renovation process of Müze Gazhane? 2- How often do you visit Müze Gazhane?	**Familarity**
3- With who do you visit Müze Gazhane?	**Accompany**
4- What is your purpose of visiting Müze Gazhane?	**Motivation**
5- What do you think about Müze Gazhane's transformation process from a Gaswork to a museum?	**Perception**
6- Are you happy with this transformation?	**Experience**
7- Is this speciality a reason for you to visit Müze Gazhane?	**Identity**
8- Is this speciality in comparison to other museums make Müze Gazhane more meaningful for you?	**Meaning-making**
9- Did your positive emotions increase towards your neighborhood/region with the opening of Müze Gazhane?	**Experience**
10- Is the fact that Müze Gazhane is in your neighborhood/region enhance your feeling of belonging to this area?	**Identity**

After the completion of data collection, I transcribed audio recordings and created a written dialogue of our conversations with participants. In order to analyze this data unbiasedly, another researcher supported me during the thematic analysis process. We both conducted a similar analysis procedure for the same data independently from each other. The procedure consisted of 3 main steps, firstly, coding the written data; secondly, classification of codes into themes; and lastly defining the main and sub-themes among them. In order to check the validity and reliability of our analysis, Cohen's Kappa test was conducted. According to the test results, agreement score

was found as 0,65, which refers to a moderate level of agreement. Definitions regarding the test components, calculation, and the result can be found below.

4.2.1. Definition of Cohen's Kappa

Cohen's Kappa test is often used in inter-rater reliability analysis. it is measured based on raters' agreement level for the same variable. The results of the test can vary between -1 and +1. Interpretation of the results can be found in Table 12.

Table 12

Interpretation of Cohen's Kappa.

Cohen's Kappa value	Interpretation of Cohen's Kappa value
≤0	No agreement
0.1–0.20	Slight agreement
0.21–0.40	Fair agreement
0.41–0.60	Moderate agreement
0.61–0.80	Substantial agreement
0.81–0.99	Near-perfect agreement
1	Perfect agreement

4.2.2. Calculation of Cohen's Kappa

$= P_o\text{-}Pe1\text{-}P_e$

P_o = Both of the raters either agree or disagree

$P_o = P_{a1}+P_{a2}+P_{d1}+P_{d2}$

$P_e = P_a + P_d$

P_a = Randomly agreement of both raters

$P_a = (P_{a1}/total) * (P_{a2}/total)$

P_d = Randomly disagreement of both raters

$P_d = (P_{d1}/total) * (P_{d2}/total)$

Table 13

Inter-rater Vote Results.

First Rater			
		Agree	Disagree
Second Rater	Agree	64	2
	Disagree	6	10

$P_o = 74/82 = 0,90$

$P_a = (66/82) * (70/82) = 0,685$

$P_d = (16/82) * (12/82) = 0,028$

$P_e = P_a + P_d$

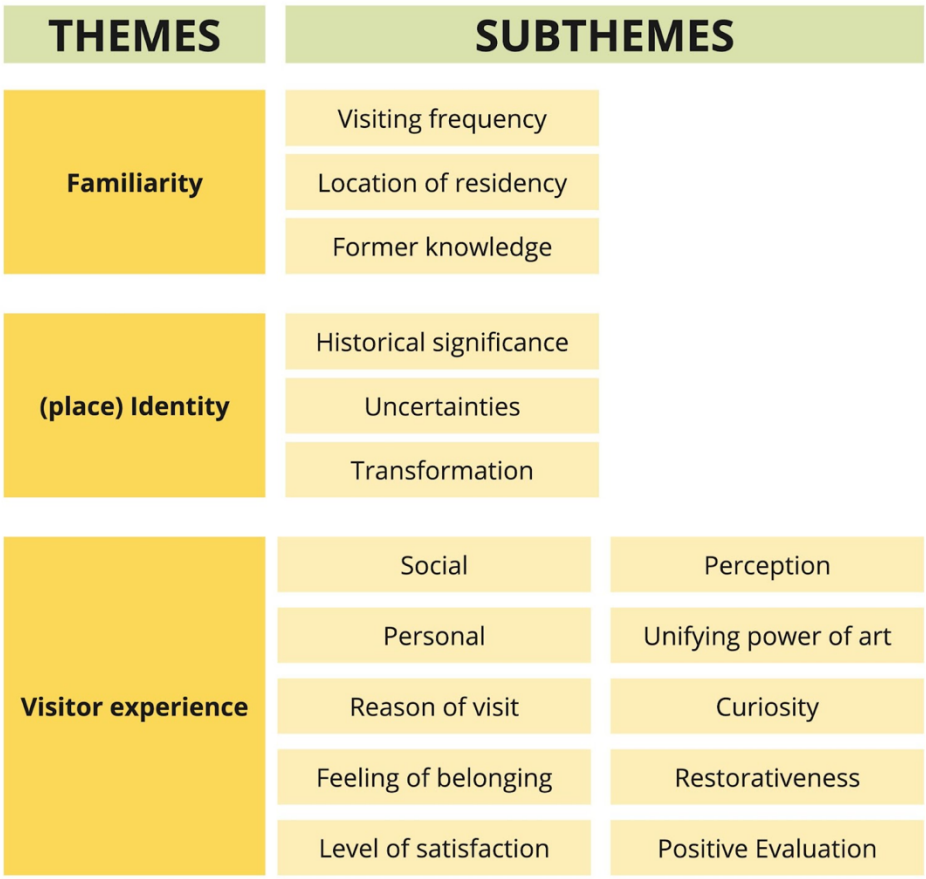
$P_e = 0,685 + 0,028 = 0,713$

$= P_o\text{-}Pe1\text{-}P_e = 0,90 - 0,7131 - 0,713 =$ **0,65 (substantial level)**

In parallel to the quantitative study, answers of semi-structured interviews showed that five variables play an important role in visitor's experiences. Namely, familiarity with Müze Gazhane, the identity which comprises both museums' and visitors' identity, visitors' satisfaction, and meaning-making levels. Therefore, answers to interview questions were examined under 3 main themes. These are familiarity, (place) identity, and visitor experience. Each has its own sub-themes, which can be seen in Figure 28.

Figure 28

Qualitative Analysis Thematic Structure (Illustration by the author, 2023).

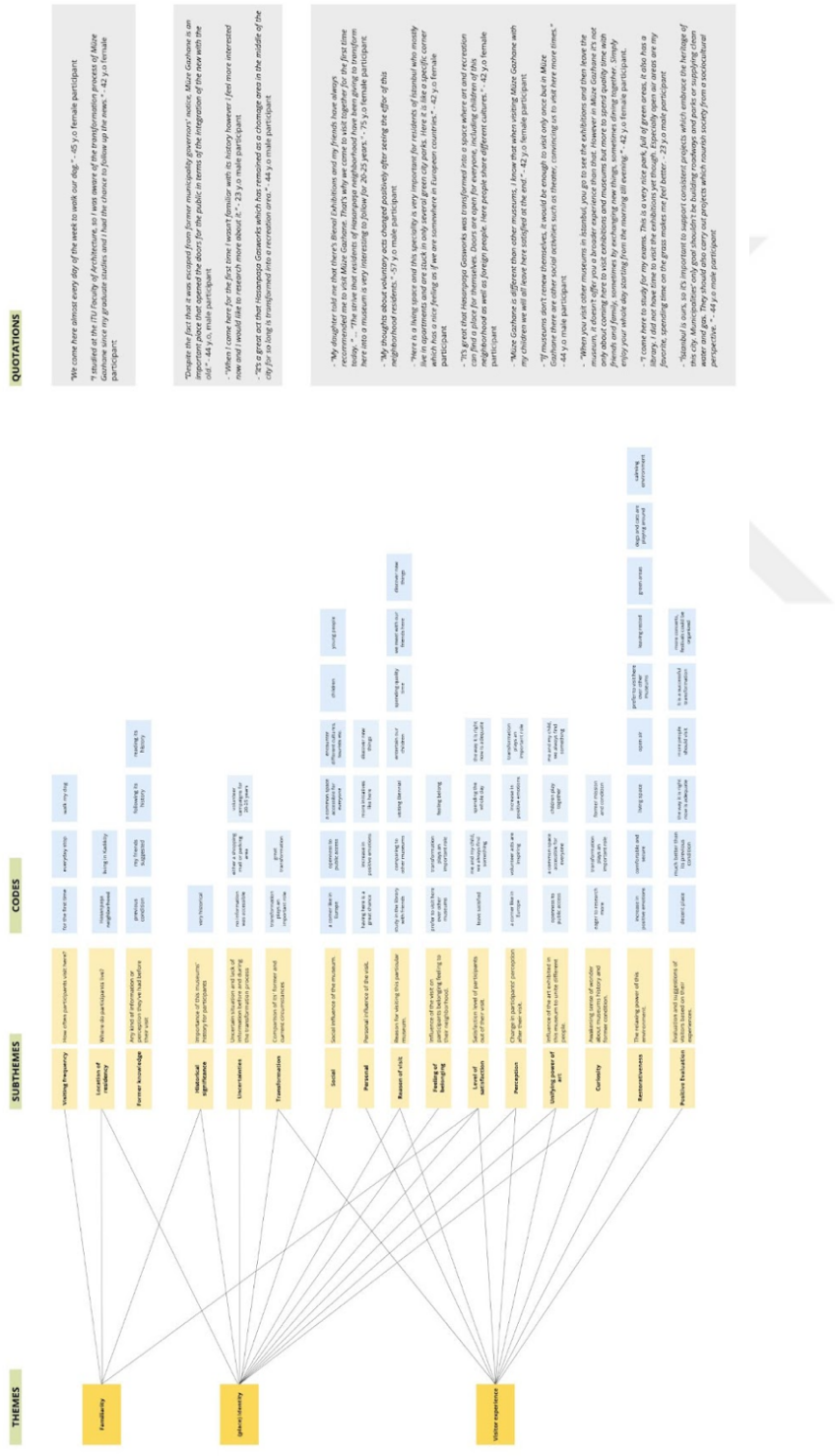


While determining those themes and subthemes, codes that are highlighted by two researchers were decisive factors. These codes are directly extracted from interviewees' answers and therefore represent the honest experience and evaluation of participants. In addition to that, some themes and subthemes are mutually inclusive. For example, an expression from Participant 5 emphasizing the transformative role of this great renovation process was included under three main themes in relation to five subthemes at the same time since it considers familiarity of this person with Müze Gazhane's previous and current status, its' changing identity with the renovation and its'

impact on visitor experience today. More examples of codes and their relation to themes and subthemes can be found in Figure 29.

Figure 29

Qualitative Analysis Methodology (Illustration by the author, 2023).



4.2.3. Evaluation of the Influence of Identity of Müze Gazhane on Visitor's Meaning-Making and Satisfaction Levels

According to the interview answers, visiting the museum because of its' significant transformation appeared as a background reason for their visit to Müze Gazhane. In addition to that there are other factors mentioned that influence visitors' preference to visit here. These are green areas that are open and easy to access for everyone, different museums and workshop areas, other big tent facilities such as cafes, restaurants, and a 24h working library.

> *"Even though it was escaped from former municipality governors' notice, Müze Gazhane is an important place that opened the doors for the public regarding integrating the new with the old." (44, M)*

> *"I come here to study for my exams. This is a very nice park, full of green areas, and it also has a library. I did not have time to visit the exhibitions yet, though. Especially open-air areas are my favorite. Spending time on the grass makes me feel better. (23, M)*

> *"We come here almost every day of the week to walk our dog." (45, F)*

More than 70% of the participants indicated that with the renovation of Müze Gazhane, there are positive changes in their daily life; therefore, their quality of life has increased. More than 70% of the participants agreed that their visit was meaningful. More than half of the participants agreed that their visit was satisfactory. According to that there is a moderate relationship between Müze

Gazhane's changing identity and visitors' meaning-making and satisfaction levels. As a result of this, Hypothesis 2: Visitors who believe in the importance of changing identity of Müze Gazhane have a higher level of meaning-making out of their visit, and Hypothesis 3: Visitors who believe in the importance of changing identity of Müze Gazhane have a higher satisfaction level out of their visit were supported by participants answers. Because with the awareness of the changing identity of Müze Gazhane, visitors have also reflected on their personal identities which influenced their meaning-making and satisfaction levels positively.

"After the renovation of Müze Gazhane, it influenced my perception of my neighborhood. I find it meaningful to visit here every day." (52, F)

"İstanbul is ours, so it is important to support consistent projects that embrace this city's heritage. Municipalities' only goal should not be building roadways and parks or supplying clean water and gas. They should also carry out projects which nourish society from a sociocultural perspective." (44, M)

"When you visit other museums in İstanbul, you go to see the exhibitions and then leave the museum. It does not offer you a broader experience than that. However, in Müze Gazhane, it is not only about coming here to visit exhibitions and museums but more about spending quality time with friends and family, sometimes by exchanging new things, sometimes dining

together. Simply enjoy your whole day, starting from the morning till evening." (42, F)

"Volunteers campaigned for 20-25 years to transform this area into something meaningful and serviceable for society. This is an incredible effort. Otherwise what would it be here?! Either a shopping mall or parking area." (75, F)

"Here is a living space, and this specialty is very important for residents of İstanbul who mostly live in apartments and are stuck in only several green city parks. Here it is like a specific corner which has a nice feeling as if we are somewhere in European countries." (42, F)

"We feel that we are in a secure place while visiting Müze Gazhane in contrast to other neighborhoods in the region." (45, F)

4.2.4. Evaluation of the Influence of Visitor Identity-Related Motivations on Satisfaction Level

According to answers related to both identity, meaning-making, and satisfaction levels of visitors, it is discovered that visitors' identity-related motivations are met during their visit.

In this study, visitors' characteristics were evaluated, and their motivation of visit in particular which is in relation to identity, to evaluate and compare their satisfaction levels. According to the results, participants carry four different identity-related motivations. Namely, experience seekers,

professionals/hobbyists, explorers, and facilitators. According to McManus (1996), during their visit, visitors carry different motivations and expectations which define their social role. Based on this, it was hypothesized in hypothesis 4: Visitors who come to visit Müze Gazhane as experience seekers have higher levels of satisfaction than those coming with other motivations. According to the answers, this hypothesis was affirmed. The majority of the participants were found carrying an experience seeker role during their visit. In addition to this, visitors who have specific identity-related motivations, have higher levels of satisfaction than the general satisfaction level of all the participants. Answers interviewees mentioned as their visiting motivations to visit Müze Gazhane are namely, spending time with family and friends in Müze Gazhane's open-air areas, discover new things related to exhibitions and other activities that are organized in Müze Gazhane, and study in the library. These answers support the claim that is mentioned in hypothesis 4.

"I did not have time to visit the exhibitions yet but I want to visit them and research about this area's history more." (23, M)

"I come to discover new things, there are always new exhibitions in the museums." (22, F)

"My daughter told me that there is İstanbul Biennial and we came to visit that exhibition." (75, F)

"Historical significance of Müze Gazhane encouraged me to visit here when I came for the first time." (42, F)

"We come to spend time on the weekend with our friends and families all together." (44, M)

4.2.5. Evaluation of Familiarity on Visitor's Meaning-making and Satisfaction Levels

According to the previous literature, it can be assumed that familiarity might play a significant role in determination of meaning-making and satisfaction levels of visitors. In alignment with this claim, meaning-making and satisfaction levels of different groups of visitors might vary depending on their familiarity. Therefore, I hypothesized that H.5: Visitors who either live in the Hasanpaşa neighborhood or who are familiar with Hasanpaşa gasworks evaluate their visit to Müze Gazhane as more satisfactory than the other visitors. H.6: Visitors who either live in the Hasanpaşa neighborhood or who are familiar with Hasanpaşa gasworks evaluate their visit to Müze Gazhane as more meaningful than the other visitors. According to the qualitative analysis, there was no significant difference between the meaning-making and satisfaction levels of the two participant groups. Therefore hypotheses 5 and 6 about the correlation between familiarity and meaning-making and the satisfaction level of visitors were rejected.

Even though visitors did not define them as familiar to Müze Gazhane, they were somehow exposed to information about this place unintentionally. Moreover, the fact that Müze Gazhane became a part of most visitors' daily spot to spend time on a variety of activities, the effect of familiarity stayed in

the background. For most of the visitors it did not make a difference on their meaning-making and satisfaction levels if they lived in Hasanpaşa neighborhood or not. They simply evaluated Müze Gazhane as part of their daily routine independent from their familiarity and location of residence.

"We come here almost everyday, this place brought our neighborhood alive. Festivals are organized here and these activities influence our daily life in a positive way." (42, F)

"I come to study in the library with my friend 3-4 times a week." (19, M)

"I stop by Müze Gazhane to rest on my way to home" (57, M)

"Of course knowing that this place is historically important encourages me to visit here." (22, F)

"Opening such a museum in the neighborhood is particularly important for our children, we bring them here and they make new friends, encounter different people which broaden their vision." (52, F)

CHAPTER 5

DISCUSSION

This chapter of the thesis focuses on discussing the results of the statistical analysis presented in the previous chapter and comparing them with existing literature. This study aimed to contribute to the academic debate on familiarity, identity, meaning-making, and satisfaction levels of visitors in an industrial heritage area transformed into a museum.

The study explored three research questions and five hypotheses to achieve this aim. However, before discussing these in detail, the chapter will provide an overview of the results and descriptive analysis. It will be followed by comparing these findings with those from previous studies.

To better understand the methodology used in the study, it is worth noting that statistical analysis was employed to analyze the data. Further details on the specific methods used and the main findings will be discussed in the following sections.

Overall, the structure of the chapter will be as follows:

- An overview of the results
- A comparison of these results with those from previous studies
- A detailed discussion of the results about the three research questions and five hypotheses, including the statistical methods used and main findings.

In Müze Gazhane, many activities are organized suitably for groups and individual interests. However, most participants preferred to visit here with their accompanies. According to their answers in the interviews, some visit with their families, especially single parents with their children, and others visit with their friends. Participants who preferred to visit alone were the ones coming to walk their dogs or stopping by on their way somewhere else. Museum visits are perceived as social activities, and museums are places for people to spend leisure time with their companions. These results also align well with Falk & Dierking's (1992), Hein's (1998), and Goulding's (2000) studies.

> *"Müze Gazhane is different from other museums. There is always something going on for me and my children. I know that when visiting Müze Gazhane with my children, we will all leave here satisfied at the end." (42, F)*

Considering visitors' familiarity with Müze Gazhane, it is a determinant factor of visitors' perception. Over half of the participants were familiar with Müze Gazhane and its renovation process. However, the familiarity level of the participants who lived in the Hasanpaşa neighborhood was slightly higher than others. The reason behind this is that those living in the same neighborhood have been exposed to the news and changes in the area within many years, and they had the chance to follow up on the renovation process. On the other hand, especially first-time visitors and who were not familiar with its history were eager to research more about the history of Müze Gazhane after their visit.

“When I came here for the first time, I was not familiar with its history, however, I feel more interested now, and I would like to research more about it.” (23, M)

“It is a great act that Hasanpaşa gasworks which has remained as a chomage area in the middle of the city for so long, is transformed into a recreation area.” (44, M)

Some participants were also familiar with the renovation process because of their profession and personal interests, even though they did not live in the neighborhood.

“I studied at the ITU Faculty of Architecture, so I was aware of the transformation process of Müze Gazhane since my graduate studies, and I had the chance to follow up on the news." (42, F)

Concerning familiarity, some factors influence visitor experience to be perceived as satisfactory and meaningful, such as visitors’ identity-related needs (Doering, 2002; Falk,2009) or a perceptible positive change in visitors' behavior (Weil, 2005). The majority of participants of this study indicated that their perception of this gasworks area and voluntary acts in general are positively changed, and their identity-related needs were met at the end of their visit. As a result of this, they evaluated their visit as satisfactory and meaningful. They were also eager to share their experience with others, suggesting they would better visit Müze Gazhane as well. More than half of the participants said they wanted to revisit Müze Gazhane.

"My thoughts about voluntary acts changed positively after seeing the effort of the Hasanpaşa neighborhood residents." (57, M)

"I wish I could see more crowds. I think everyone living in Kadıköy should visit here." (75, F)

"If museums do not renew themselves, it would be enough to visit only once, but in Müze Gazhane, there are other social activities such as theater, concerts, and festivals convincing us to visit here more times." (44, M)

In this study, answers to survey and interview questions show a strong relationship between visitors' familiarity, identity-related motivations, and satisfaction and meaning-making levels. According to qualitative analysis, the historical importance of Müze Gazhane draws a different image than being only a museum to visit now and then. However, it has become a part of visitors' daily routines. Most visitors are regular visitors who come to spend time with their family and friends, benefit from open-air facilities, and study in the library.

5.1. Evaluation of the Influence of Identity of Müze Gazhane on Visitor's Meaning-Making and Satisfaction Levels

The relationship between visitors and their neighborhood was examined through the influence of Müze Gazhane's Identity on visitors' satisfaction and meaning-making levels. It is because the more satisfactory and meaningful visiting experiences spark stronger connections of visitors with their city and society (Arabacıoğlu & Ergin, 2016; Falk & Dierking, 2013). Müze Gazhane, as being a cultural heritage area and functioning as a cultural complex in the middle of a rather old neighborhood in Kadıköy district of İstanbul draws a good image of this influence. Especially with the volunteer acts from the start of the renovation process, this place encouraged citizens, especially neighborhood residents, to gather, to make this place visible, valued, and protected. Those acts subsequently created stronger connections not only between

each other but also with their city. After the opening of Müze Gazhane, volunteers are still active at the organizational and structural level of Müze Gazhane. This is an essential and recent sample of the claim indicated in Arabacıoğlu & Ergin's study in 2016.

> *"It is great that Hasanpaşa gasworks was transformed into a space where art and recreation can find a place for themselves. Doors are open for everyone, including children of this neighborhood as well as foreign people. Here people share different cultures." (42, F)*

According to Hooper-Greenhill (2004), with the help of community participation in museums' work, a sense of place can be created, and this can help people widen their identities. According to answers of the current study, participants who also volunteered to maintain the visibility and significance of Müze Gazhane did not indicate that their identities were widened with the help of their volunteer work. However, they emphasized their sense of place and belonging to their neighborhood increased. In addition, qualitative analysis results showed a similar tendency as Williams & Vaske (2003) claimed that this interaction might enhance self-esteem and promote a sense of belonging to a community.

> *"I feel more belonging to my neighborhood when I get the chance to spend quality time here." (22, F)*
>
> *"Since I am interested in historical buildings, particularly as an architect, I get the feeling of belonging to my city when I visit Müze Gazhane." (42, F)*
>
> *"With the voluntary work we maintain here every week regularly, we become more motivated to improve and contribute to our neighborhood and feel more attached to the community." (47, F)*

According to answers related to both identity, meaning-making, and satisfaction levels of visitors, it is discovered that visitors' identity-related motivations are met during their visit. This means they got the chance not only to explore and learn new things related to the museum content but also discover new things about themself, as resulted in Paris's (1997), Morrissey's (2002), Doering's (2002), and Falk's (2009) studies.

On the other hand, the primary measure to evaluate museums' worthiness is the positive difference in the lives of individuals. A meaningful museum experience comes from a visit which contains social interaction (Prentice, 1996; Driver, Brown & Peterson, 1991; Packer, 2008). In the frame of current study visitors indicated that they meet new people in Müze Gazhane through activities and their voluntary work. These kind of interactions enhance the community cohesion. Results also align with Falk's (2011) study emphasizing the three main identity-related needs to be met in a museum visit. According to answers of the current study, visitors' social identity-related needs were met.

As Sellars (2009) mentioned, a museum visit brings visitors closer to who they are and offers them an opportunity to meet with their undiscovered identity. This also aligns with the results of Gustafson's (2001) and Weil's (2005) studies, claiming that each place has an identity, which enters into an interaction with visitors' identity, making places meaningful for people, if there is a positive change in the perception and behavior of visitors, their satisfaction level is high. Interview participants mentioned that with the renovation of Müze Gazhane there are new daily routines emerged and their quality of life has increased. These results align well with the previous literature.

5.2. Evaluation of the Influence of Visitor Identity-Related Motivations on Satisfaction Level

Each visitors' motivation to visit Müze Gazhane is different from each other. Their satisfaction levels vary accordingly. Satisfying experience for each visitor might be related to different factors such as characteristics of the museums, exhibitions, and visitor characteristics (Pekarik, Doering & Karns, 1999). In relation to that the relationship of visitors' identity-related motivations and their satisfaction level was examined. The reason behind this motivation of research was that Müze Gazhane tries to appeal to different types of visitors independent from their specific interests. In order to manage that, this place offers them many other experiences other than only museums. Visitors would visit Müze Gazhane to discover any kind of new things without a specific purpose for visit. According to the answers, my assumptions related to satisfaction level of visitors were affirmed. The majority of the participants were found carrying an experience seeker role during their visit. The background motivation of this role might be visitors' perception of Müze Gazhane, as can be seen from the answers to the interview questions in the first part of this chapter that for them, it is a historically important place to visit. Visitors do not expect anything specific to experience but it is important for them only to be there. At this point, the results of this study align with Falk's study results (2009), claiming that as much as there is a similarity between visitor's perceived identity-related motivations and their actual museum experience, the more they evaluate their experience as satisfying. In addition to this, visitors who have specific identity-related motivations, have higher levels of satisfaction than the general satisfaction level of all the participants. However, when answers to interview questions were deeply analyzed, there was no

evidence found that visitors' identities can be uncovered through their motivations of visit as claimed by Falk (2009).

5.3. Evaluation of Familiarity on Visitors' Meaning-making and Satisfaction Levels

Visitors are active meaning-makers based on their experiences during a museum visit (Falk, 2010). However, their experience generally starts to be shaped even before they encounter the museum physically. This means how they overall associate themselves with the museum creates the ultimate visitor experience, including meaning-making and satisfaction levels. As Doering & Pekarik mentioned (1996), each visitor arrives at the museum with their own "entrance narratives" and interpret their ultimate experience combining the curatorial narratives that are offered by the museum with their internal process. The experience offered in the museum is only a small part of the overall experience and at this point it is more important to understand visitors' entry narratives, namely familiarity, to compare meaning-making and satisfaction levels in two different groups (Paris & Mercer, 2002; Macdonald, 1992, Hooper-Greenhill, 2007). A comprehensive meaning-making in museums requires both individual and social process. Certainly, visitors construct individual meaning as an active participant of the exhibitions. Those meanings are provided by the culture which can be found as the form of entry narratives of visitors. In addition to this, Eklund (2020) emphasized that especially in the exhibition of cultural heritage, even though what is going to be exhibited is determined by the museum, the audience, as the experiencing shareholder adds new meaning. Hence, in the frame of this study entry narrative was addressed from the point of visitors' familiarity with

Müze Gazhane. According to Yang, Yuan and Hu (2009) the more familiar visitors are to the visit destination, the more attractive it becomes. According to answers of interviewees, no significant difference was found between meaning-making and satisfaction levels of different visitor groups regarding their familiarity. The reason behind this might be that even though Müze Gazhane was opened recently, PR campaigns that spread its history and current state have been widespread. Once visitors arrive in Müze Gazhane, there are many spots where they can get informed about the previous and current state of the area and the renovation process. In addition to those campaigns, volunteer organizations such as Gazhane Çevre Gönüllüleri (GÇG) tried to inform and educate citizens on-site. Results show that those actions were useful and being familiar with the Müze Gazhane stayed in the background since most of the visitors got informed about this place in one way or another. These findings support the claim of Pierre Bourdieu (1997) who argued that the most powerful meaning-making occurs in the context of everyday actions. For most of the visitors it did not make a difference on their meaning-making and satisfaction levels if they lived in Hasanpaşa neighborhood or not. They simply evaluated Müze Gazhane as part of their daily routine independent from their familiarity and location of residence. These results answer the debate that Jay Rounds brought up in 1999 and complained that it received little attention in the literature, if a museum should be distinct from everyday life or become a part of it. In addition to that, qualitative research results showed that familiarity influenced visitors' intention while deciding to visit Müze Gazhane, as also mentioned in the previous literature by H. Kim & Richardson (2003), Mackay & Fesenmaier (1997), and Prentice & Andersen (2000).

CHAPTER 6

CONCLUSION

This study aimed to investigate the impact of identity, familiarity, and identity-related motivations on visitors' meaning-making and satisfaction levels at Müze Gazhane in İstanbul. By adopting a two-tiered approach of collecting primary data through surveys and qualitative data through semi-structured interviews, the study explores the influence of a visit to the museum on various visitor groups based on familiarity and visiting motivation. The two-tiered methodological approach of this study enabled us to discover more insights than mentioned in the research questions. Collecting qualitative data through semi-structured interviews after surveys helped to explain the background of quantitative analysis results.

During the case study, thanks to the variety of activities organized in Müze Gazhane for different people and personal connections with the volunteer group of Gazhane Çevre Gönüllüleri (GÇG) gave me the opportunity to reach participants from diverse backgrounds, ages, and location of residency on different days. This enhanced the

substantiality of the collected data. The high motivation of young participants made the data collection process smoother and more enjoyable. It was an advantageous period regarding the weather conditions considering that more people preferred to spend time outside during spring and summer.

6.1. Summary of the Findings

The results of this study pointed out that Müze Gazhane has become an important place in the daily lives of not only residents living in the Hasanpaşa neighborhood in particular but also other people living far away. Many visitors specifically come to Müze Gazhane with different motivations and aims. Following that, independent of where they live, the familiarity level of visitors with Müze Gazhane's history and renovation process was found to be similar. While neighborhood residents were exposed to news and updates since Müze Gazhane is physically more accessible to them, others living further away learned about Müze Gazhane through pressed and digital media channels. The ones who identified themself as unfamiliar indicated that their visit encouraged them to learn more about the history of this place.

The majority of the participants mentioned that their identity-related needs were met during the visit, therefore overall meaning-making and satisfaction levels of visitors were high. Because Müze Gazhane offers a big tent of different facilities and activities, every single visitor can find something suitable for themself and this is a reason of choice for them to visit here. In addition to that, the historical significance of this place plays a determinant role for visitors choosing to visit here over other museums. Visitors believe that it is meaningful to visit Müze Gazhane more often to increase its visibility since there has been a big effort behind its' transformation process. Visitors believe that the transformation of this place also plays a transformative role for the community living nearby in particular. They emphasized

how their daily life quality has increased since Müze Gazhane was opened. Because this place offers them the opportunity which is hard to find in the middle of İstanbul that they go for a walk, visit exhibitions and encounter new people. They believe that different potentials of this place also cultivate visions of visitors.

Regarding the relationship of visitors with their neighborhood and society, it was found that volunteering in Müze Gazhane or visiting Müze Gazhane caused positive changes in their lives. Considering the meaning-making and satisfaction levels of familiar and unfamiliar visitor groups, there was surprisingly no significant difference between them. Both familiar and unfamiliar visitor groups' meaning-making and satisfaction levels were high. Through their volunteer work or simply visiting Müze Gazhane, reading about its' history, and meeting new people, visitors discovered more about themselves, which subsequently enhanced their feeling of belonging to the neighborhood. These results should lead stakeholders and decision-makers of the city to consider bringing community participation in adaptive reuse museum projects.

The majority of the visitors carried an experience seeker role while visiting Müze Gazhane. Their motivation for visiting is going there to gain any kind of new experiences since they believe in the significance of this place. Besides that, they prefer to come either alone, with their partners, or even in bigger groups. However, what they do in Müze Gazhane varies. In contrast to what could be expected from a regular museum, the most popular activity was indicated as spending time in the open air while joining temporal activities instead of visiting exhibitions. Studying in the library followed as the second most popular reason. According to the results, it is not unexpected to see that Müze Gazhane as a cultural complex influences the perception

of visitors towards the idea of museum visits. In addition to that, this role of Müze Gazhane lends color to the new museum concept where museums gain other roles by interacting with their visitors. It can raise residents' interest in arts and cultural activities and play a uniting role in society. As a summary of the thesis results, all hypotheses and decisions can be found in Table 14.

Table 14

Hypotheses Results Overview.

Research Questions	Variables	Hypotheses	Findings	Decision
R.Q.1. How do the characteristics of Müze Gazhane as a cultural heritage site transformed from a Gasworks into a cultural complex influence visitors' meaning-making and satisfaction levels?	**Dependent:** Meaning-making level **Independent:** Müze Gazhane's changing identity	H.1. Visitors who believe the importance of changing identity of Müze Gazhane have a higher level of meaning-making out of their visit.	x2: 0.000; df:12, p < .001 rs: 0.473, p = 0.00	**Approved**. There is a **positive moderate** relationship.
	Dependent: Satisfaction Level **Independent:** Müze Gazhane's changing identity	H.2. Visitors who believe the importance of changing identity of Müze Gazhane have a higher satisfaction level out of their visit.	x2: 0.042; df:12; p < .001 rs: 0.419, p = 0.00	**Approved**. There is a **positive moderate** relationship.
R.Q.2. How do different motivations to visit influence visitors' satisfaction level?	**Dependent:** Satisfaction Level **Independent:** Visit motivation	H.3. Visitors who come to visit Müze Gazhane as experience seekers have a higher level of satisfaction than those coming with other motivations.	t= -4,82; df:65; sig.(2-tailed): 0.00	**Rejected.** There is **no significant difference** between visitors satisfaction levels.
R.Q.3. How does location of residency and familiarity with Hasanpaşa Gasworks influence visitors' meaning-making and satisfaction levels?	**Dependent:** Meaning-Making Levels of Familiar and Unfamiliar Groups **Independent:** Familiarity	H.4. Visitors who either live in the Hasanpaşa neighborhood or who are familiar with Hasanpaşa Gasworks evaluate their visit to Müze Gazhane as more meaningful than the other visitors.	t=1.33; df:65; sig.(2-tailed):0.18	**Rejected.** There is **no significant difference** between two groups in their meaning-making levels.
	Dependent: Satisfaction Levels of Familiar and Unfamiliar Groups **Independent:** Familiarity	H.5. Visitors who either live in the Hasanpaşa neighborhood or who are familiar with Hasanpaşa Gasworks evaluate their visit to Müze Gazhane as more satisfactory than the other visitors.	t= -0.97; df:65; sig.(2-tailed):0.92	**Rejected.** There is **no significant difference** between two groups in their satisfaction levels.

*The significance level is 0.05

6.2. Limitations and Future Studies

Familiarity was one of the key variables of this study while detecting the differences in visitors' meaning-making and satisfaction levels. The familiarity status of participants was evaluated by two key factors. First, their knowledge of the history and renovation process of Hasanpaşa Gasworks. Second, the location of residency. The reason behind this classification was the limited number of participants who lived in the Hasanpaşa neighborhood and participated to survey during their visit. Therefore, it was necessary to combine this factor with another, how they evaluate their knowledge about Hasanpaşa gasworks, in order to increase the sample number of the familiar group. In the future studies, it is suggested to attain a valid number of participants from both groups considering only one key factor.

In the frame of the current study, the design process of Müze Gazhane was already completed and the place was opened to the public before the study began. Therefore, it was only possible to evaluate the meaning-making and satisfaction level of visitors as a result of their visiting experiences. However, considering the meaning generation and satisfaction perception, it is important to analyze visitors' experiences well in advance before their first visit starts. In order to do a more comprehensive analysis in future studies, neighborhood residents are suggested to be included in the design process of such heritage areas as the actual occupants of the place. Data collection should start before their visit, continue right after their visit, and should be followed up by post-visit evaluations in 6 and 12 months intervals. In addition to that increasing the number of semi-structured interviews in future studies would give deeper and broader analysis opportunities.

As mentioned before, Müze Gazhane was opened in July 2021. It can be perceived as a new place for residents which is transformed from an old gasworks. Moreover, its identity is not static and may evolve over time due to new renovations, social constructions, events and user profiles. It contains many more potentials in itself that are worth investigating in the future studies. I would suggest environmental designers, interior architects, restoration experts, and sociologists to pay more attention on the potentials of what existing users and residents could provide during the design process and the social impact of such renovation projects on the society.

As of last, this study is the first of its' kind in evaluating identity, familiarity, meaning-making, and satisfaction levels in a museum in İstanbul. Müze Gazhane as the host location of the case study makes this study even more unique considering its' transformation process. The voluntary acts during the decision-making process before the restoration project was started demonstrate the strong power of participatory policies in civil society. Those acts play a crucial role to create the feeling of togetherness and belonging especially in developing countries such as Turkey. Results of this study already showed positive impacts of such museums on social cohesion and the feeling of belonging of residents. Therefore, it is important to investigate further on this topic to make museums as active instruments in strengthening the bonds between the city and society.

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Bilkent Üniversitesi
Akademik İşler Rektör Yardımcılığı

Tarih : 6 Nisan 2022

Gönderilen : İpek Aksel

Tez Danışmanı : Çağrı İmamoğlu

Gönderen : H. Altay Güvenir
İnsan Araştırmaları Etik Kurulu Başkanı

Konu : *"Evaluation of ..."* çalışması etik kurul ona

[redacted]

Üniversitemiz İnsan Araştırmaları Etik Kurulu, 6 Nisan 2022 tarihli görüşme sonucu, *"Evaluation of Identity and Visitors' Satisfaction in Müze Gazhane"* isimli çalışmanız kapsamında yapmayı önerdiğiniz etkinlik için etik onay vermiş bulunmaktadır. Onay, ekte verilmiş olan çalışma önerisi, çalışma yürütücüleri ve bilgilendirme formu için geçerlidir.

Bu onay, yapmayı önerdiğiniz çalışmanın genel bilim etiği açısından bir değerlendirmedir. Çalışmanızda, kurulumuzun değerlendirmesi dışında kalabilen özel etik ve yasal sınırlamalara uymakla ayrıca yükümlüsünüz.

Kovid-19 salgını nedeniyle konulmuş olan kısıtlamaların yürürlükte olduğu süre içinde, tüm komite toplantıları elektronik ortamda yapılmaktadır; aşağıda isimleri bulunan Bilkent Üniversitesi Etik Kurulu Üyeleri adına bu yazıyı imzalama yetkisi kurul başkanındadır.

Etik Kurul Üyeleri:

Ünvan / İsim	**Bölüm / Uzmanlık**	
Prof.Dr. H. Altay Güvenir	Bilgisayar Mühendisliği	Başkan
Prof.Dr. Erdal Onar	Hukuk	Üye
Prof.Dr. Haldun Özaktaş	Elektrik ve Elektronik Müh.	Üye
Doç.Dr. Işık Yuluğ	Moleküler Biyoloji ve Genetik	Üye
Dr. Öğr. Üyesi Burcu Ayşen Ürgen	Psikoloji	Üye
Dr. Öğr. Üyesi Didem Özkul McGeoch	İletişim ve Tasarımı	Yedek Üye
Dr. Öğr. Üyesi A.Barış Özbilen	Hukuk	Yedek Üye

Kurul karar/toplantı No: 2022_04_06_01

(Form Student_EN*)

Ethics form for graduate and undergraduate students - human participants

Note - group projects fill in one copy with all your names on it. Consult your project supervisor for advice before filling in the form.

Your name(s): İpek Aksel **Project Supervisor: Assist.Prof.Dr. Çağrı İmamoğlu**

A. Write your name(s) and that of your supervisor above.
B. Read section 2 that your supervisor will have to sign. Make sure that you cover all these issues in section 1. Discuss what you are going to put on the form with your project supervisor.
C. Sign the form and get your project supervisor to complete section 2 and sign the form.

1. Project Outline (to be completed by student(s))

(i) Full Title of Project:

Evaluation of Identity and Visitors' Satisfaction in Müze Gazhane

(ii) Aims of project:

This study aims to evaluate the influence of visitors' identity and identity of the renovated cultural heritage area on visitors' experience and also the restorative effect of green areas in Müze Gazhane. Therefore, an anonymous survey will be conducted with participants from 2 groups, who lives in Hasanpaşa neighborhood where the Müze Gazhane is located and who live in any other neighbourhood in İstanbul. With the help of the results obtained from this study, we aim to contribute to the development of similar spaces in the future.

(iii) What will the participants have to do? (brief outline of procedure; please draw attention to any manipulation that could possibly be judged as deception; ***for survey work, a copy of the survey should be attached to this form*****):**

An anonymous survey will be conducted with participants that are selected by purposive sampling method among people who visiting Müze Gazhane. The researcher will get in touch with the participants in person after their visit. Researcher will give a general brief information about the study. After that, participants will be asked to go into the online survey link via their smart phones while using the QR code provided by the researcher. The survey consists of two parts, first part including demographical questions and questions in the second part are to evaluate their visitor experiences.

(iv) What sort of people will the participants be and how will they be recruited? In the case of children state age range. (*Any participant who has not lived through his/her 18th birthday is considered to be a child!***)**

Participants are going to be adult Müze Gazhane visitors (aged between 18-65 y.o). Participants will be grouped into two, 1st group consists of visitors who live in Hasanpaşa Neighborhood and the 2nd group consists of visitors who live in another neighbourhood in İstanbul. To access the first group of participants, personal contacts will be used with the support of Gazhane Gönüllüleri Derneği and participants in the second group will be approached randomly during their day of visit.

*If you are testing children or other vulnerable individuals, state whether all applicants have CRB** clearance*

(v) What sort stimuli or materials will your participants be exposed to? Tick the appropriate boxes and then explain the form that they take in the space below, please draw attention to any content that could conceivably upset your participants).
Questionnaires[X]; Pictures[ ]; Sounds [ ]; Words[ ]; Caffeine[ ]; Alcohol[ ]; Other[ ].

An anonymous survey will be administered to the participants to evaluate their visit in Müze Gazhane.

* Adapted from *www.york.ac.uk/depts/psych/www/research/ethics/HumanProjForm.doc*
** Criminal Records Bureau – Please attach relevant clearance documentation.

[redacted]

(vi) **Consent** Informed consent must be obtained for all participants before they take part in your project. The form should clearly state what they will be doing, drawing attention to anything they could conceivably object to subsequently. It should be in language that the person signing it will understand. It should also state that they can withdraw from the study at any time and the measures you are taking to ensure the confidentiality of data. If children are recruited from schools you will require the permission of the head teacher, and of parents. Children over 14 years should also sign an individual consent form themselves. When testing children you will also need Criminal Records Bureau clearance. Testing to be carried out in any institution (prison, hospital, etc.) will require permission from the appropriate authority. (Please include documentation for such permission.)

Who will you seek permission from?

Adult participants

Please attach the consent form you will use. Write the "brief description of study" in the words that you will use to inform the participants here.

This research is carried out for my thesis within the Bilkent University Interior Architecture and Environmental Design Master's Program in order to examine the museum experience and behavior of the visitors who came to Müze Gazhane. Within the scope of the research, the role of the Müze Gazhane on the museum experience of the visitors will be examined, and the results obtained will contribute to the development of similar spaces in the future.
In this context, we thank you in advance for your responses and contributions to this scientific research. **All your answers will remain anonymous. You can withdraw from the study at any time without giving any reason. By continuing to answer the survey questions, you acknowledge that you are participating in this study voluntarily.**
For any questions you may have, you can always contact me via my e-mail address İpek.aksel@bilkent.edu.tr.

(vii) **Debriefing - how and when will participants be informed about the experiment, and what information you intend to provide? If there is any chance that a participant will be 'upset' by taking part in the experiment what measures will you take to mitigate this?**

Participants will be informed by the researcher during the first approach and later, they will connect to the online survey where they can find the brief information about research and the acknowledgement in written format. Brief information about the research contains general scope and aims of the study.

(viii) **What procedures will you follow in order to guarantee the confidentiality of participants' data?** Personal data (name, addresses etc.) should only be stored if absolutely necessary and then only in such a way that they cannot be associated with the participant's experimental data.

No personal data will be collected during the survey, therefore only demographic data and participants evaluations will be stored, and those will not be associated with individual participants.

(vii) **Give brief details of other special issues the ethics committee should be aware of.**

-

(viii) **Tick any of the following that apply to your project**

[ ] it uses Bilkent facilities;
[ ] it uses stimuli designed to be emotive or aversive;
[ ] it requires participants to ingest substances (e.g., alcohol);
[ ] it require participants to give information of a personal nature;
[ ] it involves children or other vulnerable individuals;
[ ] it could put you or someone else at risk of injury.

[redacted]

Student's signatu [redacted] date: 11.04.2022
(all students mus [redacted] oup project, please initial all other pages)

The signatures here signify that researchers will conform to the accepted ethical principles endorsed by relevant professional bodies, in particular to

Declaration of Helsinki (WMA):
http://www.wma.net/en/30publications/10policies/b3/index.html

Ethical Principles of Psychologists and Code of Conduct (APA):
http://www.apa.org/ethics/code2002.html

Ethical Standards for Research with Children (SCRD):
http://www.srcd.org/about-us/ethical-standards-research

2. Supervisor's assessment (supervisor to complete - circle yes or no)

Yes/No - I confirm that I have secured the resources required by this project, including any workshop time, equipment, or space that are additional to those already allocated to me.

Yes/No - The design of this study ensures that the dignity, welfare and safety of the participants will be ensured and that if children or other vulnerable individuals are involved they will be afforded the necessary protection.

Yes/No - All statutory, legislative and other formal requirements of the research have been addressed (e.g., permissions, police checks)

Yes/No - I am confident that the participants will be provided with all necessary information before the study, in the consent form, and after the study in debriefing.

Yes/No - I am confident the participant's confidentiality will be preserved.

Yes/No - I confirm that students involved have sufficient professional competency for this project.

Yes/No - I consider that the risks involved to the student, the participants and any third party are insignificant and carry no special supervisory considerations. If you circle "no" please attach an explanatory note.

No/Yes - I would like the ethics committee to give this proposal particular attention. (Please state why below)

Supervisor's signature: [redacted] : 11.04.'22

Please e-mail an electronic version of this word processed form (without signatures) along with other application material to the committee to start the evaluation process. Paper copies of all application material, (properly signed where indicated, and initialed on all other pages) should be sent after possible modifications suggested by the committee are finalized.

Bilkent University does not allow the use of students of research investigators as participants. Students who have the potential of being graded by the investigators during or following the semester(s) in which the study is being carried out should not participate in the study. Students may not receive any credit for any university course, with the exception of the GE250/GE251 courses, for their participation. The GE250 and GE251 (Collegiate Activities I and II) courses include an optional activity which encompasses volunteering as a participant in a research project.

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MÜZE GAZHANE ZİYARETÇİ DENEYİMİ ARAŞTIRMASI

Merhaba,

Bu araştırma Bilkent Üniversitesi İç Mimarlık ve Çevre Tasarımı Yüksek Lisans Programı dahilindeki tez çalışmam için Müze Gazhane'ye gelen ziyaretçilerin müze deneyimi ve davranışlarını incelemek amacıyla gerçekleştirilmektedir.

Araştırma kapsamında Müze Gazhane'nin ziyaretçilerin müze deneyimi üzerindeki rolü saptanarak, elde edilen sonuçların gelecekte benzer mekanların geliştirilmesi sürecinde katkı sağlaması hedeflenmektedir.

Anket iki bölümden oluşmakta ve 5 dakikadan kısa sürmektedir.

Bu bağlamda vereceğiniz yanıtlarla bu bilimsel araştırmaya sağlayacak olduğunuz katkılar için şimdiden teşekkür ediyoruz. Vereceğiniz yanıtların tümü anonim olarak kalacaktır. Çalışmadan istediğiniz anda herhangi bir gerekçe göstermeden çekilebilirsiniz. Anket sorularını yanıtlamaya devam ederek bu çalışmaya kendi rızanızla katılım gösterdiğinizi kabul etmektesiniz.

Olası sorularınız için ipek.aksel@bilkent.edu.tr mail adresim üzerinden benimle her zaman iletişime geçebilirsiniz.

Arş. Gör. İpek Aksel

Yeditepe Üniversitesi

1.BÖLÜM

Genel Bilgiler

1. **Cinsiyetiniz**
   - Kadın
   - Erkek
   - Diğer
   - Belirtmek istemiyorum

2. **Yaşınız**
   - 18-35
   - 36-65
   - 65+

3. **Eğitim durumunuz?**
   - Lise diploması veya daha az
   - Üniversite diploması
   - Yüksek Lisans diploması
   - Doktora Derecesi

4. **Yaşadığınız yer?**
   - Hasanpaşa Mahallesi
   - Anadolu Yakasında farklı bir mahalle
   - Avrupa Yakası
   - İstanbul dışı

5. **Buraya ne sıklıkla gelirsiniz?**
   - İlk gelişim
   - Haftada birkaç kez
   - Haftada bir kez
   - Ayda bir kez
   - İki ayda bir kez
   - Yılda birkaç kez

6. **Müze Gazhane'yi kiminle ziyaret ediyorsunuz?**
   - Yalnız
   - Arkadaşım
   - Partnerim
   - Ailem

2.BÖLÜM

Lütfen Müze Gazhane ziyaretinizi düşünerek aşağıdaki değerlendirmelere katılım durumunuzu belirtiniz.

	1- Kesinlikle katılmıyorum	2- Katılmıyorum	3- Kararsızım	4- Katılıyorum	5- Kesinlikle katılıyorum
7. Müze Gazhane'nin tarihine ve renovasyon sürecine aşinayım.					
8. Müze Gazhane'yi sergileri gezerek yeni şeyler öğrenmek amacıyla ziyaret ediyorum.					
9. Müze Gazhane'yi sosyalleşmek amacıyla ziyaret ediyorum.					
10. Müze Gazhane'ye olan ziyaretim kişisel ilgi alanlarımı besliyor.					
11. Müze Gazhane ziyaretimin benim için faydalı bir aktivite olduğunu düşünüyorum.					
12. Müze Gazhane ziyaretim öncesi Hasanpaşa Gazhanesi hakkında bilgi sahibiydim.					
13. Kültürel bir miras alanı olduğu için Müze Gazhane'yi ziyaret etmenin önemli olduğunu düşünüyorum.					
14. Müze Gazhane ziyaretimde açık alanlarda (bahçe, gölgelikler, oturma alanları) geçirdiğim vakit deşarj olmamı sağlıyor.					
15. Müze Gazhane ziyaretim sonrası Hasanpaşa Gazhanesi hakkında kendimi daha bilgilenmiş görüyorum.					

16. Müze Gazhane’yi kendimle benzer ilgi alanları olan insanlarla tanışmak için ziyaret ediyorum.					
17. Müze Gazhane’yi belirli aralıklarla hoş vakit geçirmek amacıyla ziyaret ediyorum.					
18. Müze Gazhane'yi ziyaret etmek kendimle ilgili yeni şeyler keşfetmemi sağlıyor.					
19. Müze Gazhane’ye yoğun günlük rutinimden uzaklaşarak biraz rahatlamak için geliyorum.					
20. Müze Gazhane'nin açılmasıyla birlikte günlük hayatımda olumlu değişiklikler oldu.					
21. Müze Gazhane ziyaretinin boş vakitleri değerlendirmek için iyi bir aktivite olduğunu düşünüyorum.					
22. Müze Gazhane ziyaretim sonrası kendimi zihinsel olarak rahatlamış hissediyorum.					

3. BÖLÜM

Müze gazhane 130 yıllık bir endüstri mirası olan Hasanpaşa Gazhanesi'nin uzun soluklu bir mücadele ve çok yönlü bir restorasyon projesiyle dönüştürülmesi sonucu İstanbul'a kazandırılan yeni bir "Yaşam Alanı"dır.

Kaynak: https://muzegazhane.istanbul(2022)

Süreçte aktif rol alan ve çoğunluğu Hasanpaşa Mahallesi sakinlerinden oluşan Gazhane Çevre Gönüllüleri, alanın kamusal değerini korumak üzere çalışmalarına halen devam etmektedir.

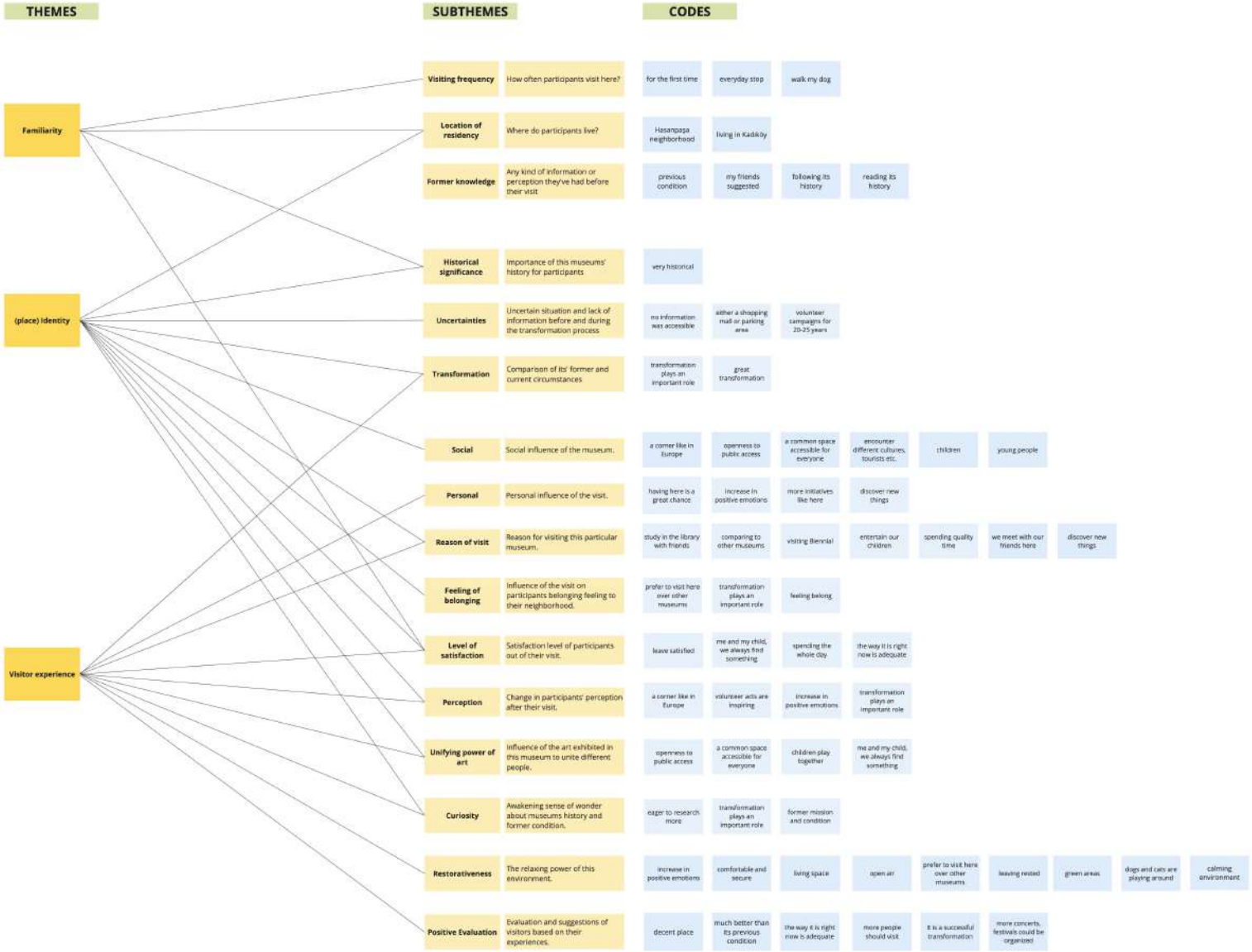
Lütfen aşağıda bulunan Müze Gazhane'deki deneyiminize dair soruları yukarıdaki bilgilendirmeyi göz önünde bulundurarak yanıtlayınız.

	1- Kesinlikle katılmıyorum	2- Katılmıyorum	3- Kararsızım	4- Katılıyorum	5- Kesinlikle katılıyorum
23. Yukarıda bahsi geçen niteliği Müze Gazhane'yi ziyaret etme sebeplerimden birisidir.					
24. Yukarıda bahsi geçen niteliği Müze Gazhane'yi benim için diğer müzelere kıyasla daha anlamlı kılıyor.					
25. Yukarıda bahsi geçen niteliği ile Müze Gazhane, Hasanpaşa Mahallesi'nin kimliğinde olumlu bir değişim yaratmaktadır.					
26. Müze Gazhane sayesinde gönüllü çalışmalara karşı bakış açım olumlu yönde değişti.					

27. Müze Gazhane'nin sunduğu açık alan imkanları (bahçe, gölgelikler, oturma alanları) benim için önemli.					
28. Ziyaretim Müze Gazhane'ye olan bakış açımı olumlu yönde etkiledi.					
29. Hasanpaşa Gazhanesi'nin değişen kimliğine tanıklık etmek kendi hakkımda yeni şeyler keşfetmemi sağladı.					
30. Müze Gazhane sayesinde daha sosyal birisi olduğumu düşünüyorum.					
31. Müze Gazhane sayesinde Endüstriyel Miras Alanları'na dair ilgim arttı.					
32. Ziyaretim sonrası Hasanpaşa Gazhanesi'nin tarihine ve yenilenme sürecine dair ilgim arttı.					
33. Müze Gazhane'nin sunduğu olanaklar beni tatmin ediyor.					
34. Müze Gazhane beklentilerimi karşılıyor.					
35. Ziyaretim sonrası çevremdekilerle Müze Gazhane'ye dair deneyimlerimi paylaşırım.					
36. Müze Gazhane'yi tekrar ziyaret etmek isterim.					

Eklemek İstediğiniz başka şeyler:

SEMI-STRUCTURED INTERVIEW QUESTIONS		
Questions		**Variables**
1.	(TR) Müze Gazhane'nin tarihine ve/veya renovasyon sürecine aşina mısınız?	Familiarity
	(ENG) Are you familiar with the renovation process of Müze Gazhane?	
2.	(TR) Müze Gazhane'yi ne sıklıkla ziyaret ediyorsunuz?	
	(ENG) How often do you visit Müze Gazhane?	
3.	(TR) Müze Gazhane'yi kiminle ziyaret ediyorsunuz?	Accompany
	(ENG) With who do you visit Müze Gazhane?	
4.	(TR) Müze Gazhane'yi ne amaçla ziyaret ediyorsunuz?	Motivation
	(ENG) What is your purpose of visiting Müze Gazhane?	
5.	(TR) Müze Gazhane'nin bir gaz fabrikasından müzeye dönüştürülmüş olması hakkında ne düşünüyorsunuz?	Perception
	(ENG) What do you think about Müze Gazhane's transformation process from a Gaswork to a museum?	
5.1.	(TR) Bu değişimden memnun musunuz?	Experience
	(ENG) Are you happy with this transformation?	
5.2.	(TR) Müze Gazhane'nin bu özelliği sizin için burayı ziyaretinizin tercih sebebi yapıyor mu?	Identity
	(ENG) Is this speciality a reason for you to visit Müze Gazhane?	
5.3.	(TR) Müze Gazhane'nin bu özelliği sizin için burayı diğer müzelere kıyasla daha anlamlı kılıyor mu?	Meaning
	(ENG) Is this speciality in comparison to other museums make Müze Gazhane more meaningful for you?	
6.	(TR) Müze Gazhane'nin açılmasıyla bölgenize/mahallenize dair olumlu duygularınızda artış yaşadınız mı?	Experience
	(ENG) Did your positive emotions increase towards your neighborhood/region with the opening of Müze Gazhane	
7.	(TR) Müze Gazhane'nin bölgenizde/mahallenizde olması buraya olan aidiyet hissiyatınızı pekiştiriyor mu?	Identity
	(ENG) Is the fact that Müze Gazhane is in your neighborhood/region enhance your feeling of belonging to this area	



QUOTATIONS

"We come here almost every day of the week to walk our dog." - 45 y.o female participant

"I studied at the ITU Faculty of Architecture, so I was aware of the transformation process of Müze Gazhane since my graduate studies and I had the chance to follow up the news." - 42 y.o female participant

"Despite the fact that it was escaped from former municipality governors' notice, Müze Gazhane is an important place that opened the doors for the public in terms of the integration of the new with the old." - 44 y.o, male participant

- *"When I came here for the first time I wasn't familiar with its history however I feel more interested now and I would like to research more about it."* - 23 y.o male participant

- *"It's a great act that Hasanpaşa Gasworks which has remained as a chomage area in the middle of the city for so long is transformed into a recreation area."* - 44 y.o male participant

- *"My daughter told me that there's Bienal Exhibitions and my friends have always recommended me to visit Müze Gazhane. That's why we came to visit together for the first time today. " ... "The strive that residents of Hasanpaşa neighborhood have been giving to transform here into a museum is very interesting to follow for 20-25 years."* - 75 y.o female participant

- *"My thoughts about voluntary acts changed positively after seeing the effor of this neighborhood residents."* -57 y.o male participant

- *"Here is a living space and this speciality is very important for residents of İstanbul who mostly live in apartments and are stuck in only several green city parks. Here it is like a specific corner which has a nice feeling as if we are somewhere in European countries."* - 42 y.o female participant

- *"It's great that Hasanpaşa Gasworks was transformed into a space where art and recreation can find a place for themselves. Doors are open for everyone, including children of this neighborhood as well as foreign people. Here people share different cultures."* - 42 y.o female participant

- *"Müze Gazhane is different than other museums, I know that when visiting Müze Gazhane with my children we will all leave here satisfied at the end."* - 42 y.o female participant

- *"If museums don't renew themselves, it would be enough to visit only once but in Müze Gazhane there are other social activities such as theater, convincing us to visit here more times."* - 44 y.o male participant

- *"When you visit other museums in İstanbul, you go to see the exhibitions and then leave the museum, it doesn't offer you a broader experience than that. However in Müze Gazhane it's not only about coming here to visit exhibitions and museums but more to spend quality time with friends and family, sometimes by exchanging new things, sometimes dining together. Simply enjoy your whole day starting from the morning till evening."* - 42 y.o female participant.

- *"I come here to study for my exams. This is a very nice park, full of green areas, it also has a library. I did not have time to visit the exhibitions yet though. Especially open air areas are my favorite, spending time on the grass makes me feel better. - 23 y.o male participant*

- *"İstanbul is ours, so it's important to support consistent projects which embrace the heritage of this city. Municipalities' only goal shouldn't be building roadways and parks or supplying clean water and gas. They should also carry out projects which nourish society from a sociocultural perspective. " - 44 y.o male participant*