

ANALYZING MOTIVATION AND EXPERIENCE OF VISITORS: A CASE STUDY OF CERMODERN ART CENTER

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ABSTRACT

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This study focuses on the motivation and experience of visitors in CerModern Art Center, located in Ankara Turkey. The main concern is to understand which state motivates people to visit the Center, and what they experience there during their visits. It is also aimed to find the effect of special events in increasing the number of visitors to art centers. This thesis is based on two theoretical concepts the push-pull factor theory and the escape-seeking dichotomy. Qualitative and quantitative research conducted through surveys and interviews enabled data to be collected to examine the relationship between motivation and experience of visitors. The first

survey focused on the push and pull motivations showing the reasons for visits and it was administered to visitors when they just arrived at the center. The second survey was the experience questionnaire and it was completed by visitors who spent time in the center. Survey findings were analyzed via descriptive statistics and the interviews. This thesis revealed significant results about visitors' motivation and experiences.

Keywords: Art Institutions, CerModern Art Center, Experience, Pull-Push Motivations, Special Events.



ÖZET

ZİYARETÇİLERİN MOTİVASYON VE DENEYİM ANALİZİ: CERMODERN SANAT MERKEZİ VAKA ÇALIŞMASI

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Bu çalışma Türkiye, Ankara’da bulunan CerModern Sanat Merkezi'nin ziyaretçilerinin motivasyon ve deneyimlerine odaklanmaktadır. Temel konu, hangi durumun insanları merkezi ziyaret etmeye motive ettiğini ve ziyaretleri sırasında ne deneyimlediklerini anlamak üzerinedir. Ayrıca, sanat merkezinde sergi ziyaretçilerinin artırılması konusunda özel etkinliklerin etkisinin anlaşılması da hedeflenmektedir. Bu tez araştırması, “itme ve çekme faktörleri kuramı” ve “kaçış-arama çatallanma modeli” olmak üzere iki teorik modelin zeminine dayanmaktadır. Bu örneklem çalışmasında, anket çalışması ve bireysel görüşmeler yoluyla yapılan nitel ve nicel araştırmalar, motivasyon ve deneyim arasındaki ilişkiyi incelemek için veri toplanmasını sağlamıştır. İlk anket ziyaretlerin nedenlerini gösteren itme motivasyonlarına odaklanmış ve merkeze yeni varan ziyaretçilere uygulanmıştır. İkinci anket ise merkezde zaman geçirmiş olan ziyaretçilere verilmiştir. Anket bulguları ise tanımlayıcı istatistik analizi ile bireysel görüşmeler yoluyla elde

edilmiştir. Bu tez çalışması, ziyaretçi motivasyonu ve deneyimi açısından önemli sonuçlar ortaya koymuştur.

Anahtar Kelimeler: CerModern Sanat Merkezi, Deneyim, İtme-Çekme Motivasyonu, Özel Etkinlik, Sanat Enstitüleri.



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ABBREVIATION LIST

ICOM (International Council of Museums)

MOMA (Museum of Modern Art)

TEA (Themed Entertainment Association)

HVA (Heritage Visitor Attraction)

UNWTO (United Nation World Tourism Organization)

RESEARCH RATIONALE AND DESIGN

1. The Aim of The Research

Art institutions have been serving visitors for a long time. They are responsible for exhibiting the collections that they are obligated to protect. Museums had been considered by visitors in terms of learning and education. The concept of leisure has acquired a new meaning for museums. The recreational experience has swept the modern museum into a different and unusual role in the current environment (Stephen, 2001). As well as learning, the other experiences like entertainment, exploration, and relaxation are aimed by art institutions to attract more visitors since today, people go after the activities where they spend time with their families (Lin, 2006). In this respect, art institutions have organized different activities and events to help visitors in their personal development and visitors have started to look for having quality time in those institutions. To attain entertaining, socializing, and relaxing in their leisure time, visitors desire to get away from the external world. To give an example, one of the most important museums in the USA, The Museum of Modern Art (MOMA), has hosted interesting programs monthly for different kinds of visitors. *Interpreting MoMA* is one of them and it is a program for persons having impaired hearing, or the other one is *Create Ability* and it is for individuals with disabilities and their families (The Museum of Modern Art, n.d.). In addition to MoMA, İstanbul Modern gives workshops for both children and adults, organizes

documentary and film screening, conversation events or hosts to international film festivals. Thus, it is seen that contemporary art institutions give importance to meet visitors' needs and provide them different experiences.

By considering these innovations art institutions have been going through, I determined the purposes of my study. Firstly, I decided to conduct a survey and personal interviews in CerModern Art Center. The main aim is to analyze visitors' motivation factors and their experiences. The second aim is to collect the personal information of visitors to understand what kind of people visit the art center and which activities they attend during their visits. The motivation survey and the experience survey were filled in by different people. Another important aim is to determine the differences between visitors coming for special events and exhibitions.

The theoretical background is based on the push-pull motivation theory by Dann (1977) and the escape-seeking dichotomy theory by Iso-Ahola (1982). Both theories indicate a desire to leave or escape from the daily routine. While the motivation scale focuses on the push factors attracting people to (re)visit the art center in their leisure time, the interviews focus on the pull factors and visitor experiences. Another survey is the experience survey and it focuses on visitor experiences during the visit. Pine and Gilmore (1998) come up with the idea of 'experience economy', which helps to construct the theory of visitor experience in this thesis. Both scales are divided into factors which are escapism, learning, and social interaction in general.

CerModern has organized many special events and programs for visitors as well as exhibitions, therefore, the differences in the motivation of special event visitors and

exhibition visitors are another aim of the study. Additionally, it is expected that special event visitors may have a positive effect on increasing exhibition visitors, so this is also investigated during the research. In summary, the main concern of this thesis study is to find out visitors' motivation and experiences and to understand why visitors attend a special event or an exhibition.

2. The Importance and Original Value of The Research

Art museums, galleries or art centers have to consider their visitors' intentions and they have to know why people visit these places or why they do not because understanding the motivations of visitors is essential to attract more visitors (Falk, 2016). To meet visitors' needs, museum managers have to know visitors' expectation and satisfaction, therefore, researchers conduct many surveys about visitors.

In previous studies, museum scholars have researched visitors' motivation factors through quantitative and qualitative research. Motivation is elaborated in different ways in the literature. This study dwells upon the question why people visit art galleries. Furthermore, the museum experience is quite extensive field of study. In this thesis, visitors' experiences in an art center are elaborated to measure the experiences about special events or the exhibitions.

This study is conducted in Ankara, Turkey, in the CerModern Art Center. When the literature is considered, it is seen that most of the visitor studies were completed with a museum case study. On the other hand, there are some studies in the literature which focused on visitors' experience or motivation through different kinds of art institutions (Axelsen, 2006; Axelsen, Arcodia & Swan, 2006; Hsieh, 2010; Slater,

2007; Packer & Ballantyne, 2002; Hooper-Greenhill, Moussouri, Hawthorne, & Riley, 2001). Therefore, more recent researches should be added to the literature to indicate visitor experiences from pre-visit to post-visit. I believe the literature needs to be enhanced, therefore, the original value of the study lies in examining both concepts of motivation and experience through an art center perspective.



INTRODUCTION

Museums are considered a strong medium because they have the power to affect different kinds of people around the world. They have represented culture, history, art, or science for a long time. Museums are respectful places because they save and exhibit the artifacts, artworks, and educate the public through professional methods. The meanings and roles of the museums have been defined by the International Council of Museums as “museums are not for profit. They are participatory and transparent, and work in active partnership with and for diverse communities to collect, preserve, research, interpret, exhibit, and enhance understandings of the world...” (ICOM, 2019). According to this description, visitors expect these institutions to enhance and enrich their cultural knowledge and help them to increase their experiences about the world they live in.

Museums and art galleries have provided plenty of favors and opportunities for visitors who attend these public places nowadays. These places display and share their collections and exhibitions with interested people. Art galleries are defined as “a building where works of art can be seen by the public” or “a place where works of art are shown and can be bought” (Cambridge Dictionary, n.d.). Modern art galleries have increasingly become popular and presented people with temporary exhibitions in comparison to the permanent collections of museums. Similar to museums, art galleries have also some education and amusement purposes. Now, art galleries have

tried various services in the expanding industry of tourism and leisure (Axelsen et al., 2006). The other art institution is the art centers and they have actively served since 1980s, and they have helped to perform art practices as a community center and supports artistic events such as theater, dance stage, cinema, festivals, educational workshops or painting gallery (Evans, 2002). Art centers have similar social benefits with museums and art galleries. Also, they support artists and provide a safe environment for visitors.

The art museums and art galleries are elaborated in a very close meaning (Schuster, 1995), and both have the power to satisfy the needs of visitors in terms of educating (Hooper-Greenhill, 1994). Therefore, by being considered the similarities in roles of ‘art center’ with art galleries and museums, this thesis elaborated art museums, art galleries, and art centers under the general term of art institutions. Art institutions have evolved in years according to the different needs and interests of people.

Initially, museums started to be public in the 17th century, which was began with Basel University Museum in 1671 in Switzerland (Alexander & Alexander, 2008). The underlying reason for the establishment of a museum is to amuse, teach, and encourage to think. Museums are like guardians of the “historical objects, documents and artworks” (Alexander & Alexander, 2008, p. 11). Private collections had started to become public in time. Hence, more and more people had the opportunity to view and experience the private collections of various collectors. Moreover, several types of museums have been developed according to the interests of people such as art museums, science museums, ethnography museums, history museums, etc. Different kinds of museums attract and inspire various kinds of visitors. Alexander and Alexander (2008) stated that “Today, many American art museums that focus on

modern and contemporary art often are identified as art centers, suggesting that their interest in art may include not only paintings, video projections, and sculpture, but also performances with or without musical elements” (p. 40). MoMA or Guggenheim Art Museum in New York are appropriate examples for this approach.

Today’s world reinforces the art museums and art galleries to change and adapt to new conditions. The more society changes, the more new visitation habits to art institutions happen. It is stated that the changes in art museums have started to occur in the last thirty years (Hooper-Greenhill, 2000). Before recent researches, communication in museums had been provided one-way and the visitors’ perspectives were excluded from studies, so after these realizations, museum scholars have begun to search the experience from the perspectives of visitors (Hooper-Greenhill, 2000). The changes in museums lead to a new term to come out, which is new museology. McCall and Gray (2014) stated that “The ‘new museology’ evolved from the perceived failings of the original museology, and was based on the idea that the role of museums in society needed to change” (p. 20). The authors stressed that new museology comes out with a new philosophy which is about the relations between museums and societies (McCall & Gray, 2014). To comprehend such new shifts, the experience of museums’ employees and other institutions’ participants or visitors are elaborated by researchers. Therefore, it is seen that the habits of visitors and their expectations have been in a process of change. In the post-modern world, to understand visitor behaviors, managers and curators need to comprehend the shifts happening in museums and art galleries. Recent studies have showed that the great part of museum and art gallery studies have been conducted over visitor’s intentions, which were mentioned during the literature review.

It is stated that because of the increasing competition between these art institutions, visitors' habits and expectations have been shifting. Visitors are trying to adapt to today's world with new experiences. Kotler, Kotler, and Kotler (2008) emphasize that the visitors who come to museums are looking for sociability, while some people look for "educational and participatory experiences" in museums, and they want to teach their children how to engage in the museum (p. 5). In addition to that, Caulton (1998) states that visitors no longer want to be excluded from exhibitions and not satisfied with just basic observation, but rather prefer to participate actively in the exhibitions.

With this framework, art institutions compete to serve visitors in terms of entertainment and cultural activity. They have been trying to attract visitors through their services. Art museums and art galleries created a new visiting habit for people to have a good time and satisfy their curiosity. This situation also makes room for art institutions to survive in the market place of education and entertainment. Kotler et al. (2008, p. 21) explained the situation;

The purpose of marketing is to offer museum consumers as much value as possible for the cost of visiting museums. Museums need marketing because they face substantial competition in the leisure-time marketplace. In today's world, the public generally has a number of leisure-time choices but not enough leisure time. Museums have turned to marketing because it offers theory, tools, and skills that will enable them to increase audiences, build relationships with stakeholders, and increase revenue streams.

Due to competition in the market place, art institutions work on satisfying their visitors to repeat their visitation. To encourage frequent and multiple visitations, they organize many different exhibitions, special events, programs, festivals, or even shopping days. Special events in art institutions occur occasionally for a limited time, and these events have a more different position than what typically happens in there (Axelsen et al., 2006). Moreover, people who visit an art institutions not only experience the exhibitions or events, but they can also experience souvenir shop or a restaurant inside. This diversity in art institutions provides visitors to interact with each other, so one of the reasons people attending special events is to socialize with their friends, families, relatives, or even other strangers. Therefore, this is the key factor for art institutions' managers to consider visitors' social needs. This is why it is expected that managers arrange the special programs' elements according to visitors' needs.

Therefore, this thesis aims to understand the relationship between motivation and experiences within the context of art centers and to study how they impact and influence each other. This research is conducted with the strategy of comparison and contrasts by considering at least four different factors, which are learning, escaping, social interaction, and art connectedness. To achieve that aim, CerModern Art Center is preferred as a case study. It is aimed at discovering what motivates visitors to visit an art center and what their initial experiences in the center. Two different surveys are prepared to be filled in by CerModern visitors. It is expected that pre-visit and during visit data give an idea about the visitor experience.

CHAPTER I

MUSEUMS AND VISITOR EXPERIENCE

The first chapter of the thesis investigated the issues about the museum and visitor experiences. The general concerns about visitor experiences in museums and art galleries were elaborated through different conceptual perspectives. The chapter examined the existence of museums, their functions, and roles. After giving the main explanations about museums and their functions, this chapter continued with the term of experience. Primarily, the meaning of experience within a philosophical framework was questioned. Then, it dwelled upon the museum engagements of visitors. After that, the museums' functions are elaborated in detail. Finally, the chapter concluded with similar surveys from the literature which were conducted about museum experience.

1.1. The Rise of Museums

Museums serve the benefit of the society, which aim to shed light on the present and the future through history. According to ICOM (2019), museums are places where they provide “democratizing, inclusive and polyphonic spaces”, and museums make a guarantee to save the artifact despite all conflicts and challenges of life for the sake

of cultural heritage of people. By the sixteenth century, Italy had hosted a wide private collection in historical artifacts, sculptures, or paintings in museum-like buildings during the Renaissance (Kotler et al., 2008). Uffizi galleries can be given as an example of this issue. Authorized by Cosimo I de' Medici, first Grand Duke of Tuscan, the building was named to hold 'Uffizi', which was the administrative and legal offices of Florence, Italy in about 1560 (Uffizi, n.d.). In 1588, a theater was built, and it became the home of the Senate from 1865-1871, after that, the theater was separated into two parts to create an exhibition hall in 1889 (Uffizi, n.d.). One of the earliest museums opened for public benefit in 1683, which was the Ashmolean Museum at Oxford. The number of museums, open to every class of people, increased in London in the eighteenth century (Kotler et al., 2008). For example, the British Museum in London opened in 1759 for public interests.

According to Marcus, Stoddard, and Woodward (2007), museums had been considered for a long time as an educator of the public. Museums, which resembled many aspects to schools in the nineteenth century, had been established in several numbers during the period of industrialization, but those museums had been seen as elitist by the masses in that period (Marcus et al., 2017). In order to overcome unfair era for the middle class, many museums worked to improve the socialization of their museums, since the aim was to conserve the current class order in society and to create a national perception of history through museums (Tezcan Akmehmet & Ödekan, 2006).

Museums become harder now to express themselves than in the past. As it is mentioned before, museums are in the business for caring and showing authentic

objects, but now some museums do not have their own collections. They represent and only host temporal exhibitions in their halls such as the museum at Florida State University (Kotler et al., 2008). Another thing is that some museums have already started to show and collect fake objects, which is the Museo del Falso (Museum of Forgeries and Counterfeits), in Salerno, Italy opened in 1991 (Kotler et al., 2008). With this change, some museums have begun to resemble art galleries. Similar to this situation, art galleries have held permanent exhibitions as well as the temporal exhibitions. CerModern Art Center, which is the central focus of this study, holds only temporal exhibitions in its program, so the center does not have its own collection.

1.2. The Functions of Museums

Museums play an important role in the construction of national and cultural identity. Historically, The Smithsonian Museums in the United States, the British Museum in London, and the Louvre Museum in Paris all play important roles to ensure modernization of societies by keeping pace with the age and to achieve a multicultural appearance (Richards, 2001; Karadeniz, 2015). The past may form both the foundations of identity and give direction to the original identity (Tüzün, 2010). Lumley (1988) defended that museums should not be understood as a building or institution in the narrow sense, but “as a potent social metaphor and as a means whereby societies represent their relationship to their own history and to that of other cultures” (p. 2). Therefore, museums share their collections with the public for the improvement of society in terms of education, research, and communication.

Hein (1998) stated museums have become the preserver of culture in modern times, which expanded the role of museums. He wrote that “the dramatic political changes in the world since 1990 have brought to the fore the significant role of museums in helping to redefine new nations and reinterpret the history of these same states under former regimes” (Hein, 1998, p. 11). By considering Hein’s (1998) point, Groys (1995) asserted that a cultural archive or a museum needs to be constructed to record the historical memory in the form of books, pictures, or documents in the modern age.

According to Weil (1990), who is a notable museum scholar, there is an approach to view or understand the museums in terms of their functions rather than their purposes. He continues that “what is different and distinctive about museums...is that they collect and display objects”, and it is done for a “larger and publicly beneficial purpose” (Weil, 1990, p. 45).

In many museum studies, the functions of a museum was categorized as the collection, preservation, documentation, exhibition, and education (Tüzün 2010; Demir, 1998; Ekelik, 2010; Çoban, 2018; Hein, 1998). Moreover, Alexander and Alexander (2008) designated the functions of museums to collect, to preserve, to exhibit, to interpret, and to serve. Another research focuses on the preservation, research, and communication aspects only (Irmak, 2013). In this study, the functions of museums are elaborated in terms of collection, preservation, documentation, exhibition, and education.

1.2.1. Collection

The first and the main function of a museum is the collection. Museums, in general, collect their artifacts carefully since they believe artifacts are worthy of studying in order to remind human civilization history, and transfer the history from generation to generation (Alexander & Alexander, 2008). The museum object is a real representative of a certain time, place and culture, or a real witness of an event, so museums collect the common heritage of humanity, but develop their collections in line with their interests and expertise (Ayaokur & Yılmaz, 2014).

Museums gather the artifacts within itself by showing a great effort since museums are one of the best appropriate places for conserving artifacts with the best circumstances by providing their security. The collection of different museums requires different sorts of strategies to collect artifacts such as archeologic structure being found by excavation or some artworks being obtained by auction (Buyurgan & Mercin, 2005).

Alexander and Alexander (2008) elaborate the act of collecting as an instinctive behavior for all humankind because finding a beloved object by a connoisseur is based primarily on the instinct to acquire it, know everything about it, and ensure its physical security. It is not right to forget that thanks to the interests of connoisseurs, all important structures, artifacts, and artworks would survive until today.

1.2.2. Preservation

The function of preservation can be elaborated as the precaution taken to extend the life span of the collection with appropriate display or storage conditions. Museums are in charge of preventing physical deterioration of artifacts and repairing objects degraded in time. With the occurrence of renewing techniques in technology, museums have been increasingly becoming aware of how to store the objects, and how to extend their life spans whose structures have been altered in time. Primarily, natural disasters or human factors may cause physical and biological degradation of objects such as humidity, temperature, pollution, radiation (Pye, 2001; Alexander & Alexander, 2008; Keene, 2012). It should be noted that preservation should not be perceived only as ensuring the safety of the artifacts, but also necessary measures of preservation should be implemented to revive the aesthetic and historical values of artifacts because preservation is to perpetuate since art is accepted as eternal (Buren, 1993).

The functions of preservation and collecting have a close relationship with each other. Artifacts or artworks should be kept within the museums just in case some collectors care for their private collections with misery loyalty (Alexander & Alexander, 2008). In the sense of conserving the value of artifacts and transferring them to future generations, museums have a vital role and exhibition is a critical role for them.

1.2.3. Exhibition

Collections are arranged in an appropriate order to emphasize the historical and artistic importance of structures and objects, then the collections wait for meeting the visitors. The function of the exhibition is as much important as collection and preservation since the museums have to keep the visitor expectation and satisfaction levels high by considering technological, cultural, and artistic innovations.

Since the twentieth century, traditional museums' designs have been modified with modern design strategies because dramatic or highly aesthetical exhibition designs attract more audiences (Alexander & Alexander, 2008). Moreover, museums undertake the education, entertainment, or interaction roles through the style of exhibition and presentation of artifacts, which depends on the cooperation of museum workers and recognition of the artifacts in detail (Ekelik, 2010).

1.2.4. Documentation

Documentation in museums can be defined as recording and classifying all the necessary information of objects in the museum's collection. All visual, auditory, and written documents have to be archived in order by museums (Buyurgan & Mercin, 2005). The documentation function helps museums to find the information of an object easily in the archive. To maintain this function without any problem, museums should pay attention to four rules while recording objects, which are the past of the object, the physical and historical property of the object, museum record number, and visual record of it (photography or drawing) (Ekelik, 2010).

Furthermore, recording the objects have to be made according to their chronological order or historical period, which is for finding the items quickly (Tüzün, 2010; Irmak, 2013; Ekelik, 2010).

1.2.5. Education

Hein (1998) asserted that since the nineteenth century, governments have taken responsibilities for education and social services. For that reason, museums have been considered to have a potential educator role in public education. Education has become one of the main functions of museums starting from the mid-twentieth century, and it has been accepted as one of the most important tasks of providing access to museum collections through education (Tezcan Akmehmet & Ödekan, 2006). Hooper-Greenhill (1991) asserted that educators, as well as governments, have constructed close relationships between schools and museums where teachers and schools supported the activities and exhibitions of museums for the purpose of learning. Many different communicative aspects of museums are studied and developed in order to provide better and creative education (Hooper-Greenhill, 1991).

While museums aim at educating their visitors like schools, they also provide opportunities to visitors to enjoy by learning something about science, history, art, or culture (Demir, 1998). They organize some activities to keep satisfaction high. Lindauer (2006) stated that “museums at the turn of the twenty-first century collectively offer docent exhibit tours, after-school programs, teacher workshops, evening lectures, travel programs, student internships, film series, elder hostels,

summer camps, and more” (p. 79). Museums can be successful at educating people only if they organize and coordinate their functions (collection, preservation, documentation, exhibition) as a whole.

1.3. The Meaning of Experience

Before explaining the visitor experience, it is important to clarify the meaning of an experience. Experience is defined as “the knowledge and skill that you have gained through doing something for a period of time; the process of gaining this” and “the things that have happened to you that influence the way you think and behave” (Oxford Dictionary, n.d.). Therefore, it should be subjective and its meaning can be elaborated under constructivism. According to constructivist theory, meanings are constructed by people as they deal with the world (Crotty, 1995). In light of these ideas, it is possible to say that meaning is a human invention and occurs through human consciousness. Annis (1986), who studied museum engagement, stated that “the meaning of a visitor’s experience depends on the choice of movement among stationary symbols” (p. 168). According to this argument, visitors’ choices determine their experiences in the building, so each person gets different experiences from the same symbols. The concept of museum experience should be clarified first. The museum experience is an interesting topic. Museum experience can differ by an institution’s characteristics, diversity in expectations, experiences, the social, cultural, historical, and aesthetical context (Falk & Dierking, 2013). Museums have an educational settlement and they encourage visitors to think of their experiences. Museums are social places and provide visitors to interact and participate because they accept a large number of visitors every year, so museum experience concerns about two issues education and socialization. Falk and Dierking (2018) indicated that

museums invest millions of dollars to educational programs, events, workshops, media presentation, or website and in return, millions of visitors visit the exhibitions and join to the programs. Visitors attend exhibitions to learn, to construct meaning, and finally get knowledge, so the museum experience is elaborated as a cognitive experience. Falk and Dierking's study (2018) defended that visitors' learning experiences in a museum depend on these issues; the reason they came, how much time they spend, how they utilize exhibition labels and media, with whom they come, what their previous museum experiences are, what they know about the issue of the museum topic in advance, and what they remember after visiting. For this reason, we consider the questions above to be able to interpret a visitor's museum experience primarily in terms of learning, constructing meaning, feeling connected to the museum, and recollecting. In this respect, we should consider the past, present, and future as a whole.

All visitors have unique experiences which are bound to their past and cognitive skills, so the museum experience eventually consequences with different experiences. Museums have started to carry some concerns about visitors' experiences since they have realized the past experience (bad or good) can influence revisiting activities (Falk & Dierking, 2018). Museum managers have worked on exploring visitors' personal experiences and behaviors during their visits. Consequently, they can arrange their strategies according to their visitors' expectation and satisfaction.

1.4. Museum Engagement

Museums have improved their services and facilities to serve their visitors. Museum managers make an effort to keep visitors satisfied with the museum's facilities so that the visitors can leave the museum satisfied. To achieve this goal, managers aim to provide visitors some memorable experiences. Museums tell historical, scientific, or artistic stories that are strong enough to affect people's understanding of the world. Therefore, today museums offer many facilities to provide relaxation for visitors like electronic media, restaurants, restrooms, souvenir shops, educational workshops, informative booklet, security, lockers, cloakrooms, etc.

Moreover, it is stated by laws that museums have to meet disabled people's needs. Some of these criteria can be listed as elevator access, corridor width, door sizes, toilet room, telephone provisions (Kotler et al., 2008). In addition to that, seating places allow visitors to rest when they get tired of standing or they help to watch artworks for a while. Way-finding signage offers an easy visit for visitors (Kotler et al., 2008). Therefore, museum experience should be investigated as a whole, not in terms of education, entertainment, or sociability. Museums or galleries carry this kind of concerns, it is more possible to make their visitors leave the building satisfied.

Engagement is the context and discipline bound to different shapes: attachment, commitment, devotion, and emotional connection (Taheri, Jafari & O'Gorman, 2014). Museum engagement is related to how long visitors stay in the museum or how the structure of the building affects visitors, so this part expresses also visitor experience in museums. Black (2005) supported the idea that visitors who have high

knowledge about museum content, and high museum experience can lead to higher museum engagement. Annis (1986) defined three kinds of symbolic museum engagement. These are dream space, which is “the field of interaction between suggesting/affecting objects and the viewer’s subrational consciousness” (p. 169). For him, dream space is a space that works on both mind and eye (the cognitive and affective) by the patterns, sounds, and colors. The second is pragmatic space, which is “the field of activity in which physical presence rather than objects have meaning”, so visitors themselves can become the basic symbols for pragmatic space (Annis, 1986, p. 169). The last part is the cognitive space, which corresponds to the knowledge-giving aim of the museums. Visitors leave the museum by absorbing the knowledge museum wants to give (Annis, 1986). The museum engagement is an important manner to understand visitors in terms of experience. Therefore, I elaborated on this concept in this thesis study.

Falk and Dierking’s (1992) study is also an essential research for museum studies. They use the word “museums” for the institutions which provide informal education including art, history, science, or any other exhibits. As these researchers do, this thesis study considers museum experience and art center experience as the same meaning. It has already mentioned that visitor studies and visitor experience had become fast during the twentieth century.

Falk and Dierking (1992) desired to explore what visitors’ perspectives are, how visitors categorize museums, or what kind of interaction they have during their visits. They classified the museum context into three categories, which are personal context, social context, and physical context (see Figure 1). This categorization helps to

comprehend visitors' object engagements and their engagements with others in general aspects. The first one, personal context, asserts that each visitor's experience is unique in terms of their interests, concerns, and motivations. This context looks for what is self-fulfillment or appreciated by visitors. The differences in personal context help museum managers to understand the different behaviors occurring in the visit (Falk & Dierking, 1992).

The second is the social context, which means museums are social places. Necessarily, a person who attends to the museum with a group or family and a person who attends alone needs to interact with strangers or museum staff. Visitors' social context is also related to the crowdedness of the museum because people's relationships with others and their behaviors might show some differences (Falk & Dierking, 1992). It can be said that museums should create a social field to make visitors comfortable enough to get socialize with others. Thus, people would be stimulated to join a talk or participate in an event with other visitors.

Lastly, the physical context contains all the physical situations and atmosphere happening in museums. The physical context includes the structure of the building, the artworks, and artifacts in itself, and then it is interested in visitors' feelings about them. Remembering, observing, and being influenced strongly depend on the physical context (Falk & Dierking, 1992). Therefore, artistic touches and aesthetic designs attract people's attention.

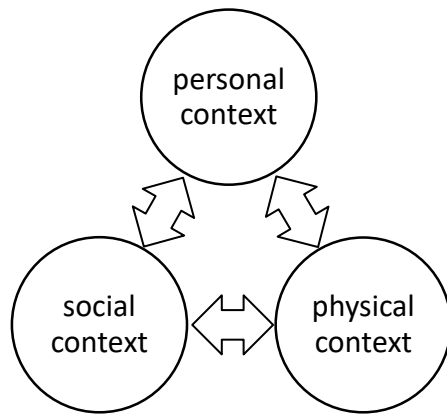


Figure 1 Falk and Dierking's museum contexts

Note. The Figure is taken from Yilmazsoy (2005, p. 7)

Combined together, all contexts make up the museum experience, and all sorts of interaction among visitors, staff, and objects create the visitor experience. It should be conceived that the condition of the museum, the attractiveness of objects, the attitude of museum staff, or the presentation of the exhibitions are to be seen as a whole (see Figure 1). These experiences can make museums worth seeing or not by visitors. This thesis study considered personal and social contexts (learning, discovering, art connectedness, relaxation, sharing experience) in the questionnaire, and the concerns about physical context were given at the end of qualitative research.

While Falk and Dierking (1992) examined the museums into three contexts to understand the visitors' experiences as a whole, Pekarik, Karns, and Doering (1999) took it one step further and separated visitor experience into four clusters in their research, which was about the measurement of visitor satisfaction. These clusters were defined as object experience, cognitive experience, introspective experience, and social experience by Pekarik et al. (1999). They explained that object experiences are similar to physical context in regard to the existence of material

things outside of visitors such as the cultural artifacts or design of buildings (Pekarik et al., 1999). Cognitive experiences include primary and personal satisfaction from information and intellectuality. Introspective experiences express to remind the previous memories and feelings during the visit. Lastly, social experiences consist of the relationships between family, friends, or staff in the museum or observing someone else's interaction with the museum. Thereby, Pekarik et al. (1999) came up with the idea that museum experiences should also contain an introspective step. Doering (1999, p. 83) himself asserted that:

Visitors are diverse in their interests and are looking for these different types of experiences in museums. If museums want to be accountable to their visitors, they should at least respect and consider as valid each of these four types of museum experiences.

If museums consider these criteria, they may be considered successful in providing primary experiences to visitors. Now, the next issue is to know the museums' roles closely to understand better the museum's management processed.

1.5. The Role of Museums

Although function and role are used in similar meanings, there are certain differences. This section focuses on the role of museums living in modern society. Silverstone (1992) wrote that "museums are in many respects like other contemporary media. They entertain and inform; they tell stories and construct arguments; they aim to please and to educate; they define, consciously or unconsciously, effectively or ineffectively..." (p. 34).

Museums have undertaken different meanings and roles in different periods within the occurrence of developments in education, technology, art, and culture (Tezcan Akmehmet & Ödekan, 2006). Until the twenty-first century, museums had focused on their primary functions, which are collection, preservation, exhibition, documentation, and education, however, museums had to keep pace with new post-modernist conditions to survive, and they have been reshaped accordingly their purposes (Weil, 2007).

One of the marks of modern museums is that they started giving more importance to educational factors rather than decor and celebrations (McClellan, 1994). Between the nineteenth century and twentieth century, museums and art institutions only focused on the educational roles on visitors, however, to understand the act of learning in the museums, it also needed to know learners in the museums (Hooper-Greenhill, 2000). The educational relationships between visitors and museums had to be investigated in the light of visitors and the social roles of museums. It should be asked how visitors get the meaning from exhibitions, and how learning occurs after entering the hall. Museums and art galleries spend a great amount of money to provide education and learning for visitors (Falk & Dierking, 2018). For example, The Metropolitan Museum of Art Museum has been organizing temporal exhibitions as well as their permanent collections, and the museum has provided gallery talks, audio guide, free lectures, studio workshops, drawing workshops, and summer camps for kids, etc (MET Museum, n.d.). The aim is to have education from artists and designers and to improve participants' understanding of art.

The interpretation or producing meaning differs from the types of museums. Gaining universal knowledge depends on the situation itself now, so it can be stated that art museums based on visual products convey more ambiguous and relative meanings than the exhibition served as textual (Hooper-Greenhill, 2000). Museums prefer to use textual statements or visuals to construct meaning fast and easy. In post-modernism, museums carry off knowledge as “fluid, changing and unstable”, so the universal things become problematic (Hooper-Greenhill, 2007, p. 371). In the twentieth-first century, the qualities of modernism have turned out other features. Modernism’s key attentions, “stability, permanence, and authenticity”, have gone away, so the new values of postmodernism have started to occur in museums (Burton & Scott, 2003, p. 64). One of the features of ‘post-museum’ is to re-imagine and revitalize the museum identity, and post-museum tries to attain a diverse group of people, not only mass audiences (Marstine, 2006; Hooper-Greenhill, 2007). Therefore, post-museums reject social inequalities among society and believe that they need to find, hear, or listen to more people.

Black (2005), who is a famous museum scholar, stated that in the twenty-first-century museums should focus on the visitor’s needs, which reshapes the role of museums today. Black (2005) states that museums have been encountering an increasing pressure to reshape in the way objects and materials is served to the public. Black (2005) arranged the needs of visitors in the following order (p. 4):

Table 1 Black's expectation list

From a museum expected now;
An object treasure-house significant to the local community
An agent for physical, economic, cultural and social regeneration
Accessible to all — intellectually, physically, socially, culturally, economically
Relevant to the whole of society, with the community involved in product development and delivery, and with a core purpose of improving people's lives
A celebrant of cultural diversity
A promoter of social cohesion and inclusion
Proactive in supporting neighborhood and community renewal
Proactive in developing new audiences
Proactive in developing, working with and managing pan-agency projects
A resource for structured educational use
Integral to the learning community
A community meeting place
A tourist attraction
An income generator
An exemplar of quality service provision and value for money

Hsieh (2010) emphasized that in today's contemporary social world, museums provide one of the biggest reasons for cultural and educational tourism, which makes them compete with other rivals such as theaters, sports events, or festivals. It is essential to clarify the meaning of cultural tourism. It corresponds to human desires to get new information, experiences, changes, and to gain new aspects of cultural heritage (Kervankiran, Temurcin & Yakar, 2016). Museums are public places and aim to serve the community to share cultural history. People prefer to visit museums to get recent cultural information and for that reason, they even make a touristic trip to a new country to see cultural heritage. Therefore, high investment is made in museums, and museums are an important source of income for countries. Table 2 shows that the number of museums that received the highest number of visitors

during 2018 (TEA & AECOM, 2019). In light of Table 2, it should not be surprising that the museums which have high incomes are able to provide more qualified educational programs, workshops and different kind of facilities for their visitors.

Table 2 Museums' number of visitors per year (2018)

	Name of museum	City	Visitor per year
1	Louvre	Paris	10,200,000
2	National Museum of China	Beijing	8,610,092
3	Metropolitan Museum of Art	New York City	6,953,927
4	Vatican Museums	Vatican City	6,756,186
5	National Air and Space Museum	Washington, D.C.	6,200,000
6	Tate Modern	London	5,868,562
7	British Museum	London	5,829,000
8	National Gallery	London	5,735,831
9	Natural History Museum	London	5,226,000
10	Metropolitan Museum of Art	Beijing	8,610,092

Furthermore, since the number of museums and galleries have started to increase, they have tried to develop new methods to transmit the information produced by themselves to visitors, so museums re-identify themselves in terms of both their functions and roles. As they have renewed their perspectives and actions, they have become more social places, which can be elaborated as a 'cultural turn' (Chaney, 1994). People who visit a museum have a purpose to educate themselves, enjoy artifacts, or just spend their time to calm and relax during the visit. Hence, visitors who experience a museum, they consequently interact with other people in the space. It does not matter the visiting purpose, museums and galleries are now social spaces. Falk and Dierking's (1992) research and Pekarik et al.'s (1999) research showed that social context is indispensable. Visitors' social interaction can differ from their

intentions or expectations. In another perspective, a museum's crowdedness or calmness can be effective for a visitor's possible experiences. The conditions of a museum can bring a visitor's socialization to a different level and affect their experience. Also, museum experiences can show some differences according to visiting with an accompanied one or not. López-Sintas, García-Álvarez, and Pérez-Rubiales (2014) observed that when an unaccompanied visitor came to the museum, his intimate, personal, and introspective experiences became dominant. A visitor who experiences the exhibition alone interacts with the elements of the museum at an individual level, and as a result, the visitor experiences tranquility. On the other hand, the visitors who attend an exhibition accompanied by friends or relatives can find a chance to share their social experiences with each other or they can enjoy mutually (López-Sintas et al., 2014; Falk & Dierking, 1992). The social context is not restricted only experiences with the accompanied, also other visitor and museum staff constitute social context, too.

1.6. Museum Marketing

By the 1970s, the number of newly opened museums has increased very fast. These museums have begun to occupy the public, and become a cultural icon (Burton & Scott, 2003). Some famous museums and galleries such as Van Gogh Museum in Amsterdam, the Museum for Islamic Art in Katamon, the Dalí Theatre and Museum in Catalonia, the Berlinische Galerie in Berlin were established during the 1970s. Museums, a cultural icon, was expected to revitalize the local industry. Depending on that, the increase in the number of museums has created competition between event industries.

Marketing is one of the main issue of all kinds of different industries. The applied strategies in the field of marketing help the industries to subsist in the market place. Museums make an effort to survive in the market place like any other industry. Therefore, in the context of experience, museum marketing is searched in the literature for this study.

The definition is given as “marketing is an organizational function and a set of processes for creating, communicating, and delivering value to customers and for managing customer relationships in ways that benefit the organization and its stakeholders” (Kotler & Keller, 2006, p. 6). Until the 1970s, museums were elaborated as non-profit institutions, however, after that era marketing has transformed them from product-centered strategy into consumer-centered strategy (Kotler et al., 2008). Companies have been in research on selling their products and services. As they sell their goods, they can attain more people, and finally, they can earn much more money. During that era, companies have focused on marketing concepts more, rather than focusing only on product concepts (Kotler et al., 2008). The survival efforts of today's museums in the market have significantly differentiated the relationship between museums and visitors. Museums are now in the market place as much as other leisure events are in like the zoos, aquarium, or theater. In this regard, Lumley (1988) asserted that “the greater the success of malls and theme parks, the greater the pressure on museums... to mount spectacular and expensive displays or even place a museum shop in a prominent site” (p. 11). Therefore, a museum should possess distinguishable services and facilities that other leisure event industries could not provide their visitors. A visitor pays attention to the quality, good services, and price before visiting a museum, which shows the value of

a museum. For the satisfaction degree's staying high, the service quality should be higher than the admission fee or price.

In recent years, consumers have intended to go to places where commodities and services are multiple. They have looked for some places where they could reflect their lifestyle, dignity, entertainment, or novelty. These factors are because people are willing to gain new experiences. Contemporary museums desire to meet this expectation by repositioning themselves. Nowadays, subsidiary activities are organized frequently by museums and art galleries. This sort of improvement causes the educational and cultural side to intertwine with commerce and entertainment (Van Aalst & Boogaarts, 2002). When consumers or visitors experience education and entertainment together in an activity, the act is called “edutainment”, which means that “learning is fun” (Hannigan, 1998, p. 98; Van Aalst & Boogaarts, 2002, p. 197). This is also the thing that consumers are looking for.

As it is seen from these statements from the literature, museums have been involved in a process of change about their roles as institutions. They have given importance to increasing sociality, disappearing the class differences, learning among the community, and increasing revenues. Museums desire to catch the attention and interest of people since they have to provide long-term sustainability. As visitors keep going to visit, museums could survive. The museum has entered the market place to introduce themselves as an option of providing educational pleasure and consumerism (Hooper-Greenhill, 1994; Hennes, 2002). Drummond (2001, p. 21) gave a case study about the role of museums:

The Museum of Modern Art in New York has redefined its role as a Heritage Visitor Attraction (HVA). The museum wants people to visit it more often and stay longer. In order to achieve that objective, it now provides an alternative meeting place and it has become an entertainment venue; it has seized the opportunity to become an active participant in community learning and support. This changing audience has led the museum to operate in a different economic environment and, by focusing greater attention on the visitor needs, the management has created a more welcoming environment.

1.6.1. Experience Economy

Consumers prefer to attend some programs and events to experience new and different things, which contributes to the tourism and cultural industry. They investigate the goods and services of the companies or institutions they preferred. They are ready to pay for the experiences they desire and finally, companies or institutions can make a profit from the services they perform thanks to the consumers. The institutions and companies would perform, show, and organize experientially different events. For achieving that, the institutions and companies try to construct an attractive design, perfect services, and goods as well as marketing and delivery, so they would be a part of the ‘experience economy’ named by Pine and Gilmore (1998). The experience economy is constructed as the final improvement in commodities and services. “in the context of a consumer-based ‘experience economy’, a museum visit is a purchase option an individual chooses to achieve something they want” (Orr, 2004, p. 1). Museum and galleries are a part of the experience economy from the perspective of tourist events. To give an example, The National Air and Space Museum in Washington, The Natural History Museum in

Vienna or Louvre Museum in Paris are popular and important places enough to attract a great number of tourists annually.

Furthermore, some events require to travel, and the other events happen in people's own local community, so travel and local events are experientially different. People arrange their tourism events in three distinct categories, which are business events, sports events, festivals, and cultural events (Getz, 2008). In a touristic trip, consumers expect to have some personal experiences from event tourism such as "fresh insights, self-discovery, and engaging interactions", therefore, after their visits, they desire to see the improvement in their perspectives. (Pine & Gilmore, 1998, p. 101).

According to Pine and Gilmore (1998), the experience is elaborated through two dimensions, which are participation and connection. The first one is that participation can happen passive and active. The events experienced just by listening or watching are described as passive like a concert event, and the participants who play an active role in constructing an event are described as active participants like the interactive theater. The other is that connection makes it possible to unite consumers with the events. That is based on the act of absorption and immersion of the events. If the event corresponds to more senses such as sight, sound, or smell such as film screening, people may feel like connecting to the event more possibly (Pine & Gilmore, 1998). In the end, the strength of the experiences of consumers relies on the relationship between participation and connection.

In addition to that, experience economy are separated into four parts (see Figure 2) which are entertainment, learning, aesthetic, and escapist (Pine & Gilmore, 1998, p. 102). Depending on the event, people may have different experiences, and the four realms can encourage people to attend an event. While entertainment is closer to passive participation, education is closer to active participation (see Figure 2). The extensive explanation about four categories are given under the ‘motivation’ title.

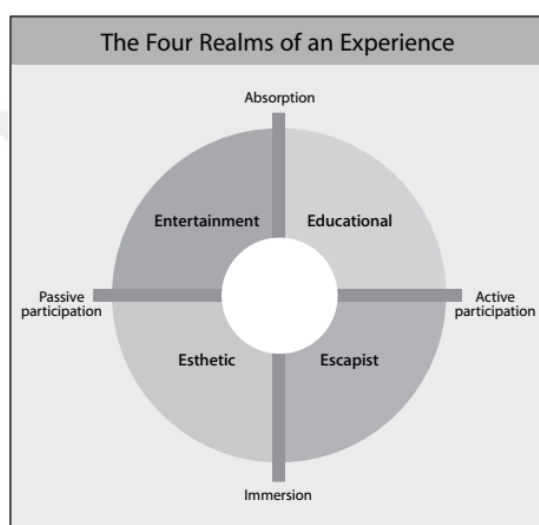


Figure 2 Pine and Gilmore’s (1998) model

1.7. The Surveys about Museum Experience in the Literature

After museums and galleries became popular places in cultural heritage, education, entertainment, and tourism, the number of researches about visitor experiences has gone up. Famous museum scholars like Falk, Dierking, Hooper-Greenhill, Doering, Pekarik, and Packer have been studying visitor experiences in museums or galleries. Their researches are about learning in museum, museums’ communication efforts, or identity of museums. As the museum scholars study on visitor experience, more

study fields appear in the literature. It consequenced with new study areas such as visitor psychology, motivations, expectations, satisfaction, or loyalty.

When I examined the literature for the nature of experience, I encountered parallelism between a museum experience and consumer experiences in Pine and Gilmore's (1998) four realms of experience. In the post-museum era, museums have tried to arrange their options according to their visitor's needs. Sheng and Chen (2012) made a research about visitor expectations before visiting the museum. They categorized visitor expectation into five factors (easiness and fun, cultural entertainment, personal identification, historical reminiscences, and escapism), and two factors, cultural entertainment and escapism, belong to Pine and Gilmore (Sheng & Chen, 2012).

Another research was conducted by Lee and Smith (2015) where they measured the tourists' experiences of visiting over the historical areas and museums, and their scale was based on the four realms of experience. Lee and Smith (2015) categorized the scale into five factors (entertainment, culture identity-seeking, education, relationship development, escapism), and three of them (entertainment, education, and escapism) were taken from Pine and Gilmore. The results showed that the entertainment and escaping were the main experiences for historical sites and museums visitors. The statements getting away, relaxing, entertainment, socializing with locals, or watching the music/dance performances were the top-rated experiences of visitors (Lee & Smith, 2015).

Also, Mehmetoglu and Engen (2011) conducted a survey directly over the four realms of experience to measure how a museum and a music festival event affect the satisfaction of visitors/tourists. They separated and studied the factors as education, escapism, aesthetics, entertainment, and satisfaction to examine post-experience (Mehmetoglu & Engen, 2011). Their findings showed that Pine and Gilmore's experiential dimension was supported and museum visitors' satisfaction was affected strongly by the education and aesthetics factors (Mehmetoglu & Engen, 2011). Similar to what I studied in this thesis, Packer and Ballantyne (2002), who studied the learning action of visitors, conducted comparative research among a museum, an art gallery, and an aquarium to measure and compare visitors' experience, motivation, and satisfaction level. They asked visitors for their reasons to visit. The factors in the scale were learning and discovery, passive enjoyment, restoration, social interaction, self-fulfillment, so by this research, authors showed the educational leisure setting was effective more for museum visitors (Packer & Ballantyne, 2002).

Kirchberg and Tröndle (2015) surveyed participants about museum experiences and art exhibitions. Their study aimed to analyze the museum experience and to examine how art objects and their installations influence visitor behavior. They conducted a questionnaire and asked questions about design, art connectedness, art appreciation, entertainment, beauty, fame, surprise, familiarity, reflection, silence companionship, and sensitization (Kirchberg & Tröndle, 2015). This research has an important position for my thesis because the experience scale of my study utilized this researcher's art connectedness statements. Three statements were obtained to measure visitor interaction with artworks. Lastly, Hooper-Greenhill et al. (2001)

conducted ethnographic research with art gallery visitors. They gathered information from 18 interviewees and they tried to find out visitors' interpretations about artworks, the representation, and their experiences (Hooper-Greenhill et al., 2001). They aimed to attain a conclusion about the value and significance of art museums and artworks according to the result of the discussions.

In conclusion, the researches mentioned in this part aimed to measure the success of education, entertainment, escapism, interaction, satisfaction, or the engagement of facilities as part of visitor motivations and experience. In light of the literature review, this thesis study tries to measure the level of basic realms about the experience, which are learning, escapism, and social interaction and art connectedness.

CHAPTER II

MOTIVATION OF VISITORS

Cambridge Dictionary (n.d.) defines motivation as “willingness to do something, or something that causes such willingness”. Motivation is a very extensive concept used in daily life. It is used for various activities or events like sports, tourism, traditional festivals, project managing, student’s education, etc. Motivation belongs to the discipline of psychology because personal intentions or expectations determine the motivations of people. Gorman (2004) defined that “motivation is concerned with goal-directed behaviour what it is that pushes us towards certain forms of behaviour and not others” (p. 1). Also, psychologists strongly agreed that “a motive is an internal factor that arouses, directs and integrates a person’s behavior” (Murray, 1964, p. 7). Goal-directed behaviors emerge from one’s internal and external environment. Mutual interaction of internal and external factors helps people to understand one’s motivation (Gorman, 2004). One’s internal situation can stimulate that person about external stimuli. People consider and evaluate external factors before acting. Hence, the motivation itself tries to explain one’s states by looking for his/her internal and external arousal.

In tourism, there are several reasons encouraging tourists to see a place or to travel somewhere since they have some psychological or physical needs that they desire to actualize. Tourism holds the state of leisure, recreation, and travel in itself, but it does not hold all forms of them (Cruz, 2006). In the 1960s and 1970s, the special events sector by its own was not elaborated as an independent study area, but rather the event was studied under the study of tourism, leisure and recreation. However, the topic of event tourism became a popular study in 1980s (Getz, 2008). At the end of that decade, it was understood that the studies of event tourism still lacked of social and cultural influences (Hall, 1989). After the way of event tourism studies gravitated towards event management during the 1990s, the new millennium brought many innovations to special events and tourism (Getz, 2008). Thus, the studies of events have proceeded much faster than in the past.

The questions of why people visit a museum or which reasons stimulate visitors to visit a museum were investigated in this section. In this study, the motivation research area was limited by tourist behavior and tourist motivations, therefore, I elaborated on the motivation of the art center visitors over the background of tourist event motivation. At the end of the research, the model which identifies tourists' main stimuli was given by Clawson and Knetsch's (1966) recreational behavior model. This model helped to construct visitor behaviors. Moreover, it was observed that previous tourist motivation studies were based on the "push and pull motivations theory" from Crompton and McKay (1997) and "seeking-escaping theory" from Iso-Ahola (1982). Therefore, this section explained the theories and the model to comprehend a motivation of museum visitors.

2.1. Tourist Behaviors

The situation of tourists' traveling is classified by the United Nation World Tourism Organization as (UNWTO, n.d.);

- Domestic tourists, who travel their countries of residence for a holiday, business or personal reasons, so they become domestic tourists/visitors
- International tourists, who travel to a country other than their residence country for holiday, business or personal reasons
- Same-day international tourists, including an overnight stay
- Same-day domestic tourists, including an overnight stay

Lee, Lee, and Lee (2005) asserted that tourist behavior is taken as a general term that contains “decisionmaking, onsite experience, experience evaluation, and post behavior” (p. 840). Therefore, this process affected the destination way of the trip and it influences on the after-decision behavior of visitors (Lee et al., 2005). A consumer's behavior was defined as the activities which are held on obtaining, consuming, and disposing of goods and services (Engel, Blackwell & Miniard, 2001). Another definition was given by Swarbrooke and Horner (2007), which is that “consumer behavior is the study of why people buy the product they do, and how they make their decision” (p. 6). Tourist behavior is studied to learn why tourists choose or purchase the exact sort of goods or services. If it is known what motivates tourists before choosing a service, resorts can present better services to tourists. To comprehend tourist behavior, many theories and models are created. One of them is Clawson and Knestch's (1966) the recreational behavior model, which helps to construct the structure of tourist behavior.

2.1.1. The Recreational Behavior Model

Clawson and Knestch (1966) prepared a five-steps model to state tourist behaviors during a trip and these were anticipation, travel to the site, on-site behavior, return travel, and recollection. Some researchers also got help from this model in their researches (Hammitt, 1980; Johns & Clark, 1993; Hsieh, 2010). These phases start with anticipation (tourists' expectations from a place), so the services of the possible holiday place may influence people's anticipation, and people look for places where the place can meet their needs. The second part is to travel to the site. It is a decision of the destination place by considering their needs. On-site behavior deals with all sorts of experiences during the trip such as foods, services, shopping. After the travel ends, people return their home with all experiences they get, then recollection, the last phase, emerges through recalling memories. The last phase constructs the effect to revisit the same place. It is asserted that each phase shows different levels of satisfaction from the outdoor recreations, therefore, when one states that the satisfaction occurred after the outdoor recreation, the other phases' producing satisfaction should be ignored. (Hammitt, 1980).

In this perspective, I made an analogy between a touristic journey and an art center visit. It should not be forgotten that a center visit may constitute a decision of destination of the touristic journey. Like any other journeys, a museum experience starts with some expectations and decisionmaking. Johns and Clark (1993) combined the recreational behavior model with a museum experience, so according to them, museums improved very specialized services and special features, including food, toilet option, help desk, etc. You can check the model in Figure 3. Johns and Clark

(1993) did this research under the concept of ‘customer perception audit’. The researchers also defended that museum marketing considers the needs of various groups of visitors. Therefore, the recreational behavior model was adapted to the behaviors of museum visitors by Johns and Clark (1993).

Pre-visit is the first level which causes the visitors to have initial expectations before to come. Regarding their expectations, visitors desire to visit the museums. People can attain information about museum services from different ways such as brochures, notice boards, billboards, or art magazines.

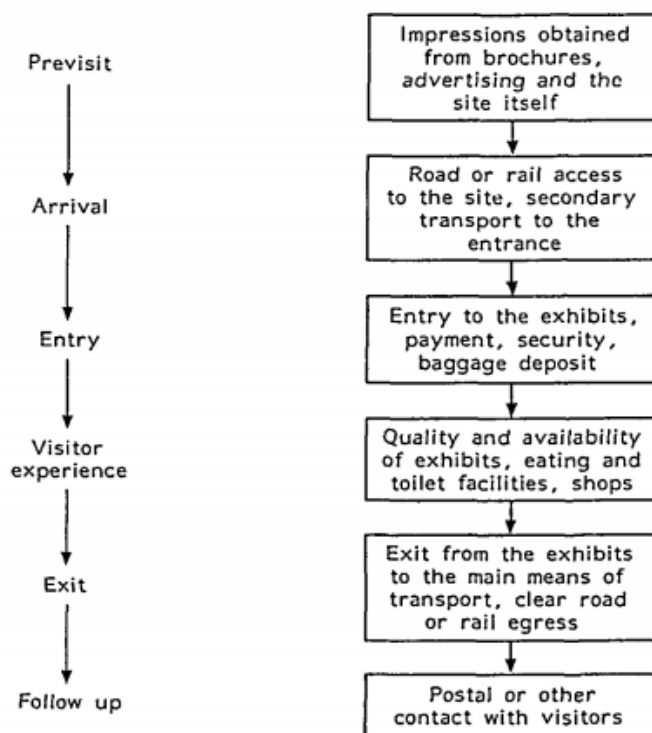


Figure 3 Johns and Clark’s Recreational Behavior Model

Note. The Figure is taken from Johns and Clark’s research (1993, p. 362)

Arrival is the second stage, which provides visits to compare and contrast their expectations with their arrival experiences. Museums can be crowded on specific days, so the traffic problem can show up or the car park of museums can be insufficient. Moreover, the distance of the main door of the museum can cause some challenging situations for the elders or disabled especially bad weather.

Entry is the third part that visitors encounter the facilities and services inside the building. Initially, the facilities for disabled (elevators, seating, special toilets, or wheelchair hiring), the storage (deposit bag or clothing) food or personnel attitudes have the power to affect the arrival experiences of visitors. A visitor's experience shows up in the next stage. Experience consists of personal management. People generally come to visit exhibitions, so they desire to see the tour guide, which can be an actual guide, a TV guide, a book guide, or a headphone guide. The pre-programmed plans help visitors to make a decision when they encounter the programs of exhibitions in a museum. Moreover, Johns and Clark (1993) asserted that the services and facilities provided by museums were essential for visitor experiences. The restaurants' opening hours, the cleanness of toilets, the shop's features influence the decision of leaving a museum early or late. Also, these features have the power to show how the museum is successful in marketing.

In the exit stage, the museum should ensure the same satisfaction as the arrival of visitors, so the enjoy continues until exiting completely from the museum. Finally, the last stage, follow-up, is about repeating the visit or possible future visit. If the visitors leave the museum happy, it can encourage them to revisit. Therefore, the follow-up stage is important to keep alive the interest against museums.

2.2. Tourist Motivations

Tourism, motivation, and behavior terms intermingle with each other in tourism studies. Both the situations of people and the functions of a place affect the motivation of people, so this section explained in detail how this works. Swarbrooke and Horner (2007) stated that the factors of tourism motivation can be separated into two groups, which are "...to take a holiday [and]... to take a particular holiday to a specific destination at a particular time" (p. 53). No tourist is influenced only by the holiday motivator. There are many types of motivators attracting tourists to make a trip. Considering this fact, there is an enlargement of classifying motivations in terms of leisure time activities. Tourist motivational reasons are grouped as physical status, cultural, emotional, personal, and personal development (Swarbrooke & Horner, 2007). People's motivations are based on trips at certain times in their lives such as Christmas or personal trips such as business, relaxation, sports, or recreation trips. Kaynak, Kucukemiroglu, Kara, and Dalgic (1996) published a study of the perceptions of Irish travelers about the striking features of important foreign resorts. Also, they showed the related bound between destination selection and preferences. According to Kaynak's et al. (1996) study, different ages, sexes, income, and marital status differ the preferred trip and finally experiences. For instance, while young travelers preferred activity-based holidays, elders looked for rest and calm locations, or the people who have high-income chose some areas where stimulate intellectually and preserve knowledge, on the other hand, the low-income people saw the travel as a chance to get rid of the life of routine (Kaynak et al., 1996).

Decrop and Snelders (2005) conducted a research and they separated the vacationers into six different groups according to their decision-making, which were "habitual,

rational, hedonic, opportunistic, constrained, and adaptable” (p. 125). For instance, they showed that a widow took a vacation to get rid of depression only because of her son's strain, or a single vacationer gave decision rationally, which means he/she booked his/her trips and avoided being a daydreamer or fantasizer. Additionally, old vacationers prefer to travel through a comfortable vehicle like a car other than youngers (Decrop & Snelders, 2005). Therefore, the position, marriage status, age, or income (situational variables) affect directly the decision-making of travel (Decrop & Snelders, 2005; Decrop & Kozak, 2009).

2.2.1. The Push and Pull Motivation Theory

The travel market was separated into four parts which are personal business travel, government or corporate business travel, visiting friends and relatives, and pleasure vacation travel (Nesbit, 1973). Crompton (1979) made the research only over pleasure vacation travel. It is remarked that the motivation of the tourist travel change around the concepts of *push* and *pull*, so the push and pull motivation theory is used for conceiving the reason for traveling. The theory of push and pull motivation factor was proposed by Dann (1977) and it was developed by Crompton (1979; 1997) over time. Dann (1977; 1981) examined the answers to questions of ‘what makes tourists travel’ or ‘why do people travel’, so the visitors’ decision-making process was investigated with this theory. You can check the schema of push and pull motivation and results of them in Figure 4.

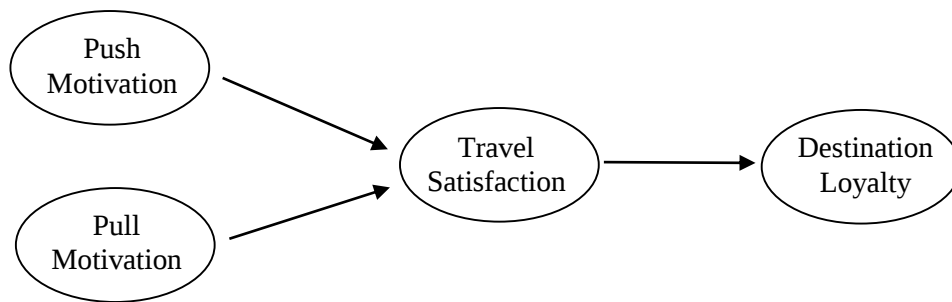


Figure 4 Proposed hypothetical model

Note. The Figure is taken from Yoon and Uysal (2005, p. 46)

The pull factors are motives aroused by the destination rather than emerging exclusively from within the traveler himself... These motives reflected the influence of the destination in arousing them. Traditionally, push motives have been thought useful for explaining the desire to go on a vacation while pull motives have been thought useful for explaining the choice of destination (Crompton, 1979, p. 410).

Dann (1977) clarified the differences between push and pull factors in the field of tourism. Accordingly, the push factors represent social-psychological needs, the subjective thoughts, and they are interested in the reasons that make tourists travel such as escapism, nostalgia, education, relaxation, adventure, etc (Dann, 1977; Uysal & Jurowski, 1994). The answer to “what makes tourists travel” pushes tourists to certain kinds of behaviors and the answer lies on the individual’s state of mind, therefore, the reasons are elaborated as internal. For instance, “escapism” is a strong push for tourists to travel from a place to another since people desire to escape from their daily and causal environment, so pull motivation factors explain why tourists preferred a specific destination. On the other hand, pull factors consist of the things attracting tourists to the resort such as sunshine, beach, nature, food, etc. Since the

attractive features of a destination pull tourists, "pull" motivations are considered as an external force. For example, the cleanness and the beauty of a resort could pull many tourists to themselves.

A preference was put forward among "pull" factors to explain what attracted visitors to the destination, so at this point, push factors were either placed somewhere or treated minimally (Dann, 1977). Thus, both pull motivation and push motivation affect each other in decision-making to go on a vacation. Though a destination hosts several attractions, one's decision to visit that place generates from actually the previous needs to travel. It can be interpreted that push factors are sometimes antecedent to pull factors. Some participants categorize push factors as internal forces or needs and pull factors as external forces (Uysal & Jurowski, 1994; Hsieh, 2010). Internal forces and motives arise depending on the situation within a person and provide a person to make a move. On the other hand, the external forces come from outside of a person and the external factors of travel depend on the facilities and features of the destination. Thus, the "push" motivations are generated from the internal desires or needs for travel; the "pull" motivations emerge from the external forces of the destinations. Uysal and Jurowski (1994) stated that "the concept incorporates the theory that people travel because they are pushed into making this decision by internal forces and pulled by external forces of the destination attributes" (p. 844).

With the push and pull motives, it was hypothesized that travel motives are laying under two terms, '*anomie*' and '*ego-enhancement*'. In this regard, the terms are defined that "the *anomie* refers to a situation of perceived normlessness and

meaninglessness in the origin society”, and “ego-enhancement is usually associated with relative status deprivation in the individual” (Dann, 1981, p. 191). Why people select one destination route rather than another is an important research question to investigate. The perspective underlying it depends on the emotional situation of tourists. Dann (1977) explained that anomie and ego-enhancement are not directly related to the tourist motives to travel, however, there is a connection between the anomic society and the reasons for tourist travel. The similar idea underlying it is to “get away from it all” (Dann, 1977, p. 187). Daily environment or routine make one’s life boring, hence it causes the feeling of getting away from outside of the daily environment to construct new social interaction with others. Thus, Dann (1977) considered that an anomie situation can lead people to a tendency to travel.

Ego-enhancement also emerges from the personal needs of people, so considering the desire of strengthening the body is similar to the desire of having ego-enhancement (Dann, 1977). Seeking alternative ways to develop ego is also about seeking status, and for that reason, tourism is counted as an alternative strategy to develop the status, therefore, visiting a prestigious resort means that one gains it (Dann, 1977).

2.2.2. The Escape-Seeking Dichotomy Theory

While a motivation is identified as internal drives and feelings, we saw that it also needs a reason from an outside source in decision-making of tourists. Like the previous push and pull factors lead to traveling, the model of Iso-Ahola (1982) creates another similar model, which is called ‘*escape-seeking dichotomy model*’.

The desire of escaping and seeking triggers someone to travel in this model.

Escaping refers to keep away from everyday routine or causal habits (Iso-Ahola, 1982; Dunn Ross & Iso-Ahola, 1991). One's desire to escape means leaving the person's personal world behind. It also contains to escape the troubles, job difficulties and failures with friends, colleagues, or family members (Dunn Ross & Iso-Ahola, 1991). Like Crompton's (1979) model, the escape-seeking model also was based on the socio-psychological dimensions of people.

Another process of leisure motives is seeking. It is an intrinsic reward by traveling or attending a leisure activity. Dunn Ross and Iso-Ahola (1991) explained that "the personal rewards consist mainly of self-determination, sense of competence, challenge, learning, exploration, and relaxation" (p. 228). Another aspect states that people often attend leisure activities for social contact, therefore, when this theory is adapted to tourism, it comes out that the psychological benefits of leisure travel and the two motivational power become the critical agents of tourism, which are escaping and seeking (Dunn Ross & Iso-Ahola, 1991; Iso-Ahola, 1982). Furthermore, people engage with two different powers to escape in their lives. People desire to escape their personal worlds (personal troubles and failures) and the relationship with others (neighbors, colleagues, and family members). Therefore, they may seek for a personal reward like rest and relaxation, cultural education, prestige, entertainment, or recharge. Personal rewards often occur with travel with a group, family members or friends (Iso-Ahola, 1982).

If a tourist escape his personal environment and he/she looks for a personal reward in the travel, cell 1 is appropriate for him (see Table 3). Another individual person who

escapes his/her personal environment prefers to seek an intrinsic reward with a group of people (cell 2). The leisure participants' needs and approaches differ notably through the time of measurement and the experience of leisure. (Iso-Ahola, 1982; Iso-Ahola & Allen, 1982). Consequently, Iso-Ahola (1982) elaborated that the below model of leisure activity provides a theoretical framework to study the reasons for possible travels of tourists and tourist motivations.

Table 3 A social psychological model of tourism motivation

		Seeking intrinsic rewards	
Escaping the everyday environment		Personel	Interpersonel
	Personel environment Interpersonel environment	(1) (3)	(2) (4)

Note. The Table is taken from Iso-Ahola (1982, p. 259).

According to Iso-Ahola (1982), tourism, due to its unique characteristics, constructs an escape-oriented activity more than approach-oriented activity in terms of most people. He gave an example for clarifying the issue that if a person is asked why he/she chooses Greece as a route, the person can answer that he/she is curious about the history of men (Iso-Ahola, 1982), therefore, the desire for learning is the result of seeking action of him/her. However, for actualizing this desire first, a person should want to escape his/her daily environment.

2.3. Tourists Motivation in The Literature

Researchers have investigated what motivates tourists to travel with the help of the theories of escape-seeking dichotomy and push and pull factors. The surveys are

about measuring their motives. It is seen that these theoretical frameworks of tourist behaviors and tourist motives are adapted to the museum's visitor motivations. They are considered to show starting drives to visit a museum as well as touristic resorts.

Crompton (1979) explored that the socio-psychological motives which stressed initial arousal or push factors to take a vacation, and the motives also had the power to direct tourists to a specific destination. Therefore, the theoretical framework revolved around push and pull motivations. Crompton (1979) used the interview methodology to collect the data for his research. The collected data separated the socio-psychological motives into seven categories, which are "escape from a perceived mundane environment, exploration and evaluation of self, relaxation, prestige, regression, enhancement of kinship relationships, and facilitation of social interaction" (Crompton, 1979, p. 416). His study showed that breaking the routine mostly constituted the essence of taking a vacation. A later study of Crompton and McKay (1997) surveyed over Fiesta San Antonio as a case study for the survey. It was a cultural festival that contained various experiences in itself like historical, entertainment, and adventure through exhibitions, shows, foods, and music. They determined 28 items to measure the factors to attend the festival, so the factors were given as "cultural exploration, novelty/ regression, recover equilibrium, known-group socialization, external interaction, and gregariousness," (Crompton & McKay, 1997, p. 435). They considered the festival was a crowded place to socialize with new people or companions, therefore, they added three factors more related to social contact, which were "known-group socialization, external interaction, and gregariousness" (Crompton & McKay, 1997, p. 435). These parts represent to socialize with external others and a known-group with friends or acquaintances. This

study was important for the event motivation literature since so many scholars later utilized from Crompton and McKay's (1997) results and scale.

Uysal, Gahan, and Martin (1993) surveyed about motivated leisure behaviors of visitors. The data gathered from Travelers Rest's Country Corn Festival (Uysal et al., 1993). The participants' behaviors were examined under the model of escape and seeking dichotomy. Thus, the aim of Uysal et al. (1993) was to show empirically the variety of event motives with the demographic facts of the participants. They gave five different motives, and these are "escape, excitement/ thrills, event novelty, socialization, and family togetherness" (Uysal et al., 1993, p. 8). Three dimensions of the motives (excitement/thrills, socialization, and family togetherness) represented the seeking side (both personal and interpersonal) of the tourists' behaviors. It seems that the most important motive in the research has emerged as excitement/thrills (Uysal et al., 1993). This study was one of the most important researches in my thesis study. The scale of my motivation survey utilized the statement of Uysal et al. (1993) motivation statements.

Uysal's (1994) research was conducted with Jurowski which was about the testing push and pull motivation. They analyzed the theory according to the data of the Canadian Tourism Attribute and Motivation Survey (Uysal & Jurowski, 1994). They elaborated push factors as family togetherness, cultural experience, sports and escape; the pull factors were taken as entertainment/resort, outdoor/nature, heritage/culture, rural/inexpensive (Uysal & Jurowski, 1994). Therefore, it was found in the end that family togetherness and escape were important push factors in the study.

Another relevant research was conducted by Mohr, Backman, Gahan, and Backman (1993). They aimed at examining the extent of event motivations and showing demographic variables with visitor type by a selected event like Uysal et al. (1993) study. The selected event by Mohr et al. (1993) was a hot air balloon festival in South Carolina. The visitors were divided into four types to analyze their motivations; repeat general festival visitor/repeat event specific; repeat general festival visitor/first time event specific; no general festival visitor/repeat event specific; first time general festival visitor/first time event specific (Mohr et al., 1993, p. 90). Also, the event motivation factors were separated as socialization, family/togetherness, excitement/unique, escape, and event novelty (Mohr et al., 1993, p. 95). Consequently, the escape factor became the most important motivation to attend the event (Mohr et al., 1993).

Beard and Ragheb (1983) aimed at investigating the dimensions of leisure motivations and finding a reliable way to measure those motivations. Beard and Ragheb (1983) utilized the previous researches about leisure needs (Iso-Ahola & Allen, 1982; London, Crandall & Fitzgibbons, 1977; Tinsley, Barrett & Kass, 1977). The leisure activities were taken as watching television, sports, outdoor/social activities, or reading. The leisure needs and motivations in the survey were stated by 48 items with four different components, which were the intellectual (mental activities such as learning, exploring, discovering); the social (the need for friendship and interpersonal relationships); the competence-mastery (leisure activities to achieve, master, challenge, and compete); and the stimulus-avoidance (the desire of avoiding social contacts and seeking rest) (Beard & Ragheb, 1983). The social component appeared as having the most popular leisure needs. The theoretical

framework focused on “the psychological theories of stimulus seeking, stimulus avoidance, and competence-effectance” (Beard & Ragheb, 1983, p. 226-227).

Yoon and Uysal (2005) conducted an extensive study on the relationships between tourist motivation, satisfaction, and loyalty. The integrated relations were investigated under the push and pull motivation theory (Crompton, 1979; Dann, 1977). It was stated that satisfaction through travel was based on the push and pull motives (Yoon & Uysal, 2005). The data were gathered from Northern Cyprus, located in the Mediterranean Sea. That place offered historical sites and had nice beaches for goers. Researchers made four surveys; two exogenous (push and pull travel motivation) and two endogenous (tourist satisfaction and destination loyalty) (Yoon & Uysal, 2005). The push motivation survey used 24 items to state the push motivation factors of participants, which are exciting, knowledge/education, relaxation, achievement, family togetherness, escape, safety/fun, and away from home and seeing (Yoon & Uysal, 2005). Furthermore, the pull motivation (external factors) survey contained 28 items, which were modern atmospheres & activities, wide space & activities, small size & reliable weather, natural scenery, different culture, cleanliness & shopping, nightlife & local cuisine, interesting town & village, and water activities (Yoon & Uysal, 2005). The satisfaction was measured according to the worth of visiting and comparison with other places. Also, the loyalty was examined by the recommendations to any friends or relatives and overall feeling to revisit the resort (Yoon & Uysal, 2005). Therefore, this study offered an extensive research about the relationships between tourist motivation, satisfaction, and loyalty. At the end of the study, Yoon and Uysal (2005) emphasized that destination managers needed to pay attention to tourists’ desires which are relaxation, family togetherness, safety, and entertainment to encourage them to travel.

2.4. Visitor Motivation in The Literature

In literature, museum or gallery motivation researches are not as popular as destination studies or tourist motivation researches. The researchers who conducted surveys about the museum/art gallery motivations mostly utilized the push-pull motivation or escape-seeking dichotomy (Uysal & Jurowski, 1994; Slater, 2007; Hsieh, 2010). In this part, the essential researches were introduced to clarify the museum/gallery visitors' motivations.

Jansen-Verbeke and Van Rekom (1996) made interviews with thirty visitors to understand their reasons to come to the Rotterdam Museumpark. The research demonstrated that learning was the most effective answer among the answers to the question of why people came to the museum. The second answer was the enriching life and the last one was the relaxation (Jansen-Verbeke & Van Rekom, 1996).

Therefore, Jansen-Verbeke and Van Rekom (1996) confirmed the centrality of learning in the museum motivation study, which corresponds to the previous study of Falk and Dierking (1992), however socializing category was ignored in the study of Jansen-Verbeke and Van Rekom.

Another research was made by Prentice, Davies, and Beeho (1997). They compared and contrasted the motivation of visitors and non-visitors through museums, theatres, and industrial attractions. They desired to learn what people seek from visiting a museum or attending other events. They interviewed with 875 participants. They decided 15 items for each list to choose among the statements in order to show their reasons to visit or not visit. The results illustrated that museum participants visited

mostly “to gain general knowledge, out of curiosity and as part of a general day out, escaping routine by relaxing with family and friends” (Prentice et al., 1997, p. 53).

Packer and Ballaytne (2002) are important scholars who have been studying for learning in museums and they have studied the relationship between visitor motivation and experience in a museum. Packer and Ballaytne (2002) addressed not only learning of museum visitors but also learning in leisure activities. Society has changed and people have started to seek knowledge from the informal educational activities, so Packer and Ballaytne (2002) compared three groups’ motivational factors, which were a museum, an art gallery, and an aquarium. In light of that, they identified five motives to identify educational and entertaining importance (Packer & Ballaytne, 2002). The motivational factors were (Packer & Ballaytne, 2002): 1) learning and discovery (the aim of discovering new things, expanding knowledge or getting new experiences); 2) passive enjoyment (the aim of enjoying oneself, feeling happy or pleasant); 3) restoration (the aim of being relaxing, getting rid of stress and tension or changing routine); 4) social interaction (the aim of spending time with friends and family, interacting with others and building new relationships); 5) self-fulfillment (the aim of making things more meaningful, challenging talents, feeling a sense of success, and developing self-knowledge and self-worth). These factors corresponded to push motivation in the theory. The statements in the survey were developed from past surveys of Ford and Nichols (1987), Beard and Ragheb (1983), Crandall (1980) and Crompton (1979). Packer and Ballaytne’s (2002) study concluded that the learning and discovery motivation was revealed as the most effective factors for visitors since they perceive museums as a place to get information through interesting exhibitions. Also, the results showed that the

museum experience was more educational than the art gallery visit, and the art gallery visit was more entertaining than the museum experience. Very similar research with Packer and Ballaytne (2002) was done by Phelan, Bauer, and Lewalter (2017) by comparing the motivation factor of visitors in sites of a science museum, art museum, and zoo. They identified six factors learning, social motivations, relaxation and restoration, entertainment and enjoyment, new experiences, and popularity of the site (Phelan et al., 2017).

The motivation questionnaire of my study utilized from Slater's (2007) scale. Her study was one of the essential researches that inspired this thesis study. Slater (2007) conducted a study about the motivations of an art gallery visitors. The purpose of the study was to figure out who attended events in the gallery and to test if the motivation varied to the types of event. She believes that leisure is the new form of entertainment and joy both outside and at home. The finding of her study showed that the learning was not enough to fulfill visitors' expectations, so learning is not the core motivation in that study. Slater (2007) explained her work through the escape-seeking theory and push and pull motivation factors. The statements were derived from previous tourist motivation researches, which were Mohr et al. (1993), Uysal et al. (1993), Beard and Ragheb (1983), and Crompton and McKay (1997). Slater (2007) split into three different domains; social and family interaction, learning, and escapism by considering previous studies. The results of the analysis, which contained 18 items, showed that escapism was qualified and successful more than other factors.

Hsieh's (2010) doctoral study showed extensive research and the study focused on motivation, satisfaction, experience, and service quality by considering the dynamics of a museum. He used four different theories and models in this study to construct the background, including: "push-pull motivation theory, service quality model, destination loyalty theory, and recreational behavior model" (Hsieh, 2010, p. 14). The research was completed through three phases: 1) pre-visit phase's destination choice through motivations and past experiences; 2) post-visit evaluations of visitor's experiences such as service quality and satisfaction; 3) future behavioral intentions, elaborated as loyalty (Hsieh, 2010). The motivation scale's statements were derived from Beard and Ragheb (1983); Crandall (1980); Crompton (1979); Kotler and Kotler (2000); Packer and Ballantyne (2002); Prentice et al. (1997). 20 items were decided to measure the push and pull motivation of visitors. The results indicated that the most important reasons among push motivation to visit there were "to be with people who enjoy the same things I do"; secondly, "to recover from stress and tension"; thirdly, "to spend quality time with family or friends" (Hsieh, 2010, p. 128). Thus, it is understood that socialization, relaxation, and family togetherness are important motives for attracting visitors. Also, these statements were used in my scale as push motivations.

As a consequence of that, the motivation of museum and art gallery visitors showed some different motivation results. One of the reason for that these places have been organizing some special events, meetings, or workshops, so their expectations or needs have been changing over time. The differences in events and programs have led to different motives for visitors. The researches mentioned in this part demonstrated that visitors came to museums, art galleries, or art centers for the

reason of learning, curiosity, socializing, family togetherness, escaping from daily routine, or relaxation.



CHAPTER III

METHODOLOGY, DATA COLLECTION, AND THE RESULTS

My study focuses on visitors' motivations and experiences in CerModern Art Center, located in Ankara Turkey. Two different questionnaires were prepared to measure the motivation and experience of visitors. The questionnaires were completed with CerModern's visitors as face to face. To begin with, I elaborated on the case study and introduced the research methods of the survey. The processes and methods were designed to create a qualified survey. A pre-test was conducted through interview research. Later, the demographic information of visitors via statistical analyses was given. The descriptive analyses also were done to demonstrate the research questions in this chapter.

3.1. CerModern Art Center

CerModern Art Center is located next to the Palace of Justice in Sıhhiye, an old and historical settlement area of Ankara. The building of CerModern was built in 1925 as a railway repair shops and depots. For a long while, it served at the railway repair

point. After the decision was made to close it in 1995, the place needed to be protected since it has cultural importance (Uygur Architects, 2014). In this respect, it was transformed into a cultural space in 2010 by the Association of Turkish Travel Agencies and the Ministry of Culture and Tourism (Uygur Architects, 2014). “‘Cer’ is an Arabic word meaning traction or hauling. Thus ‘Cer shop’ means a workshop for hauled, waiting, and hauling cars” (Uygur Architects, 2014, 1:22). Therefore, cer and modern words are put together to represent both the past and present together. It is an important example in terms of a transformation into a cultural area with carrying aesthetic and intellectual values.

The center has a few exhibition halls. The main and widest hall of CerModern is located next to the entrance door. Other exhibition halls, Hub Art Space, rooms for workshops, theater stage, yoga classes, and offices continue on below the entrance. In addition to that, there are a restaurant, a souvenir shop, and a library for serving visitors. While the library serves books related to art and culture, the restaurant services for drink and food. Also, the opening cocktails of exhibitions entertains visitors. In service, toilets, special toilets for disables, a car park, an elevator, and a cloakroom are serving the needs of visitors. Because of the center located next to the Palace of Justice, workers from there come to the center for lunch in the restaurant. Besides, the center accepts more visitors at weekends than on weekdays.

The goal of the center is to “make [their] visitors meet with modern art in all its mediums” (CerModern, n.d.). The center has hosted several temporal exhibitions and special events each year with national and international connections. The selected exhibitions are mostly painting, sculpture, print, or digital performances. CerModern

aims to give visitors a sense of aesthetic and intellectual satisfaction before leaving the center. The center prefers to introduce young or prominent artists to visitors and it stands out with different, unusual, and entertaining artworks from other art centers. In the past years, CerModern established several important exhibitions, which attracted the attention of visitors. Some of them were Van Gogh Alive, Puslu Kıtalar Atlası Exhibition, Jorge Marín: The Reconstruction of the Being, or Picasso: Engravings and Ceramics from the House of His Birth. With their exhibitions, CerModern has become one of the most popular and visited art center in Ankara.

CerModern is a community center having organized several different kinds of artistic events in the name of leisure and educational activity. They serve the art-interested visitors who come to satisfy their desires of exploring, enjoying, learning, socializing, or relaxing. The center provide a safe environment for both visitors and artworks. The center has a large open square in front of the building. In summers, CerModern become a more active and entertaining place since music festivals, open-air film screenings, design markets, and even weddings have been arranged in the square. However, bad weather conditions restrict the possible organizations which need open air. Therefore, every winter CerModern becomes more passive. The fact is that the activities of CerModern attract people who have different needs and properties. Having different needs causes to some new habits. For example, according to Hooper-Greenhill (1994), in the past museum or galleries rarely considered the families with children, but today parents take their children to these kinds of art institutions to show and exhibition, which can be educational or entertaining for them. This is also valid for CerModern since I observed that many families with their children spent their weekends by seeing the exhibitions. The way

people's using CerModern can construct new art management strategies in the name of visitors who desire to get intellectual satisfaction or spend their leisure time.

Various galleries or centers have been organizing special events and meetings, which help these institutions to meet their expenses. For instance, Dulwich Picture Gallery emerges as the first purpose-built public gallery, located in London. As well as hosting various important paintings, the gallery also hosts various entertaining and artistic events such as corporate events, private parties and even weddings (Dulwich Image Gallery, n.d.).

The center accepts more visitors at weekends, so the data was collected only at weekends in December and January. During the research, four exhibitions were exhibited in the center, which were *Göbeklitepe: Gathering exhibition*, *The Construction of a New City: Ankara*, *Adnan Jetto: Gloomy Day... We Should Dance*, and *Ekin Kılıç Ezer: I exist*. Most of the visitors, during the research, came to the center for *Göbeklitepe: Gathering exhibition* and *The Construction of a New City: Ankara* exhibition. Both were charging an admission fee, on the other hand, the others were free to visit. *Göbeklitepe: Gathering exhibition* was also one of the most important and interesting exhibitions that have been showed in CerModern so far. It had been exhibited for months in the main hall of the center. It was designed as a digital exhibition, so it means that the meaning was constructed through visual, sound, and light effects. The Ministry of Culture and Tourism declared 2019 as the Year of Göbeklitepe to draw attention to Göbeklitepe. It was tried to announce the importance of Göbeklitepe structures to the whole world. Göbeklitepe columns are located in Şanlıurfa and they are 12000 years old. It was revealed that the Göbeklitepe columns were the first known temples in the history of man. Therefore,

the historical and archaeological importance of Göbeklitepe attracted visitors to see this exhibition. Visitors' experiences about this event were explained in the result section. Consequently, CerModern Art Center is an all-purpose center for art lovers. It has a rich use for different kinds of visitors, which is one of the reasons I chose it as a case study in this thesis.

3.2. Research Model

In this thesis study, I started to find the context of the research. I preferred to study on museum visitors since visitors' opinions can create a major difference both in managing and marketing. Therefore, I paid attention to the visitors. Also, as well as museums, the number of art galleries, centers, private or state-owned, has been newly developed in Turkey. Art institutions have been used for several purposes in Turkey. Today the roles of them are not the same comparing to the past. Therefore, visitors' motivation and experiences are aimed to understand with today's facts. Similar researches to my thesis study are found in the literature (Hsieh, 2010; Slater, 2007; Axelsen et al., 2006; Packer & Ballantyne, 2002). While some researches measure both push and pull motivations together like Uysal and Jurowski (1994), Koziol and Pyrek (2015), and Hsieh (2010), some researches focused on only push motivations (internal factors) (Crompton, 1979; Beard & Ragheb, 1983; Crompton & McKay, 1997; Slater, 2007). Besides, my thesis study focuses on the push factors in surveys and investigates pull factors through interviews.

When the literature was searched, tourist motivation studies were found among Turkish studies about tourist motivation in resorts or historical places (Evren & Kozak, 2015; Akgündüz & Kızılcıoğlu, 2016; Seyitoglu, 2020) or there were other

studies focused on visitor experiences in museums (Dirsehan, 2012; Kırcova & Erdoğan, 2017), however, the researches of visitor motivation and experience in art centers or galleries can be described as limited.

In this thesis study, quantitative and qualitative research were used together for analyzing the case study. Quantitative data has some advantages to measure the quality with the help of numbers rather than words, on the other hand, it holds some disadvantages as well such as loss of meaning (Babbie, 2007). The words chosen could be wrong for participants or the words in the survey could not express the exact feelings of participants. The qualitative method brings some richness to meaning to express emotions, but this can cause some misunderstandings done by the choice of words (Babbie, 2007). For example, if I use the expression of “older than his years”, it means nothing to you, while it means something for me (Babbie, 2007, p. 24). CerModern was preferred as the case study of this research. The main knowledge about case study research was given that (Creswell, Hanson, Clark Plano & Morales, 2007, p. 245):

Many case studies focus on an issue with the case (individual, multiple individuals, program, or activity) selected to provide insight into the issue. Thus, the focus in case study research is not predominantly on the individual (and their stories) as in narrative research but on the issue with the individual case selected to understand the issue.

3.2.1. Pre-test Study

After I decided to conduct survey research in CerModern, I asked for permission from the administration of CerModern. Creative Marketing Coordinator of the center helped me to survey there during January. Moreover, all ethical considerations were

implemented in this research, and ethics committee approval from Bilkent University was obtained in November (see Appendix C). Another issue was the consent form and it was put in Appendix A. All questionnaire sheets informed about this research and asked participants' consent. Visitors were warned that their participations are voluntary and can stop any time they want. Personal information such as name, surname, or any contact information was not asked. Every visitor was wanted to read the explanation of the research and the information about the researcher. After they decided to participate in this study, they were asked to tick the empty box under the explanation.

Before starting the actual surveys, a pre-test was applied to the research to detect the deficiencies of the research or to avoid unnecessary issues, so both steps were useful processes to develop the surveys. In this study, the pre-test was done through personal interviews since Stokes (2013, p. 176) said that "if you want to find out about people's ideas, opinions, and attitudes, there is no substitute for asking them through survey research or interviews". It was essential to know the visitors' opinions about the center through an intimate method, which pointed out the interview. The interview is the most common data collecting method in the field of social sciences, and it is quite effective to attain individual's experiences and feelings (Yıldırım & Şimsek, 2013; Briggs, 1986). The highest aim of an interview to enter the inner world of an individual and to understand his/her views (Patton, 1987). By considering this fact, a personal interview was selected as well as a questionnaire. I wanted to listen to visitors' experiences and explanations about CerModern in detail because their words could lead to a different path in the questionnaire research. An interview could be assumed as an easy method to analyze the data, but it needs some

abilities and experiences before starting an interview. Galletta and Cross clarified it that (2013, p. 77):

The first is to listen closely to the participant for points in need of clarification and further generation of meaning; the second is to locate and place on hold points in the interview to which you may return later for elaboration or on which you may invite the participant to critically reflect.

By considering the rules of making interviews, I made all personal interviews on November 21 with seven different visitors who saw exhibitions and experienced other facilities of the center. I informed them about the research I conducted and I asked their permissions. I did not take note of their identities. All interviewees were young, friendly, and enthusiastic to talk about their experiences. The conversations lasted between 4-11 minutes depending on the attitudes of the interviewees. The aim was to learn their expectations before coming to CerModern, their opinions about the atmosphere, their interactions with other visitors, and their experiences and feelings about the exhibitions. The interview questions were mostly based on the questions in the survey. I asked questions about rest and relaxation, getting far from stress, socializing, interacting with others, having pleasant time, learning, or discovering something new. Finally, I learned whether they would leave the center satisfied or unsatisfied.

At the end of the interviews, I gathered important opinions of interviewees about the services of CerModern, the exhibitions, and their inner feelings. Some findings strengthened the items in the questionnaire and some showed the unnecessary items. The test interviews enlightened me by showing the arrangements I had to make and

stressed the road I should follow. The conversations showed that visitors came to the center to see Göbeklitepe: Gathering exhibitions. Thus, the feeling of curiosity and the seeking of a personal reward encouraged visitors to visit CerModern Art Center.

Consequently, most participants in interviews were very friendly and it became an educational experience to see the visitors' attitudes and to investigate the statements. Finally, as a result of pre-test, unclear and unnecessary items were removed from the questionnaire and the number of statements was increased to make them more understandable and clear. The original scales' items were transformed according to CerModern's qualities and features.

3.2.2. The Preparation of The Questionnaire

Survey research is often preferred by social scientific researches since it is possible for the survey to attain more people and to learn which social groups the people belong (Kerlinger, 1977). A case study research discover the issues related to the context by selecting at least one case study. Stake (2005) indicated that a case study is not a methodology, but it is a preference for what it is desired to study on. For this reason, the questionnaire method was elaborated as the main research method of this thesis study. The questions of a questionnaire sometimes are asked through an interviewer or just printed and handed out to the participants to fill out. I gave the questionnaire sheets to the visitors to fill in by themselves. I followed many essential steps to create an appropriate questionnaire. There are some guidelines for preparing questions, which is given by Babbie (2007) and İslamoğlu and Alnıaçık (2016). Babbie (2007, p. 246) defined that questionnaire is "a document containing questions

and other types of items designed to solicit information appropriate for analysis.

Questionnaires are used primarily in survey research but also in experiments, field research, and other modes of observation”.

After defining the questionnaire, it can be given the first step. The form of the survey should be decided, either a question form or a statement form. Both forms have some useful and flexible advantages in the design of the survey. The questions can be asked in the open-ended form (respondents providing their answers to the questionnaire) and closed-ended form (respondents choosing their answers from the list provided by the researchers) (Babbie, 2007).

The second step is to make the questionnaire items clear. It is stated that items should be kept away from ambiguousness and uncertainty, so the statements or questions should emphasize only the point. For instance, relative words create ambiguousness like ‘usually, sometimes or often’ (Islamoğlu et al., 2016). Also, it should not be forgotten that researchers know the topic in detail, but the respondents can not know (Babbie, 2007). Disorienting words or technical terms should not be preferred, as well.

Thirdly, the researchers should avoid double-barreled questions since this kind of question has multiple parts to answer, so the use of "and" should be reduced in the questionnaire. (Babbie, 2007; Islamoğlu et al., 2016). The next one is that researchers should be careful about choosing whether their respondents are competent for the subject of the questionnaire. If the respondent is not qualified to answer the question, then his answers can be insufficient, wrong, or meaningless.

The fifth element is that relevant and short sentences should be preferred. Related questions/statements in a survey should come sequentially (Islamoğlu et al., 2016). For example, I designed and separated similar items into three groups (escapism, learning, and social interaction). Moreover, the items should be written short since some people could not be pleased to complete a long and complex questionnaire, so it is better to keep the items short and quick for visitors' responding better (Babbie, 2007; Islamoğlu et al., 2016).

Another step is to avoid negative sentences. It is essential because this kind of negative items lead up to misinterpretation or guiding. Even if negative items are not used, sentences should avoid using a guiding element or biased terms (Babbie, 2007). For instance, "did you find the hotel's dinner delicious during your stay?" is a guiding sentence due to being stated delicious. It is better to say "how did you find the hotel's dinner during your stay?". As a result of the preparation of a questionnaire, it should be stated that a questionnaire form should not exceed 45 minutes for the answer and unnecessary questions should remove among the items because they make difficult the statistic (Islamoğlu et al., 2016). In this thesis study, I designed two questionnaires, which asked demographic information and motivation/experience statements in the form of a Likert scale. It took no more than 3 minutes for visitors to fill out one questionnaire. The following table showed the motivation statements and the research they were adopted from.

Table 4 The statements in the motivation questionnaire

The statements in the motivation questionnaire	Source
I am visiting to relax mentally.	Slater, 2007
I am visiting to escape the hustle and bustle of daily activities.	Slater, 2007
I am visiting to relive stress.	Slater, 2007
I am visiting to experience new and different things.	Uysal et al., 1993
I am visiting to expand my interest.	Slater, 2007
I am visiting to find out about art and culture.	Slater, 2007
I am visiting because I am curious about current exhibitions.	Uysal et al., 1993
I am visiting to be with my friends.	Uysal et al., 1993
I am visiting to have quality time with my family or friends.	Slater, 2007
I am visiting to be with people who are enjoying coming to CerModern.	Uysal et al., 1993
I am visiting to be with people who enjoy the same things I do.	Uysal et al., 1993

All questions are taken from Uysal et al. (1993) and Slater's (2007) researches.

While Uysal et al. (1993) conducted their study over a corn festival, Slater (1993) did it over an art gallery's event. The statements were adapted to CerModern and only the relevant questions in their scales were used in the questionnaire (see Appendix A). Both researchers also used a five-point Likert scale to measure visitors' motivations (1= strongly disagree; 2= disagree; 3= neither agree nor disagree; 4= agree; 5= strongly agree). Only eleven statements were chosen from their study. The questionnaire was applied to people who have recently arrived at CerModern and have not seen the exhibitions yet and they were asked to complete the motivation questionnaire. It was very important to catch them before seeing the activities. However, some visitors refrained from filling in the questionnaire. The reason was

that some visitors were eager to see the exhibitions as soon as possible and visitors excused their hunger and went to the restaurant.

Table 5 The statements in the experience questionnaire

The statements in the experience questionnaire	Source
My visit provided me new information about art and culture.	Slater, 2007
During my visit, I experienced new and different things.	Packer, 2004
During my visit, I learned new things.	Packer, 2004
During my visit, I found the exhibitions I visited thought-provoking.	Kirchberg & Tröndle, 2015
During my visit, the exhibitions improved my understanding of art.	Kirchberg & Tröndle, 2015
My visit made me experience a deep connection to the art.	Kirchberg & Tröndle, 2015
I had a nice and pleasant time during my visit.	Packer, 2004
My visit relieved me mentally.	Packer, 2004
My visit took me away from work stress.	Packer, 2004
My visit took me away from my daily routine.	Packer, 2004
During my visit, I had the opportunity to spend time with my friends or family.	Packer, 2004
During my visit, I shared my experiences with those around me.	Packer, 2004
During my visit, I interacted with new people verbally or non-verbally.	Packer, 2004

The second questionnaire was for collecting data about visitor experiences. Like the first one, this also starts with demographic data questions. The second part contains thirteen statements, which are about learning, escapism, social interaction, and art connectedness (see Appendix A). There are thirteen statements on the Likert scale. The statements were adapted from the scales of Packer (2004), Kirchberg and Tröndle (2015), and Slater (2007), so only the relevant statements were chosen and

not taken directly. The questionnaire sheets were given to visitors who already strolled around the center and saw the exhibitions.

3.3. The Results of Descriptive Analysis and Interviews of Motivation Research

In this section, I shared the results of the analyses. The motivation questionnaire was completed by 100 visitors from CerModern only during 4 weekends between December 30 and January 26. Descriptive analysis was run to show the demographic profiles of visitors through percentages (see Table 6). The participants' gender, age, education, the number of visits, and the events they came for were inquired. CerModern art center is a for-profit organization, therefore, the center is interested in some marketing strategies to attract visitors. To achieve that, they should know in close who visits the center. In audience studies, user researches, or tourist studies, demographic characteristics are gathered to know the personal information of participates. The demographics were collected from the studies I utilized, either. Thereby, this study collected the information of visitors to know who visits the center.

Table 6 The demographic information of visitors in motivation scale

	Frequency	Percent	Cumulative Percent
Gender			
Female	57	57.0	57.0
Male	43	43.0	100.0
Age			
18-27	52	52.0	52.0
28-37	30	30.0	82.0
38-47	9	9.0	91.0
48-67	8	8.0	99.0
+68	1	1.0	100.0
Education level			
High School	2	2.0	2.0
University	74	74.0	76.0
Postgraduate	24	24.0	100.0
The number of visits			
1st	45	45.0	45.0
2nd	13	13.0	58.0
3rd	8	8.0	66.0
4th	5	5.0	71.0
+5th	29	29.0	100.0
The events they came for			
Special events	46	46.0	46.0
Art exhibitions	54	54.0	100.0

The statistics showed that the number of females (57%) who complete the questionnaire is more than the number of males (43%). The number of ages 18-27 (52%) are greater than other all age groups. Also, the education level of almost every participant has a university history. Moreover, it is seen that the visitors coming to the center for the first time (45%) are much more than those who visited more than five. Finally, I asked the visitors the event they came to attend. This question was asked visitors to learn whether they came for special programs or current exhibitions. The result demonstrated that while visitors coming for a special event shows 46%, visitors coming for exhibitions show 54%.

Table 7 Descriptive analysis of the motivation survey

	N	Min.	Max.	Mean
Escapism				
I am visiting to relax mentally.	100	3.00	5.00	4.2200
I am visiting to escape the hustle and bustle of daily activities.	100	2.00	5.00	4.1800
I am visiting to relive stress.	100	1.00	5.00	3.8800
Learning				
I am visiting to experience new and different things.	100	3.00	5.00	4.7700
I am visiting to expand my interest.	100	3.00	5.00	4.5900
I am visiting to find out about art and culture.	100	3.00	5.00	4.6400
I am visiting because I am curious about current exhibitions.	100	1.00	5.00	4.2000
Social Interaction				
I am visiting to be with my friends.	100	1.00	5.00	3.7400
I am visiting to have quality time with my family or friends.	100	2.00	5.00	4.2500
I am visiting to be with people who are enjoying coming to CerModern.	100	1.00	5.00	3.7200
I am visiting to be with people who enjoy the same things I do.	100	1.00	5.00	4.0100
Cronbach's alpha = .750				

The descriptive statistical analysis was done to test the effectiveness of statements.

The descriptive statistics measure the central tendency (mean) and the dispersion like standard deviation, variance, minimum and maximum (Hinton, McMurray & Brownlow, 2014), but this study focused on only the Mean, minimum and maximum value. The values of minimum (Min.) and maximum (Max.) demonstrate the extreme scores on the Likert scale, so while strongly disagree value refers to minimum score (strongly disagree=1), strongly agree refers to the maximum score (strongly agree=5). Therefore, the mean value is calculated through the average of minimum and maximum, so the mean value has to be between one and five. As the Mean gets

close to five, the items' agreeableness increase as well, and the item whose mean value is close to five is more effective than other items. Besides, I measured the reliability of items in the motivation scale because, without a valid reliability score, the analysis can not be meaningful (Hinton et al., 2014). For this aim, Cronbach's alpha was preferred as the most popular way. Cronbach's alpha depends on the number of items on the questionnaire. While 0 point in Cronbach's alpha represents a total unreliable test, 1 refers to a certain reliable test. Therefore, our score must be between 0 and 1. For some statisticians, .7 and over are sensible (Hinton et al., 2014). Consequently, the scale of this survey is reliable because as a Cronbach's alpha is .750.

Table 7 showed the mean value of the statements on the motivation scale. Most of the items' means were resulted in higher than four. In light of these, the top three statements are revealed as follows: 1) I am visiting to experience new and different things (M= 4.77); 2) I am visiting to find out about art and culture (M= 4.64); 3) I am visiting to expand my interest (M= 4.59). Those emerged as the most effective reasons to attract visitors to visit CerModern and they were related to learning activities. It was seen that mean value for learning factor has higher scores in terms of visitors. The other two top items continue as follows: 4) I am visiting to have quality time with my family or friends (M= 4.25); 5) I am visiting to relax mentally (M= 4.22). Those are about social interaction with a companion and escaping to relax.

Furthermore, the first three items which have the highest mean value were analyzed according to gender and the type of events. As a result of Cross-tabulation analysis, in Likert scale, no one marked the boxes of strongly disagree or disagree for the

statement of “I am visiting to experience new and different things”. While 82% of the female participants chose strongly agree with this statement, 72% percent of male participants did so, so these percentages express the importance of the statement for both gender. Secondly, for the statement, “I am visiting to find out about art and culture”, while no one chose the box of "disagree", 77% of female visitors and 60% of male visitors preferred strongly agree. Thirdly, according to the statement, “I am visiting to expand my interest”, while females represented 75% that chose the strongly agree option, male visitors were only 53%. It was observed that male visitors’ preferences of strongly agree decreased. Thus, the results showed the strongly agree percentages of female participants were higher than males because of the high number of female participants in the survey. Also, 30 participants who came for art exhibitions consisted of females, and the other 24 participants consisted of males. In addition to that 27 female and 19 male participants came to the gallery to attend a special event.

The qualitative data was gathered through interviews and open-ended questions. I interviewed with seven visitors at CerModern. We talked about the reason for their visits and their experiences in detail. They had different attitudes to visit CerModern Art Center. All answers supported the top five items above. Göbeklitepe: Gathering exhibition was designed as a digital exhibition and this kind of exhibition was a new experience for many visitors. Therefore, these interviewees agreed that they expected and desired to see new and different things from the exhibitions, and Gathering exhibition’s being a digital experience strengthen the expectation of visitors. A young female interviewee said:

“I heard the exhibition from a friend. I came here when I had free time. I desired to see the exhibition also for my personal growth.”

A young male visitor said that:

“My friends and I visited the center to see Gathering exhibition. I had already seen Göbeklitepe archaeological sites and I also wanted to experience Göbeklitepe by this digital exhibition.”

Another young female visitor stated that:

“Especially I came to see both the theater performance and Gathering exhibition. I wanted to get away from daily problems for a while during my visit and I desired to spend quality time here.”

Another interviewee stated that:

"I heard about Göbeklitepe's contribution to human history from social media. I superficially searched the aim of the structures of Göbeklitepe, so I wanted to see how Gathering exhibition represents the ruins of Göbeklitepe.”

As it is seen interviewees did not talk about directly the aim of learning as a reason for visiting. They focused on curiosity, interest, and experiencing new and different things. As well as these factors, relaxation and getting away from the daily environment also has a strong effect on visiting. As a result, the items were determined in terms of escapism, learning, and social interaction. The descriptive analysis were done to see the Mean of items. According to that, the experiencing new and different things, exploration, and the interest about art and culture were revealed as effective factors which encourage people to visit CerModern, so these are

elaborated as push factors (internal desires to visit a place) These factors gathered mostly around the exhibitions because 54% of visitors came to the center mostly to see Göbeklitepe: Gathering exhibition. Visitors came to this exhibition to experience the archaeological importance of Göbeklitepe through a digital exhibition. Therefore, visitors who came to attend Gathering exhibition were curious and interested in Göbeklitepe already, so Gathering exhibition itself emerged as a pull factor that aroused from the external forces of a destination.

3.4. The Results of Descriptive Analysis and Interviews of Experience Research

The experience questionnaire, as the second step of the survey, was completed by 100 participants again. The demographics are about knowing the gender, age, education, the number of visits, and the events they attended. Descriptive Statistics analysis revealed the frequency and percentage of items. Table 8 indicated that the number of females (61%) was higher than the number of males (39%) like the motivation questionnaire. In this statistic, it was observed that the age group 28-37 (40%) was higher than other ages and all participants have a university past. Also, visitors who had visited CerModern at least five times (51%) were much more than people who had visited fewer. This was a different result compared to the motivation statistics.

Table 8 The demographic information of participants

	Frequency	Percent	Cumulative Percent
Gender			
Female	61	61.0	61.0
Male	39	39.0	100.0
Age			
18-27	38	38.0	38.0
28-37	40	40.0	78.0
38-47	10	10.0	88.0
48- 67	12	12.0	100.0
Education level			
University	69	69.0	69.0
Postgraduate	31	31.0	100.0
The Number of Visits			
1st	31	31.0	31.0
2nd	7	7.0	38.0
3rd	8	8.0	46.0
4th	3	3.0	49.0
+5th	51	51.0	100.0
Which event did you visit today?			
Special programs and Exhibitions	4	4.0	4.0
Only exhibitions	96	96.0	100.0

Moreover, the last question asking people which programs they attended revealed a different result. This questionnaire was conducted only with participants who left the exhibitions, so all had already seen at least one art exhibition in the center. I wanted to see how many of them came for a special event as well. In the light of Table 8, 96 percent of the visitors represented only the visitors who came for exhibitions and saw exhibitions during their visits, while 4 percent of the visitors represented both the people who saw the exhibitions and attended the special events during their visits.

Table 9 Descriptive Statistics of experience survey

	N	Min.	Max.	Mean
Learning				
My visit provided me new information about art and culture.	100	3.00	5.00	4.5500
During my visit, I experienced new and different things.	100	3.00	5.00	4.6000
During my visit, I learned new things.	100	2.00	5.00	4.4800
Art Connectedness				
During my visit, I found the exhibitions I visited thought-provoking.	100	2.00	5.00	4.3900
During my visit, the exhibitions improved my understanding of art.	100	2.00	5.00	4.0800
My visit made me experience a deep connection to the art.	100	2.00	5.00	4.0900
Escaping				
I had a nice and pleasant time during my visit.	100	3.00	5.00	4.5900
My visit relieved me mentally.	100	1.00	5.00	4.2700
My visit took me away from work stress.	100	1.00	5.00	4.3500
My visit took me away from my daily routine.	100	2.00	5.00	4.6000
Social Interaction				
During my visit, I had the opportunity to spend time with my friends or family.	100	1.00	5.00	4.4600
During my visit, I shared my experiences with those around me.	100	3.00	5.00	4.4800
During my visit, I interacted with new people verbally or non-verbally.	100	1.00	5.00	4.0600
Cronbach's alpha = .873				

First of all, the Cronbach's alpha resulted in .873, so it is seen that the experience scale is reliable for statisticians and the result is better than the motivation scale.

Table 9 shows the descriptive statistics of the experience survey. Thirteen items which were divided according to escaping, learning, art connectedness, and social interaction showed the Min., Max, and Mean. All items' mean value resulted in higher than four. The top six statements can be given as follows: 1) During my visit,

I experienced new and different things (M= 4.60); 2) My visit took me away from my daily routine (M= 4.60); 3) I had a nice and pleasant time during my visit (M= 4.59); 4) My visit provided me new information about art and culture (M= 4.55); 5) During my visit, I learned new things (M= 4.48); 6) During my visit, I shared my experiences with those around me (M= 4.48). The given six items revealed as more effective than other items. According to them, the items of learning, then escaping, and lastly, social interaction was dominating to the museum experience.

The Cross-tabulation analyses were run for the top three items which have the highest mean value to compare with the gender. Firstly, the statement, “during my visit, I experienced new and different things” showed that no participants marked the disagree boxes for this statement, and 63% of the female respondents and 64% of the male respondents strongly agreed with this item. Secondly, it was seen that “my visit took me away from my daily routine” statement was preferred as strongly agree by 75% female visitors and 56% male visitors. Thirdly, for the statement, “I had a nice and pleasant time during my visit”, while 72% of females strongly agreed with this item, only 53% of males strongly agreed. Consequently, it was seen that female visitors had higher agreeableness degrees. One reason for that females were predominant in the experience survey, therefore, the percentages of females resulted in higher numbers than males.

In the interviews, participants’ experiences in the center were asked to understand how to engage with the center. The questions were about the quality of services, the presentation of artworks, Göbeklitepe: Gathering exhibition, and other visitors. The

answers of participants revealed interesting results in the name of the visitor experience.

“Visiting such an exhibition was absolutely a different experience. It was something new for me, and I quite enjoyed it.”

And she continued that:

“I came to CerModern to attend both the theater and Gathering exhibition by hoping to get away from daily stress, and the center achieved that.”

Another a young lady in her late 20s said that:

“I searched the structures of Göbeklitepe, so I knew the importance before coming to the exhibition. When I considered the construction of Göbeklitepe, the exhibition became more pleasant and gained meaning. One day, I would like to visit the archaeological site of Göbeklitepe definitely.”

Gathering exhibition represents the formation of Göbeklitepe through visual, voice, and light effects in an abstract way, so while some visitors could interpret the relationship between the exhibition and Göbeklitepe structures, some could not do it very well. In interviews, this difference revealed clearly. I asked whether you interpret and understand the exhibitions, so most of the interviewees were common that they had difficulty in relating the exhibition with Göbeklitepe’s formation and they found the exhibition less educational than they expected.

A female participant said:

“I think that visitors who visited the exhibition without knowing the history of Göbeklitepe and the historical importance of the place could not understand what is going on in the exhibition. Although I knew several facts about

Göbeklitepe in advance, sometimes I even forced myself into understanding the visual effects in the exhibition.”

Another young enthusiastic female visitor explained her visit:

“The exhibition was open to interpretation and I could not interpret well due to my limited information about Göbeklitepe and finally I could not feel the Göbeklitepe’s atmosphere in the exhibition. The visual and light effects were so catchy and it was certainly a different experience for me, however, I expect to gain more information from exhibitions I saw.”

This information is a sign that some visitors give importance to the act of learning. The exhibition had no explanation tag in the exhibition hall, but only the brochure informed visitors about the exhibition. Visitor desired to see museum labels or information tags in the exhibition hall. Although the exhibition could not satisfy them fully, visitors still were glad to experience a digital exhibition.

Furthermore, in interviews, I asked participants’ experiences who came alone and who came with a companion. Visitors who came alone stated that they were not bored and even they enjoyed their visits because they freely strolled around the exhibitions. On the other hand, visitors who came with someone defended that coming to the exhibitions with a companion is better for sharing feelings and opinions. Therefore, I add the statement, *during my visit, I shared my experiences with those around me*, in the questionnaire to measure the importance of a companion in sharing an opinion about their visits and exhibitions. As a result, it was seen that visiting with a friend or family member and sharing your opinions with

them was something most visitors experienced since I observed that so many visitors preferred to come to CerModern with a companion.

Another issue about social interaction was to observe and to be influenced by other visitors. This kind of experience revealed mostly in Gathering exhibition. Firstly, the exhibition hall was dark and visitors tried to find out the way by observing other visitors. Secondly, at the end of the exhibition had an interactive part. The exhibition expected the visitors to gather around the circle and put their hand to the circle. All interviewees mentioned about this part and stated that they figured out what to do by observing others. A male visitors stated that:

“In the interactive part of the exhibition, nobody talked but only observing each other. As soon as a visitor put his hand into the circle, the color changed and then other visitors repeated this action and all helped to complete the circle. After that, the visuals and the music changed suddenly. It was an exciting moment for me.”

This explanation showed that visitors try to engage with the exhibition by observing others, and they could attain the answer even by eye contact. This indicates the importance of the social experience of a museum, art gallery, or art center experience.

3.4.1. The Results of The Open-Ended Question and Direct Observations

The open-ended question was added to the questionnaire sheets: “Is there anything you want to add?”. Quite low number of visitors preferred to write their opinions. While some visitors commented about their satisfactions about the exhibitions and the CerModern, some complained about some situations. I start with the experiences of visitors from the arrival step. The building of the CerModern is not very clear from the outside. Especially, a few visitors coming for the first time stated that they had difficulty in finding the outdoor entrance of the CerModern. These visitors arrived at the center via their personal cars or walking. Because of the location of the outdoor entrance, they complained about walking a long way.

I had already stated that Göbeklitepe exhibition consisted of the visual, light, and voice effects to describe the formation of Göbeklitepe and there were no physical artifacts or museum labels next to them. For this reason, some visitors preferred waiting for the tour guide in order to listen to the descriptions. However, it was learned that hearing the tour guide became a problem because of the human density at the exhibition hall and high voice effects. This problem was stated in the questionnaire sheets by participants. Also, visitors who came to the center for the theater performance in the afternoon caused another density in the entrance of the building, so this situation was found tiring by visitors. Some visitors complained that they were not satisfied with the guidance service and the density of the people in the exhibition. A young male participant wrote that:

“Due to the loud sounds of the exhibition and the noises of other people, we could not hear the explanation of the tour guide. I wish the center had provided us with a headset or a microphone to the guide.”

Moreover, I asked questions about art connectedness (see Table 9). The item, *during my visit, I found the exhibitions I visited thought-provoking*, had higher mean value than other two items in the group. I deduced that visitors made an effort to understand the meaning of the visual effects of Gathering exhibition. Besides, the exhibitions, Adnan Jetto and Ekin Kılıç Ezer, had abstract artworks, so this led visitors to think of deeply the exhibitions and the artworks. Also, some visitors found the exhibition label inadequate to introduce the artworks since they struggled with comprehending the abstract objects. On the other hand, there were some visitors who wrote their satisfaction with exhibitions. Those congratulated the center for organizing a digital exhibition and they stated their enjoyments. Consequently, I interpreted that visitors tended to write a comment when they believed that they had learned something or enjoyed the exhibitions or believed that they could not learn and therefore could not enjoy themselves.

The observation was made about brochures. Visitors desired to get the brochure of the exhibitions. CerModern staff asked visitors to get the brochure of the Göbeklitepe exhibition and read it before seeing the exhibition. While the center provided brochures for Göbeklitepe, they did not provide any brochure for The Construction of a New City exhibition. Its deficiency was noticed by visitors. I observed that many visitors asked if there is any brochure for that exhibition. It could be deduced that visitors desired to know better the content of the exhibition before by reading its

brochure or they wanted to keep it for later. Additionally, the other exhibitions, Adnan Jetto and Ekin Kılıç Ezer, did not provide any brochure, either.

Furthermore, I made another observation about the direction signs of the exhibitions. The exhibitions, Göbeklitepe: Gathering and The Construction of a New City, were settled next to the entrance door. However, there was no sign of which door belongs to which exhibition. Therefore, many visitors needed to ask the right entrance door to the staff. Some previous researches in the literature defend that the exhibitions near the entrance can be noticeable more (Melton, 1988; Serrell, 1997). Also, the painting exhibitions of Adnan Jetto and Ekin Kılıç Ezer were placed downstairs, which is called as Hub Art Space. It was observed that Hub did not attract visitors as much as the central exhibition halls. One reason for that Hub space is placed below the entrance, so it was not as noticeable as the central exhibition hall, therefore, some visitors did not realize that the third exhibition was downstairs.

To sum up, the descriptive analysis stated the mean value of thirteen items. Learning, experiencing new and different things, getting away from daily troubles, gaining information about art and culture, sharing experiences with a companion were important results of the survey. The demographics of experience survey (see Table 8) indicated that almost all visitors attended only exhibitions, and only the 4 visitors out of 100 visitors attended both a special event and the exhibitions during their visits. Therefore, I concluded that two groups of visitors who came for a special event and who came for exhibitions did not really consider each other's activities. It means that exhibition visitors did not attend any special event and special event visitors did not

intend to attend exhibitions (except 4 participants). Also, the interviews showed that visitors expected to gain knowledge from exhibitions, but the abstract presentation of exhibitions and the lack of exhibition label prevented this aim for some visitors.

When the act of learning was affected by the content of the exhibition and the quality of services, visitors' satisfaction also were affected because they were coming up to the center by hoping to satisfy their curiosity. Still, most visitors were happy to come and see the Gathering exhibition since it was a different and new experience for them.



CHAPTER IV

DISCUSSION

The descriptive analyses and the research questions of the motivation and experience surveys had been examined so far. In this chapter, I elaborated on the visitor profiles and the process of data collection. Also, the results of qualitative data, obtained from personal interviews, direct observations, and open-ended questions, and quantitative data, obtained from analyses, were discussed. In addition to that, the statements in the questionnaires were gathered from past studies, so the comparison and contrast of the results between previous studies and this thesis study were given in this section.

In the beginning, I should point out that the attitudes of the visitors were pleasing and sympathetic to me during the research. Most visitors said that they were happy to help an academic study. Additionally, CerModen staff helped and supported me to conduct this study. I usually stood by the ticket desk to catch new arrivals and visitors leaving the exhibition. Sometimes, I looked for participants in the Hub space, below the entrance. I tried to choose visitors equally in each group, however, the gender of visitors did not disperse equally in both surveys. The fact was that female visitors made up the majority of the visitor population in the center. It was observed

that a small group of visitors often consisted of only females, but males came to the center with a female companion generally. Also, while it was common to see a group of female visitors came together to the center, it was less common to see a group of male visitors in the center. Also, I saw that some male visitors rejected my request about participating in the research. This was the other reason for the low number of male visitors in research.

The other issue is that elderly visitors had a quite low number in the surveys since they were less willing to fill in the surveys. I saw that as the age of the visitors increased, their willingness to participate decreased. That is why the number of young visitors in the survey is much higher. Therefore, the age groups 38-47, 48-67, and over 68 filled fewer questionnaires.

Also, the educated visitors on both scales dominated the education of participants, almost all visitors have studied in a college or had a university degree, so this fact indicated that most of the visitors coming to CerModern consist of educated people. Falk (1998) stated that there are many studies that have been revealed that museum visitors are better educated and wealthier than people who do not visit museums. The studies of Mohr et al. (1993), Lin (2006), Hsieh (2010), and Taheri et al. (2014) demonstrated high educated visitors in their demographic statistics. In this regard, the findings of this thesis supported Falk's approach.

First of all, the motivation scale was examined under three factors; escaping, learning, and social interaction. The factors were categorized in terms of literature

review and interviews. The demographics contained the visitor's gender, age, education level, the number of visits, and the type of visits they attended. The last item in the demographic statistic was asked to separate visitors who came for exhibitions and came for special events. The results demonstrated that 54 percent of participants came to attend exhibitions and 46 percent came to attend a special event. I had already mentioned that most of the visitors coming for exhibitions visited the CerModern Art Center to see Göbeklitepe: Gathering exhibition. As is known, the Ministry of Culture and Tourism has declared 2019 the Year of the Göbeklitepe to draw attention to Göbeklitepe, where the world's oldest known temples were unearthed. In light of this fact, people who visited this exhibition stated that they were interested in Göbeklitepe in advance, they were curious about it, or they wanted to experience a historical fact by this exhibition. It was also observed the exhibition was visited by crowded groups which planned in advance. Therefore, one reason the center being crowded at weekends was Gathering exhibition's being the center of attention. Therefore, the motives causing to visit aroused from the features of the center, so the external force of visiting CerModern emerged as Gathering exhibition in this case. Dann (1977) and Crompton (1979) called the external forces as pull factors which emerge externally with the except for visitors themselves. The center's hosting the exhibition with a historical and archaeological value drew attention of visitors. Archeology museum, natural history museums, or art museums hold several objects which have historical importance. For example, Natural History Museum in Vienna exhibits historical fossils, corals, or precious statues. One of these statues is Venus of Willendorf. This little precious statue belongs to approximately 30.000 years ago. People who are interested in archeology or history of man would like to visit to experience to see a 30.000-years-old object.

To begin with, I observed that Göbeklitepe: Gathering exhibition attracted so many people. This also showed these visitors were interested in Göbeklitepe in advance. Soren (1999) stated that visitors, who usually attend a museum or an exhibition, are already interested in the subject or have an idea about it. It could be designated at the end of the interviews and questionnaire that Göbeklitepe exhibition became a core activity for both group of visitors since the exhibitions' features attracted those to visit the center. The theoretical background of this approach was based on the study of Dann (1977) and Crompton (1979) in terms of deciding the destination by considering its external forces. Although this study focused on pull factors through the non-statistical qualitative analysis, the descriptive analysis showed the push factors which aroused from subjective feelings and internal desires.

It was explained that push motivations are related to the internal desires to go on a destination. The desires come from inside like education, escaping, entertainment, relaxation, being with family, or socializing can push people. The core push factor of this study revealed as the learning factor according to the descriptive statistic. The following items continued as escaping, and social interaction. The importance of socializing and relaxing in attending an event was showed by previous studies such as Litwak (1993), Kotler et al. (2008), Slater (2007), and Uysal et al. (1993). Also, the escape-seeking model of Iso-Ahola (1982) can be adapted to this study. The model resembles the push-pull motivation theory. According to this model, people working or studying on weekdays were planning to spend their weekends at CerModern as a personal reward, so visitors wanted to escape the vapidness of the weekdays. Visitors sought a personal reward in their leisure like learning, exploration, or rest and relaxation. The visitors' rewards mostly actualized through

Gathering exhibition. They would like to have new experiences, improve their interests, and having quality time in the center. Also, the non-statistical data showed that visitors coming for Gathering exhibition were affected by the act of seeking more than the act of escaping because I concluded that even people who did not want to get away from their private lives visited the exhibitions since they wanted to experience the historical importance of Göbeklitepe via this exhibition before it ended. Some visitors state that they especially spared time for coming to this exhibition and they made their plans in advance to see it. Even some visitors came to the center by studying Göbeklitepe's history and visited alone to be concentrated more. The statement in the motivation scale, "*I am visiting to find out about art and culture*" had a position that supported visitors' "seeking" approach since the statement had high mean value ($M= 4.64$). Therefore, the desire to discover the exhibitions related to art and culture, such as the Gathering exhibition, encouraged visitors to visit CerModern.

Furthermore, the findings of the motivation survey revealed similar results with some important researches in the literature. This thesis study found that items about learning which encouraged people to visit the art center. The result was supported by the previous researches which were done over motivation and learning experience such as Falk and Dierking (1992), Beard and Ragheb (1983), Jansen-Verbeke and Van Rekom (1996), Prentice et al. (1997), Packer and Ballaytne (2002), Packer (2004), Dirsehan (2012). These researches stressed the learning, discovery, curiosity, or novelty as an incentive power to visit. As was mentioned before, visitors desire to spend their leisure time by seeking both educational and entertaining experiences, so they choose to attend the activities which provide their personal growth (Packer,

2004). The state of entertaining emerges from discovering or learning. The results supported this approach since the statements “*I am visiting to experience new and different things*”, “*I am visiting to find out about art and culture*”, and “*I am visiting to expand my interest*” got the highest mean values (4.77, 4.64, and 4.59) in descriptive statistic analysis.

The items in motivation scale were taken from Slater (2007) and Uysal et al. (1993), and I saw that the result of this thesis did not support their studies. In their studies, escape revealed as the core motive factor as a result of variance analysis, which means that escape is the most successful factor measured and more qualified than other factors. On the other hand, in my thesis study, I attained different results with Slater (2007) and Uysal et al. (1993) since their case studies were different from my case study. As well as they had different cultural activities and period, their participants were gathered from an art gallery’s workshop and a festival event. However, the events in my study, theaters, Göbeklitepe: Gathering, and The Construction of a New City, provided various experiences. The activities contained both entertaining, information, and interesting feature and visitors got an idea about historical facts from the exhibitions. For instance, Göbeklitepe had been much-introduced by the media during 2019. In this sense, Gathering exhibition had become quite popular in Ankara since it began, therefore, many people heard the reputation of the exhibition through other people. Consequently, it was seen that the differences in the case study could create extensive differences in similar researches.

At the end of the discussion, curiosity, interests, personal development and spending quality time turned out to be internal forces to visit CerModern. Half of the visitors were interested in exhibitions (mostly Gathering exhibition), while the other half were interested in special events (mostly theater shows). These results were obtained from statistical analysis, face-to-face contact with visitors, and direct observations. It was also understood that the visitors came to visit the activities they were interested in before. This was an interesting result for the experience and motivation of visitors who visit an art center.

The second survey I discussed is the visitor experience. Experience scale was examined under four factors; escaping, learning, social interaction, and art connectedness. Its statements were gathered from different scales, which belong to Packer (2004), Kirchberg and Tröndle (2015), and Slater (2007). Slater's scale was taken as an example questionnaire. The aim was to understand what experiences visitors had during their visits. I interpreted the results through interviews open-ended questions and the survey. The survey was done with visitors who left the exhibitions, so almost all visitors (96 percent) had already come for seeing the exhibitions.

In the demographic question part, I asked participants which activity they attended. The aim was to discover whether special event visitors have a positive effect on increasing the number of exhibition visitors. This question was searched during the research as a secondary aim of this study. However, the result showed that this expectation could not be supported strongly by the data. Out of 100 participants, only

4 percent of visitors came for a special event (theater) and then decided to attend the art exhibitions. Therefore, despite the high number of special event visitors (46 percent in motivation scale), they did not consider to see the exhibitions as well. It was because visitors focused on only the activity they came for. Still, visitors who came for a special event were able to visit the exhibitions since while exhibitions are exhibited for weeks or months, special events take only a few hours. Consequently, it was understood that special event visitors and exhibition visitors did not affect each other.

The arrival experiences of visitors mentioned in the results supported that visitor experience starts before coming to the place. While coming to the center, the things around CerModern can be elaborated as disturbing, challenging, or tiring, so they might affect visitors' experiences negatively. Construction works and desolation in the road of CerModern led to bad arrival experiences for some. Johns and Clark (1993) adapted museum experiences to the recreational behavior model and their study defended that we need to consider the museum visit as a whole, therefore, the experience starts with decision-making and ends with recollection (Falk & Dierking, 2018). In this case, the findings of this study about coming to CerModern supported Johns and Clark's (1993) study.

In the experience survey, so many visitors saw Gathering digital exhibition. While some visitors satisfied with this exhibition, others could not. It should be stated that Gathering exhibition did not aim to explain the construction of the site or its religious purposes, on the other hand, it tried to tell the story of Göbeklitepe by considering

the feelings of old people in that age. The curators of the exhibition preferred to express the story with visual, light, and sound effects. According to Falk and Dierking (2018), the physical context contains the act of recollection, therefore, the experiences are affected by the level of awareness. In this sense, the interviews revealed that all participants accepted Gathering exhibition was a new experience and they were not going to forget. In this respect, visitors who expected to experience new and different things were satisfied with their visits. This statement, experiencing new and different things, was added in both questionnaires and it got the highest Mean in the descriptive analysis (visitor motivation questionnaire, $M=4.77$; visitor experience questionnaire, $M=4.60$). It means that visitors found what they were looking for and the activities in the center met their expectations.

Furthermore, CerModern Art Center provided some facilities and services which affected visitors' experiences and their satisfaction. First of all, the center provided a tour guide at weekends for only Gathering exhibition, but some visitors could not hear the guide very well due to the noise in the exhibition. Therefore, these visitors stated they could not gain the information that they desired to get. Also, there was no any brochure of exhibitions (except Gathering) to introduce the exhibitions or artists. For example, visitors tried to gain information about Adnan Jetto: Gloomy Day... We Should Dance exhibition and Ekin Kılıç Ezer: I exist exhibition because both had abstract paintings and works. For this reason, a participant wrote under the open-ended question that more information should have been given about artworks. It was seen that visitors built the exhibition experiences on learning and gain information. When they believed that they could not attain enough information and explanation, they began to complain and their satisfaction could affect negatively. Hooper-

Greenhill (1991) elaborated that all artworks have a story and come up with a perspective. They have a purpose to communicate and explain to visitors. The art objects we see in the museums or art galleries try to communicate with us and encourage visitors to think of the meaning, purpose, technique, or the material as a whole. Hooper-Greenhill (1991) continued museums and galleries make it possible to move from concrete observations to abstract concepts spontaneously in connection with unintentional use of our senses. Therefore, visitors desired to reach detailed information about artworks to establish a better connection with them. Hooper-Greenhill (1991) explained that personal contacts with the artworks or artifacts increased visitors' experiences. To understand this relation, the statements about art connectedness were added. These statements, *my visit made me experience a deep connection to the art* and *during my visit, the exhibitions improved my understanding of art*, were revealed as having low mean values, so it showed that some visitors could not feel connected with exhibitions and they might be confused about them. In Gathering digital exhibition, Adnan Jetto, and Ekin Kılıç Ezer's exhibitions, visitors had difficulty in feeling connected to the exhibitions or the artists. On the other hand, visitors found The Construction of a New City exhibitions more informative to be supported by pictures and documents, so I deduced that no visitors made a negative comment about this exhibition due to they believed they understood the aim of the exhibition.

Furthermore, some studies stated that the presence of other visitors or staff and sharing the same place with them cause new behaviors and direct their actions, so visitors socially influence from the place (Bitgood, 1993; Vom Lehn, Heath, & Hindmarsh, 2001). Some researches defended that social experiences occur with a

companion in museum experience (Debenedetti, 2003). On the other hand, visitors who attend without an accompany interact with the exhibits or artworks in an individual level, struggle with the information of the museum in a deeper way and have intimate moments, so these visitors' experiences are elaborated as introspective and personal experiences (Pekarik et al., 1999; López-Sintas et al., 2014). Different from those, Draper (1984) argued that the individual and social experiences of visitors co-occur during the visits, even if someone accompanied them or not. In the interviews, I saw that two interviewees without an accompany said that they concentrated on the exhibitions very well and they specifically mentioned that they were not bored. In this respect, the results of interviews supported the study of López-Sintas et al. (2014).

The survey statements contained both individual experiences and social experiences by considering Draper's (1984) research. Visitors were asked their opinions and feelings about the artworks and their presentation in the survey. These items were accepted as personal, so they were placed in introspective experience. According to Kirchberg and Tröndle (2015), deeply thinking the art and assessing it with the artworks of the exhibition was a part of contemplative experience, and their study indicated that visitors' socializing in the museum decreases visitors' contemplative experience. In addition to that, I gave a place to some statements in the survey about visitor interaction in the center. These interactions included visitors attending to museum accompanied, visitors who do not know each other, and the center staff. It was observed during collecting the data that visitors with companies shared their opinions about the artworks or the presentation. Also, many visitors in CerModern took photos with their companies in front of the artworks they liked. They spent

some time taking the right photos. It was also seen that visitors had waited for the queue to take photos of some parts of the exhibition. Therefore, I deduced that their introspective experiences could lead to emerging social experiences. Kirchberg and Tröndle (2015) indicated that the emotional reactions to a particular artwork have an impact on the social experiences of visitors. They explained it by giving this example: “This artwork made me laugh” (Kirchberg & Tröndle, 2015, p. 181), so my findings supported the study of Draper (1984) and Kirchberg and Tröndle’s (2015).

In summary, the research demonstrated that most of the visitors were interested in Gathering exhibition. The data were collected through qualitatively by interviews and open-ended questions, and quantitatively by descriptive analysis. The items of learning and then escapism revealed as effective in the experience survey as a result of quantitative research. Participants thought that they experienced new and different things, learned somethings, got away from stress, and shared their experiences with a companion, and having a pleasant time. Furthermore, the qualitative data indicated that some of the visitors found the exhibitions satisfying because they felt connected with them, on the other hand, others expressed that they could not leave the exhibition satisfied because they could not interpret the visual effects very well and they found them confusing. However, all interviewed participants found the effects catchy and stated they were not going to forget this exhibition.

CHAPTER V

CONCLUSION

Art institutions have been used for different purposes for many years. It is known that they are not only places where they collect, preserve, or exhibit artworks and educate their visitors. Museums, art galleries, or art centers have exhibited different kinds of exhibitions and some of them are temporal, some of them are permanent. Other than exhibitions, art institutions have organized special events and artistic programs such as festivals, theater performance, film screening, workshops, or conferences. Such activities and organizations motivate art practices. They help these places to compete with other institutions and attract different kinds of visitors. Thus, today's art institutions do not only show exhibitions passively. I preferred to conduct my research in CerModern by considering these factors. CerModern's visitors visited the center for various reasons such as the current exhibitions, theater performances, book interviews, or workshops for children during the survey.

In this study, two topics were analyzed, which were the push-pull motivation factors and visitor experience. The purpose of the research was to discover what motivated people to visit CerModern and which experiences they had during their visits. The research was grounded in push-pull motivation theory (Dann, 1977) and the escape-seeking theory (Iso-Ahola, 1982). These theories are mostly about why you go on vacation, how to decide and the characteristics of the place to go. Moreover, in this study, the survey and personal interviews were used for data collection. The interview method was helpful in the sense of hearing visitors' real perspectives and feelings about CerModern and exhibitions. The motivation and experience questionnaires were given different visitors and 200 data were gathered at the end of the study. You can check the last version of the questionnaire survey in Appendix A. Both survey questions were taken from Slater (2007), Uysal et al. (1993), Packer (2004), and Kirchberg and Tröndle (2015). All data of the questionnaire was filled by different visitors only at weekends between December 30 and January 26. During the research, these exhibitions, Göbeklitepe: Gathering exhibition, The Construction of a New City: Ankara, Adnan Jetto: Gloomy Day... We Should Dance, and Ekin Kılıç Ezer: I exist, were exhibited in CerModern.

In this respect, my study investigated the reasons for visitors' visits and their experiences in CerModern. The aim was to find out which factors were dominant in the surveys. As a secondary purpose, whether special event visitors attended art exhibitions during their visits was examined. The analyses started with the motivation survey. The survey items were gathered from the scales of Slater (2007), and Uysal et al. (1993). The items were examined through three factors; escaping, learning, and social interaction. Descriptive analysis was done to see the percentage

of visitor groups (gender, age, education level, the number of visits, and the type of activity) and the mean score. According to descriptive statistics, the learning factor was found effective in the motivation survey, so curiosity, interest, and discovery have been understood to be the main reasons that encouraged visitors to visit CerModern. Also, the rates showed that 54 percent of visitors came to see the current exhibitions and 46 percent of visitors came to attend a special event. The push and pull motivation theory and the escape-seeking motivation model helped this study to understand the behaviors of visitors. It was seen that because most of the visitors who visited for current exhibitions attended especially Göbeklitepe: Gathering exhibition, so the pull factor which emerged from the destination itself became as Göbeklitepe. The interest in the historical structures and cultural significance of Göbeklitepe pulled visitors to see that exhibition in CerModern. Other visitors who visited the center for special events came to attend the center mostly for theater performances.

The second component of the research was the experience survey. It was administered to visitors who saw the exhibitions at the center. Their experiences were measured under four factors, which were learning, escaping, social interaction, and art connectedness. The items in learning and escaping factors resulted in more effective than other items in the experience survey. This meant that visitors leaving the exhibitions thought that they learned and experienced something new, had a pleasant time, and it took them away from daily routine while strolling around the center.

It was found that the visitors coming for the special event and the visitors coming for the exhibitions did not strongly affect each other because only 4 visitors out of 100 visitors attended a special event and exhibitions together during their visits. This was an essential finding of the experience research since it revealed that visitors came to the center by doing their plans in advance, so both special events visitors and exhibition visitors attended only the activity they planned and they remained loyal to their plans. Visitors coming for the exhibitions did not consider attending any special events during their visits since the special events were arranged occasionally and took a few hours. Therefore, I deduced that it was not likely for the exhibition visitors to attend a special event while the special event visitors were able to visit an exhibition.

In both surveys, there was an uneven distribution of samples in the groups of visitor profiles. The demographic statistics indicated that female participants were dominant in both surveys. Additionally, the age groups of 38-47, 48-67, and over 68 had quite fewer participants compared to younger age groups. It was observed that male visitors and elder visitors were abstaining from participating in the survey. In terms of education status, except for two people, all participants had a university degree. The number of visitors with a bachelor's degree is higher than the number of visitors with a master's degree. This result shows that CerModern has highly educated visitors and as a reason, I can show that the center was visited more by young people. On the other hand, the number of visitors who came the first time and came more than five times to the center was closed to each other, nevertheless, considering the total number of visitors in the two surveys, visitors who came more than five times

were higher than other groups, which shows the importance of loyal visitors for CerModern. They consider to revisit again the center.

Furthermore, another essential conclusion is that very similar researches can show different results. The difference between my study and Uysal et al. (1993) and Slater's (2007) studies stressed this fact. The differences in case studies and samples led to obtaining a different result. By considering it, it is deduced that similar research with different case studies could obtain different results on visitor motivation and experience. It was seen that the activities in Cer Modern affected visitors' expectations and motivation before coming to the center. My case study Gathering exhibition was an important case study because Göbeklitepe has an importance that concerns the history of the world. Therefore, it would not be a surprise that the exhibition, which had a digital presentation focusing on such an important history, has attracted attention of the people. Gathering exhibition had been displayed in CerModern for months, so it had become very popular in Ankara. In addition to that since 2019 was announced as the year of Göbeklitepe, Göbeklitepe has been tried to be introduced through different advertising and media communication initiatives. Therefore, the Ministry of Culture and Tourism aimed to announce the historical importance of Göbeklitepe to everyone through media such as TV shows, documentaries, or even cinema. For instance, a TV show, The Gift (Atiye), was released on Netflix at the end of 2019. The series is about universal secrets in archaeological areas in Anatolia and Göbeklitepe archaeological site is described as one of the mysterious areas. Also, TRT released an animation film at the end of December 2019, Rafadan Tayfa Göbeklitepe, to raise awareness about Göbeklitepe, which changed our perspective on human history, that families can

easily watch with their children. This is an interesting case because the power of an exhibition, a TV show, and cinema were used together to attract more tourists to Göbeklitepe. Thus, this could have interesting implications to understand the media's impact on visiting a museum or an exhibition.

Another issue is that this study had a shortcoming in constructing the methodology. The personal interviews and my observations showed that service quality could affect visitor experience and satisfaction. It is important to examine the relationship between the art center's quality of services and visitor experiences. These services were mainly related to exhibition brochures, exhibition labels, and tour guides. It is advised future studies to consider adding items about quality of service in their questionnaires. Similar researches were found in Uysal and Jurowski (1994), Yoon and Uysal (2005), and Hsieh (2010). These researches explored the relationships between the push-pull motivation and tourist/visitor experiences. Visitors sought quality events in their spare time, so they paid attention to events which provided them personal growth, relaxation, or information. Besides visitors' own reasons, CerModern's facilities and services led visitors to visit the center. This is understood from the result of the descriptive analysis and interviews. Many visitors came to the center to see a particular exhibition. Therefore, the motivation of visitors should have been analyzed with the push and pull factors together, so more items should have been asked in the name of pull motivation factors in the survey. Another shortcoming of the study was not to add some items about the pull factors to the motivation questionnaire and only focus on push motivations.

The research revealed some critical results. Firstly, CerModern has a high number of loyal visitors, therefore, the term of loyalty can be added as a significant component to future studies as well. It can be asked visitors whether they advise other people to visit the center or they consider to revisit. The relationship between visitor experiences and loyalty was studied by Packer (2004), Yoon and Uysal (2005), and Hsieh (2010). The positive relationship between push motivations and loyalty was supported before by Yoon and Uysal (2005) with a touristic resort case study. Secondly, the relationship between learning and satisfaction was another relationship found in this thesis study. Some interviews stated that some visitors would not leave the center satisfied since although they expected to learn new things, they could not find enough educational elements in the exhibitions. Therefore, these short interviews were helpful to demonstrate that there is a relationship between visitors' learning and satisfaction.

To sum up, art centers utilized from different kinds of methods to attract people and organized various temporal exhibitions and special events during the year, so art centers differ from museums in this respect. This study aimed to bring art centers to the literature of leisure studies and visitor studies because it was seen in the literature review that there are limited surveys conducted on the motivation and experience of art gallery visitors or art center visitors. The motivation and experience studies are essential for the literature to determine the roles of art institutions. This can be achieved by conducting surveys or interviews about the strategies of art centers to attract visitors or the services that art centers provided. My study is important to show that art centers can be more than where visitors educate themselves about art and culture. The effects of escaping factors in the findings of the survey have a

position defending the change in perspectives of visitors. To improve and clarify this result, the relationship between different kinds of art institutions and visitor experience should be examined in terms of expectation, motivation, satisfaction, loyalty, or service quality. Consequently, my thesis study has beneficial results for the literature, which can be an inspiration to future studies.



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APPENDIX A

English Version of the Questionnaire-1

Dear Visitor,

This questionnaire was developed in order to provide data for the thesis study titled **“Analyzing Motivation and Experience of Visitors: A Case Study of CerModern Art Center”** prepared under the consultancy of Assist. Prof. Dr. Emel Özdora Akşak at Bilkent University, Institute of Economics and Social Sciences, Department of Media and Visual Studies. It will take you a few minutes to respond to the questionnaire. Your credentials will not be requested in the survey, and any other information you share will only be used for academic purposes and will not be associated with you. You can stop working at any time, it is not mandatory. Thank you for your support and contribution.

☐ I agree to participate in the study.

Aslı Şahin
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Personal Informations

1. Your gender ☐Female ☐Male
2. Your age ☐ 18-27 ☐ 28-37 ☐ 38-47 ☐ 48- 67 ☐ more than 67
3. Your education level ☐High school ☐ University ☐Postgraduate
4. How many times did you visit CerModern?
☐ 1st ☐ 2nd ☐ 3rd ☐ 4th ☐ more than 5
5. What event are you visiting today?
☐ Theater performance, film screening, workshop for children, buffet breakfast
☐ Göbeklitepe: Gathering, The Construction of a New City: Ankara

Visitor Motivation Questionnaire

Please state your your level of participation in statements about your museum experience by marking one of the options: “1 = **Strongly Disagree**, 2 = **Disagree**, 3 = **Neither Agree, Disagree**, 4 = **Agree**, 5 = **Strongly Agree**”.

	CerModern Art Center	1	2	3	4	5
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1.	I am visiting to relax mentally.	☐	☐	☐	☐	☐
2.	I am visiting to escape the hustle and bustle of daily activities.	☐	☐	☐	☐	☐
3.	I am visiting to relive stress.	☐	☐	☐	☐	☐
4.	I am visiting to experience new and different things.	☐	☐	☐	☐	☐
5.	I am visiting to expand my interest.	☐	☐	☐	☐	☐
6.	I am visiting to find out about art and culture.	☐	☐	☐	☐	☐
7.	I am visiting because I am curious about current exhibitions.	☐	☐	☐	☐	☐
8.	I am visiting to be with my friends.	☐	☐	☐	☐	☐
9.	I am visiting to have quality time with my family or friends.	☐	☐	☐	☐	☐
10.	I am visiting to be with people who are enjoying coming to CerModern.	☐	☐	☐	☐	☐
11.	I am visiting to be with people who enjoy the same things I do.	☐	☐	☐	☐	☐

Is there anything you want to add?

English Version of the Questionnaire-2

Dear Visitor,

This questionnaire was developed in order to provide data for the thesis study titled **“Analyzing Motivation and Experience of Visitors: A Case Study of CerModern Art Center”** prepared under the consultancy of Assist. Prof. Dr. Emel Özdora Akşak at Bilkent University, Institute of Economics and Social Sciences, Department of Media and Visual Studies. It will take you a few minutes to respond to the questionnaire. Your credentials will not be requested in the survey, and any other information you share will only be used for academic purposes and will not be associated with you. You can stop working at any time, it is not mandatory. Thank you for your support and contribution.

☐ I agree to participate in the study.

Aslı Şahin
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Personal Informations

1. Your gender ☐Female ☐Male
2. Your age ☐ 18-27 ☐ 28-37 ☐ 38-47 ☐ 48- 67 ☐ more than 67
3. Your education level ☐High school ☐ University ☐Postgraduate
4. How many times did you visit CerModern?
☐ 1st ☐ 2nd ☐ 3rd ☐ 4th ☐ more than 5
5. What events did you visit before leaving the center?
☐ Theater performance, film screening, workshop for children, buffet breakfast
☐ Göbeklitepe: Gathering, The Construction of a New City: Ankara

Visitor Experience Questionnaire

Please state your your level of participation in statements about your museum experience by marking one of the options: “1 = **Strongly Disagree**, 2 = **Disagree**, 3 = **Neither Agree, Disagree**, 4 = **Agree**, 5 = **Strongly Agree**”.

	CerModern Art Center	1	2	3	4	5
1.	My visit provided me new information about art and culture.	☐	☐	☐	☐	☐
2.	During my visit, I experienced new and different things.	☐	☐	☐	☐	☐
3.	During my visit, I learned new things.	☐	☐	☐	☐	☐
4.	During my visit, I found the exhibitions I visited thought-provoking.	☐	☐	☐	☐	☐
5.	During my visit, the exhibitions improved my understanding of art.	☐	☐	☐	☐	☐
6.	My visit made me experience a deep connection to the art.	☐	☐	☐	☐	☐
7.	I had a nice and pleasant time during my visit.	☐	☐	☐	☐	☐
8.	My visit relieved me mentally.	☐	☐	☐	☐	☐

9.	My visit took me away from work stress.	☐	☐	☐	☐	☐
10.	My visit took me away from my daily routine.	☐	☐	☐	☐	☐
11.	During my visit, I had the opportunity to spend time with my friends or family.	☐	☐	☐	☐	☐
12.	During my visit, I shared my experiences with those around me.	☐	☐	☐	☐	☐
13.	During my visit, I interacted with new people verbally or non-verbally.	☐	☐	☐	☐	☐

Is there anything you want to add?



APPENDIX B

Turkish Version of The Questionnaires-1

Değerli Ziyaretçi,

Bu anket formu, Bilkent Üniversitesi Ekonomi ve Sosyal Bilimler Enstitüsü Medya ve Görsel Çalışmalar Anabilim Dalı'nda Dr. Öğr. Üyesi Emel Öz dora Akşak danışmanlığında hazırlanan “**Ziyaretçilerin Motivasyon ve Deneyim Analizi: CerModern Sanat Merkezi Vaka Çalışması**” konulu tez çalışmasına veri sağlamak amacıyla geliştirilmiştir. Anket formunun cevaplanması yaklaşık bir kaç dakikanızı alacaktır. Ankette kimlik bilgileriniz istenmeyecek olup paylaştığınız diğer bilgiler yalnızca akademik amaçlar için kullanılacak ve sizinle ilişkilendirilmeyecektir. İstedığınız zaman çalışmayı yarıda bırakabilirsiniz, zorunlu değildir. Desteğiniz ve katkınız için teşekkür ederim.

☐ Çalışmaya katılmayı kabul ediyorum.

Aslı Şahin

Bilkent Üniversitesi ESBE
Medya ve Görsel Çalışmalar ABD
asli.sahin@bilkent.edu.tr

Kişisel Bilgiler

1. Cinsiyetiniz ☐ Kadın ☐ Erkek
2. Yaş aralığınız ☐ 18-27 ☐ 28-37 ☐ 38-47 ☐ 48- 67 ☐ 67 yaş üstü
3. Eğitim Durumunuz ☐ Lise ☐ Lisans ☐ Lisansüstü
4. CerModern'i kaçınıcı kez ziyaret ediyorsunuz?
☐ İlk kez ☐ 2. kez ☐ 3. kez ☐ 4. kez ☐ 5. kez ve daha fazla
5. Bugün hangi etkinliğe katılmak için ziyaret ediyorsunuz?
☐ Tiyatro, film gösterimi, yoga, tasarım pazarı, Cerçocuk.
☐ Göbeklitepe, Bir Şehir Kurmak: Ankara

Ziyaretçi Motivasyon Anketi

Aşağıda yer alan müze deneyiminize ilişkin ifadelere katılım düzeyinizi; “**1=Kesinlikle Katılmıyorum, 2=Katılmıyorum, 3= Ne Katılıyorum Ne Katılmıyorum, 4= Katılıyorum, 5= Kesinlikle Katılıyorum**” seçeneklerinden birini işaretleyerek belirtiniz.

	CerModern Sanat Merkezini,	1	2	3	4	5
1.	Zihinsel olarak rahatlamak için ziyaret ediyorum.	☐	☐	☐	☐	☐
2.	Günlük hayatın koşuşturma ve telaşından kaçmak için ziyaret ediyorum	☐	☐	☐	☐	☐
3.	Günlük hayatın stresinde uzaklaşmak için ziyaret ediyorum.	☐	☐	☐	☐	☐

4.	Yeni ve farklı şeyler deneyimlemek için ziyaret ediyorum.	☐	☐	☐	☐	☐
5.	İlgi alanlarımı geliştirmek için ziyaret ediyorum.	☐	☐	☐	☐	☐
6.	Sanat ve kültür hakkında yeni şeyler keşfetmek için ziyaret ediyorum.	☐	☐	☐	☐	☐
7.	Güncel sanat sergilerini merak ettiğim için ziyaret ediyorum.	☐	☐	☐	☐	☐
8.	Arkadaşarımla birlikte olmak için ziyaret ediyorum.	☐	☐	☐	☐	☐
9.	Arkadaşarımla/ailemle kaliteli zaman geçirmek için ziyaret ediyorum.	☐	☐	☐	☐	☐
10.	CerModern'e gelmekten keyif alan ziyaretçilerle birlikte olmak için ziyaret ediyorum.	☐	☐	☐	☐	☐
11.	Benimle aynı şeyi yapmaktan keyif alan insanlarla birlikte olmak için ziyaret ediyorum.	☐	☐	☐	☐	☐

Eklemeđ istediđiniz başka bir şey var mıydı?

Turkish Version of The Questionnaires-2

Değerli Ziyaretçi,

Bu anket formu, Bilkent Üniversitesi Ekonomi ve Sosyal Bilimler Enstitüsü Medya ve Görsel Çalışmalar bölümünde Dr. Öğr. Üyesi Emel Özdora Akşak danışmanlığında hazırlanan “**Ziyaretçilerin Motivasyon ve Deneyim Analizi: CerModern Sanat Merkezi Vaka Çalışması**” konulu tez çalışmasına veri sağlamak amacıyla geliştirilmiştir. Anket formunun cevaplanması yaklaşık bir kaç dakikanızı alacaktır. Ankette kimlik bilgileriniz istenmeyecek olup paylaştığınız diğer bilgiler yalnızca akademik amaçlar için kullanılacak ve sizinle ilişkilendirilmeyecektir. İstedığınız zaman çalışmayı yarıda bırakabilirsiniz, zorunlu değildir. Desteğiniz ve katkınız için teşekkür ederim.

☐ Çalışmaya katılmayı kabul ediyorum.

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Kişisel Bilgiler

1. Cinsiyetiniz ☐Kadın ☐Erkek
2. Yaş aralığınız ☐ 18-27 ☐ 28-37 ☐ 38-47 ☐ 48- 67 ☐ 68 ve üstü
3. Eğitim Durumunuz ☐Lisans ☐Lisansüstü
4. CerModern’i kaçınıcı kez ziyaret ediyorsunuz?
☐ İlk kez ☐ 2. kez ☐ 3. kez ☐ 4. kez ☐ 5. kez ve daha fazla
4. CerModern’de bugün hangi etkinliklere katıldınız?
☐Tiyatro, film gösterimi, yoga sınıfı, konuşma, tasarım pazarı, çocuk atölyesi
☐Göbeklitepe: Gathering, Bir Şehir Kurmak: Ankara

Ziyaretçi Deneyimi Anketi

Aşağıda yer alan müze deneyiminize ilişkin ifadelere katılım düzeyinizi; “**1=Kesinlikle Katılmıyorum, 2=Katılmıyorum, 3= Ne Katılıyorum Ne Katılmıyorum, 4= Katılıyorum, 5= Kesinlikle Katılıyorum**” seçeneklerinden birini işaretleyerek belirtiniz.

CerModern sanat merkezi...		1	2	3	4	5
1.	Ziyaretim, sanat ve kültür hakkında yeni bilgiler edinmemi sağladı.	☐	☐	☐	☐	☐
2.	Ziyaretimde, yeni ve farklı şeyler deneyimledim.	☐	☐	☐	☐	☐
3.	Ziyaretimde, yeni şeyler öğrendim.	☐	☐	☐	☐	☐
4.	Ziyaretimde, gezdiğim sergileri düşündürücü buldum.	☐	☐	☐	☐	☐
5.	Ziyaretimde, sergiler sanat anlayışımı geliştirdi.	☐	☐	☐	☐	☐
6.	Ziyaretim, sanatla bağlantı kurmamı sağladı.	☐	☐	☐	☐	☐
7.	Ziyaretimde, güzel ve keyifli vakit geçirdim.	☐	☐	☐	☐	☐

8.	Ziyaretim, beni zihinsel olarak rahatlattı.	☐	☐	☐	☐	☐
9.	Ziyaretim, beni iş stresinden uzaklaştırdı.	☐	☐	☐	☐	☐
10.	Ziyaretim, beni günlük rutinimden uzaklaştırdı.	☐	☐	☐	☐	☐
11.	Ziyaretimde, arkadaşlarımla/ ailemle zaman geçirme fırsatı buldum.	☐	☐	☐	☐	☐
12.	Ziyaretim sırasında deneyimlerimi etrafımdakilerle paylaştım.	☐	☐	☐	☐	☐
13.	Ziyaretim sırasında, yeni insanlarla sözlü-sözsüz etkileşime girdim.	☐	☐	☐	☐	☐

Ekleme istediğiniz başka bir deneyim var mıydı?



APPENDIX C

The Ethical Permission For Experiments With Human Participants:

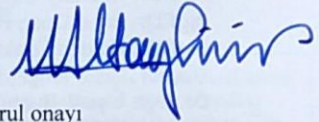


Bilkent Üniversitesi
Akademik İşler Rektör Yardımcılığı

Tarih : 11 Kasım 2019

Gönderilen : Ash Şahin

Tez Danışmanı : Emel Özdora Akşak

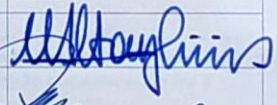
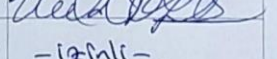
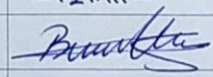
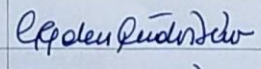
Gönderen : H. Altay Güvenir
İnsan Araştırmaları Etik Kurulu Başkanı 

Konu : “Analyzing Experience, ...” çalışması etik kurul onayı

Üniversitemiz İnsan Araştırmaları Etik Kurulu, 11 Kasım 2019 tarihli görüşme sonucu, “Analyzing Experience, Satisfaction and Motivation Level of Visitors: A Case Study of Cer Modern Art Center” 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, kurumumuzun değerlendirmesi dışında kalabilen özel etik ve yasal sınırlamalara uymakla ayrıca yükümlüsünüz.

Etik Kurul Üyeleri:

Ünvan / İsim	Bölüm / Uzmanlık	İmza
1. Prof.Dr. H. Altay Güvenir	Bilgisayar Mühendisliği	
2. Prof.Dr. Erdal Onar	Hukuk	
3. Prof.Dr. Haldun Özaktas	Elektrik ve Elektronik Müh.	
4. Doç.Dr. Işık Yuluğ	Moleküler Biyoloji ve Genetik	- İmzalı -
5. Dr. Öğr. Üyesi Burcu Ayşen Ürgen	Psikoloji	
Yd.1.Doç.Dr. Çiğdem Gündüz Demir	Bilgisayar Mühendisliği	
Yd.2. Dr. Öğr. Üyesi A.Barış Özbilen	Hukuk	(Yedek üye)

Kurul karar/toplantı No: 2019_11_11_04

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