The Role of Interactive Applications in The Museum Experience: The Example of Göbeklitepe Ruins And Şanlıurfa Archaeology Museum

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Müze Deneyiminde İnteraktif Uygulamaların Rolü: Göbeklitepe Ören Yeri ve Şanlıurfa Arkeoloji Müzesi Örneği [1*]

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Özet

Bu çalışmanın amacı, Şanlıurfa Arkeoloji Müzesi ve Göbeklitepe Ören Yeri'ndeki ziyaretçi deneyimleri örneği üzerinden, interaktif uygulamaların tekrar ziyaret etme niyetleri üzerindeki etkisinin; aynı zamanda atmosferin düzenleyici rolü olup olmadığının belirlenmesidir. Bunun yanında interaktif uygulamalar, ziyaretçi deneyimi, atmosfer ve tekrar ziyaret etme niyeti açısından Şanlıurfa Arkeoloji Müzesi ile Göbeklitepe Ören Yeri arasında farklılık olup olmadığı da araştırılmıştır. Kolayda örneklem tekniği ile anket formları, iki müzede toplam 608 ziyaretçiye uygulanmıştır. Araştırmanın hipotezleri SPPS Process Macro 3.3 ve SPSS Statistic 21 programları ile test edilmiştir. Sonuç olarak müze deneyimi ve interaktif uygulamaların tekrar ziyaret etme niyeti üzerinde etkisi olduğu tespit edilmiştir. Şanlıurfa Arkeoloji Müzesi ile Göbeklitepe Ören Yeri arasında müze deneyimi, interaktif uygulamalar ve atmosfer boyutları hususunda, ziyaretçi deneyimleri açısından anlamlı farklılıklar bulunduğu; atmosferin, model üzerinde düzenleyici bir etkisi olduğu belirlenememiştir. Özellikle, müze deneyimi esnasında son dönem teknolojilerinin kullanılmasının gerekliliği ortaya konulmuştur.

Anahtar Kelimeler: Atmosfer, Göbeklitepe Ören Yeri, İnteraktif Uygulama, Müze Deneyimi, Şanlıurfa.

Abstract

This study aims to determine the effect of interactive applications on revisit intentions and the moderator role of the atmosphere through the example of visitor experiences in Sanliurfa Archeology Museum and Gobeklitepe Ruins. In addition, it has been investigated whether there is a difference between the Sanliurfa Archeology Museum and Göbeklitepe Ruins in terms of interactive applications, visitor experience, atmosphere, and revisit intention. With the convenience sampling technique, the questionnaire forms were applied to 608 visitors in two museums. The research hypotheses were tested with SPSS Process Macro 3.3 and SPSS Statistic 21 programs. As a result, it has been found out that the museum experience and interactive applications has an effect revisit intention. No significant differences in terms of visitor experiences regarding museum experience, interactive applications, and atmosphere dimensions between Sanliurfa Archeology Museum and Gobeklitepe Ruins, and also no moderator effect of the atmosphere on the model have been detected. In particular, this study reveals the necessity of using the latest technologies during the museum experience.

Key Words: Atmosphere, Gobeklitepe Ruins, Interactive Application, Museum Experience, Sanliurfa.

Introduction

In addition to being important institutions that increase knowledge, pose new questions, and disseminate information about art, culture, and history (Batat, 2020: p. 109), museums are also experience centres that offer visitors a variety of unique experiences (Falk and Dierking, 2016; Graburn, 1977). As consumers' standards of living improve, they seek out novel and diverse experiences. Archaeology museums, on the other hand appear to have a structure that has received little attention in recent years, despite progress in understanding the needs and desires of visitors who traditionally focus on their collections (Jin, Xiao, and Shen, 2020: p. 1; Yavuzkır and Genç, 202). In addition to the value of museum collections for visitors and administrators, museums also have experiential, economic, and educational value (Batat, 2020: p. 110). It is also understood that they must provide a space that enhances the quality of life through a superior museum experience (Conti, Vesci, Castellani and Rossato 2020). Recently, the visitor experience has become one of the most crucial factors in attracting visitors to archaeological museums (Yavuzkır and Genç, 2022).

In the postmodern era, museums have increased their use of innovative communication techniques, such as interactive applications, to enhance the visitor experience (He et al., 2018: p.127) and to use information and communication technologies to enhance the visitor experience and attract more visitors (Lee et al., 2020: p.1). Regional tales and legends, as well as historical fragments and narratives, are incorporated into on-site interpretations of the local past to enrich the experiences of visitors (Nikolakopoulou et al., 2022: p. 1024). Postmodern audiences participate actively in these narrative experiences, developing their own personal comprehension and making sense of their museum encounters (He et al., 2018: s.133). In accordance with the logic of co-creation (Hyun, Park, Ren and Kim, 2018: pp.152-153), visitors and museum planners, curators, and administrators now jointly produce the experiential authenticity of museum visitors. Moreover, interactive applications offer users a complete virtual environment in which they can fully immerse themselves in aesthetics, entertainment, pleasure, and escape (Yavuzkır, 2020: pp. 40-44)[1]

Displayed inside or outdoors, signs, symbols, and artefacts can play a significant role in communicating symbolic meanings, a solid image, and a code of conduct by establishing an overall impression (Conti et al., 2020). Numerous studies examining customer behaviour in a variety of contexts and cultures have examined the significance of the physical environment (i.e., atmosphere) in depth. Visitors perceive service quality not only through their interactions with employees but also through their impressions of the physical environment (Bitner, 1990: s. 69; Dierking and Falk, 1992; p. 173). Similarly, the literature acknowledges that the interior elements of the environment, such as temperature, interior colours, building cleanliness, flooring, lighting, ambient odours, and sounds, are conducive to the museum experience (Conti et al., 2020). In addition to contributing to customer satisfaction and patronage, atmosphere and other factors highlighted in the literature also play a role (Hsieh, Park and Hitchcock, 2015: p. 1518).

In this context, the primary objective of this study is to determine whether interactive applications in the museum experience influence the intention to return and visit. Another of the research's primary concerns is whether the atmosphere regulates the relationship between the museum experience and interactive applications. One of the specific reasons investigated in the research is to determine if all these factors differ in the context of the Göbeklitepe Ruins and the Şanlıurfa Archaeology Museum.

Today, museums have new responsibilities such as teaching visitors interactive, creative, productive, and sustainable skills (He et al., 2018: p.128). Museums that shape the perception world of their visitors must define the difference between the old and the current museology understandings, observe these shifts carefully, and conduct work presentation studies in accordance with the era. It is necessary for museums to use technology for the purposes of providing information, promoting,

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[1] Beauty, which can be expressed with elements such as aesthetics, colour, photography, font style, and layout, which are among the dimensions of visiting experience (Genç and Akoğlan Kozak, 2020: p.1204), pleasure, emotions that excite the person (He et al., 2018: p.128) escaping is defined as individuals getting away from their normal environments, suspending the power of the norms and values that govern their ordinary lives, or turning to different perspectives about their lives and societies (Yavuzkır and Genç, 2022), and entertainment is defined as activities that provide entertainment and pleasure (Yavuzkır, 2020: p. 54).

collecting data, exhibiting, and displaying and to remain open to innovation (Onur, 2014: p.52), and present themselves as institutions that adapt to the needs and

desires of the new generation with new presentation formats. Museums that are designed to highlight technology will be able to keep up with rapid change and in the future visitors should prefer places where they are familiar with technology (Lee et al., 2020; p.1).

This study was conducted specifically on the Şanlıurfa Museum, the largest museum complex in Türkiye, and the Göbeklitepe Ruins, which are on the UNESCO World Heritage List. Its purpose is to highlight the significance of technological change, with the belief that technology-oriented requests will inevitably alter museum works. To keep up with the innovative, renewing and changing conditions, museums must be receptive to the innovations brought by a world that is constantly evolving, and they must employ new methods in social, cultural, and administrative environments. Determining whether more visitors are attracted to museums by selecting dynamic, creative exhibitions and presentations over traditional, static systems will shed light on the necessity of implementing animated and interactive applications in the future. In addition, a purpose of this study is to determine whether museums provide visitors with different learning experiences based on new experiences. Ultimately, the purpose of our study, which theoretical significance has been revealed in this manner, is to enrich the theoretical infrastructure in the museum arena and to provide managers, stakeholders, and marketers in the Göbeklitepe and Şanlıurfa museums with new perspectives regarding the visitor experience in the museum.

1. l and Conceptual Structure

1. 1. Visitor Experience at Museums

The museum, which was conceptually defined for the first time in 1946 by the International Council of Museums (ICOM), has been described as a location that houses collections of zoological and botanical gardens as well as history, archaeology, art, technical, and scientific materials. In 1951, ICOM expanded this definition to include permanent organisations managed

for the benefit of society and exhibiting for the public's education and enjoyment (Karadeniz and Özdemir 2018: p.159).

The primary functions of museums are to collect, preserve, and exhibit objects or collections, as well as to interpret, serve, and mobilise individuals (Onur, 2014: p.52). Visitors to the museum are part-time active commentators depending on their personal history, experience, and inner predispositions (Karadeniz, 2018: p.8), and individuals whose feelings and thoughts are proportional to their own self-consciousness in the relationships they establish with historical objects and cultural products. In this context, museums, which have shifted their focus from objects to visitors, are also attempting to conceptualise and make sense of their visitors' experiences (Onur, 2014: p.55; Yavuzkır, 2020). Pine and Gilmore defined experience as events that personally engage individuals (1999: p.3). Del Chiappa, Andreu, and Gallarza all concurred that tourists desire a global experience (2014: pp.420-421).

1. 2. Interactive Methods

Museums, which are the most significant destinations for cultural tourism (Onur, 2014: pp. 92-93), must significantly innovate their services to remain competitive. For this reason, museums have incorporated interactive products that are highly memorable and lead visitors from passive to active participation to encourage repeat visits (He et al., 2018; p.1; Lee et al., 2020: p. 1; Trunfio et al., 2020). These interactive products are extremely diverse; and as technology has evolved so have perspectives on visitor experiences. Touch screens, simulations and animations, hologram technology, kiosk presentation techniques, augmented reality (AR), virtual reality (VR), and mixed reality are currently the most popular interactive applications in museums (Dilek et al., 2019: p.27).

Interactive applications are divided into two as perceived usefulness and perceived ease of use. Perceived usefulness is defined as the degree to which a person tends to use a particular system to improve his or her performance (Herrero and Martín, 2012: p.1178). Consequently, visitors and system users utilise these systems when they believe that technology will be beneficial to them (Muslichah, 2018: pp.21-

22). Perceived usefulness of the system's ease of use influences the individual's attitude towards the system. Perceived ease of use is the degree to which an individual believes he or she will not require physical or mental effort to use a system in developing technology (Park, Roman, Lee and Chung, 2009: p.198).

It has been determined that the perceived ease of use influences the purchasing or preference decisions of consumers or site visitors, either directly or indirectly (Choi ve Chung, 2013; Biucky, Abdolvand and Harandi, 2017).

1. 3. Atmosphere in Museums

The environment's effect on a person's mood is a definition of atmosphere (Conti et al., 2020). The atmosphere of a museum has a significant impact on the emotions and attitudes of visitors (Hyun et al., 2018: p.152). According to the Contextual Learning Model proposed by Falk and Dierking (2000), museum learning experiences are divided into three categories: personal context, socio-cultural context, and physical context, where physical context refers to the ambience of museums.

In museums, which are regarded as an indicator of cultural advancement in modern societies, the atmosphere factor is crucial for initial impressions. The environment's design can increase the number of visitors by fostering a museum's culture and encouraging repeat visits (Dıvrak, 2020: p. 23). Museums have undergone numerous significant transformations throughout their history. Along with these modifications, the museum's ambiance has contributed significantly to visitors' desire to return and their length of stay (Hyun et al., 2018). When developing a museum atmosphere, particularly for children, this circumstance is particularly important.

1. 4. Theoretical Hypotheses

This study established a model of museum experience that includes interactive applications, atmosphere, and intention to return. In addition, it intends to determine if there are significant differences between the dimensions of the Göbeklitepe Ruins and the Şanlıurfa Archaeology Museum. In their study on augmented reality, He et al. (2018: p. 132) found

that compared to visual cues, dynamic verbal cues increase visitors' willingness to pay, and environmental reinforcement provides a high level of virtual presence.

Serravalle et al. (2019: p. 7) emphasise the need for a multi-stakeholder structure when presenting augmented reality applications in museums. According to Lee et al. (2020: p. 7), VR applications enable individuals to obtain engaging and immersive information about museum collections.

It has been determined that virtual reality is affected by museum experience factors such as entertainment, escape, aesthetics, and enjoyment. In this context, the following research hypothesis is established:

Hypothesis One (H1) The museum encounter influences interactive applications and animations.

Burton and Scott (2003) noted that museum elements influence visitor satisfaction, and a satisfied visitor is more likely to return and recommend the museum to others. Mobility, sound perception, and three-dimensional representations are prioritised by Atagok (2012) in the understanding of contemporary museology. Dodge (2016) stated that the understanding of museology has evolved; therefore, museums such as the Louvre, the British Museum, and the Metropolitan Museum of Art protect their brand values by emphasising their interactive features to pique the curiosity of visitors and increase the number of viewers. In addition, he stated that thanks to creating or providing games and other applications for young people and children, marketing and promotion are provided for free after the visit. Erbay (2011) stresses the importance of interactive applications, which are technological products, for effective and engaging museum presentations. Samis (2001, p. 623) stated that the future of museum exhibitions will involve technology and interactive applications, and that interactive tools such as handheld computers and touch screens will make the educational aspects of museum exhibitions possible. Pallud (2017: p.465), determined that the dimensions of information technology, namely usability and interaction, influence emotional processes such as authenticity and cognitive participation in museums, and that this contributes to learning. Therefore, the following was established as the second research hypothesis:

Hypothesis Two (H2) Interactive practises and animations influence the intention to return.

To sustain long-term growth, museums must provide quality experiences and an elevated level of customer satisfaction. Tourism, according to Trauer (2006, p. 183), has an experiential and emotional nature. In addition, Del Chiappa et al. (2014: pp.426-427) discovered that tourists seek a global experience that includes entertainment, culture, education, and social interaction. Similarly, Falk (2016) confirms that all tourists seek a variety of unique experiences. According to a separate study (Brida et al., 2012: p.731), innovative, educational, sensory, and entertaining or relaxing customer experiences play a significant role in enhancing overall customer satisfaction. In this context, the third research hypothesis was formulated as follows:

Hypothesis Three (H3) The museum experience influences the intention to revisit.

Information technologies are playing an increasingly vital role in museums. In the postmodern era, museums face two significant issues: originality and innovative museology (Lee et al., 2020: p. 2). In other words, museums of today must provide a unique experience and enhance visitor experiences through ambience, aesthetics, entertainment, and escape. Information technologies are alleviating these concerns because immersive information technology environments enable visitors to perceive virtual images of artefacts as real and to enjoyably learn about collections (Lee et al., 2020: p.1).

To make a lasting, positive impression on visitors, interactive applications are essential. With the advancement of technology, interactive applications that manifest themselves with various museum tools have significantly altered the ambiance of museums (Hyun et al., 2018: pp. 152- 153). All these modifications have diversified visitor experience factors. Aesthetics and atmosphere are essential for enhancing experience factors like benefit and enjoyment for museum visitors. These factors increase visitors' satisfaction, which can translate into brand loyalty. Although the formation of experiences serves a variety of purposes, both interactive applications and ambient atmosphere inspire repeat visits in visitors (Hede et al., 2018; Hyun et al., 2018). In this context, the fourth research hypothesis was formulated as follows:

Hypothesis Four (H4) The museum experience and interactive applications are regulated by the museum's atmosphere.

Numerous studies have demonstrated that museum visitors are extremely diverse and frequently visit different museums at different times (Dierking and Falk, 1992: p. 173). To determine these differences, the following hypotheses have been established for the Şanlıurfa Archaeology Museum, the largest museum complex in Türkiye, and the UNESCO World Heritage-listed Göbeklitepe Ruins.

Hypothesis Five (H5) The museum experiences of visitors to the Göbeklitepe Ruins and the Şanlıurfa Archaeology Museum differ significantly.

H_{5a}- The aesthetic experiences of visitors to the Göbeklitepe Ruins and the Şanlıurfa Archaeology Museum differ significantly.

H_{5b}- The entertainment experiences of visitors to the Göbeklitepe Ruins and the Şanlıurfa Archaeology Museum are significantly different.

H_{5c}- The pleasure experiences of visitors to the Göbeklitepe Ruins and the Şanlıurfa Archaeology Museum are significantly different.

H_{5d}- The escape experiences of visitors to the Göbeklitepe Ruins and the Şanlıurfa Archaeology Museum differ significantly.

Hypothesis Six (H_6) The interactive applications experienced by visitors to Göbeklitepe Ruins and Şanlıurfa Archaeology Museum are significantly different.

H_{6a}- There is a significant difference between the perceptions of visitors to the Göbeklitepe Ruins and the Şanlıurfa Archaeology Museum regarding the usefulness of interactive applications and animations.

H_{6b}- There is a significant difference between the perceptions of visitors to the Göbeklitepe Ruins and the Şanlıurfa Archaeology Museum regarding the usability of interactive applications and animations.

Hypothesis Seven (H_7) There is a significant difference between the atmospheric experiences of visitors visiting the Göbeklitepe Ruins and the Şanlıurfa Archaeology Museum.

Hypothesis Eight (H$_8$) There is a significant difference between the visitors' intention to revisit the Göbeklitepe Ruins and the Şanlıurfa Archaeology Museum.

Figure 1. Model of Research and Hypotheses
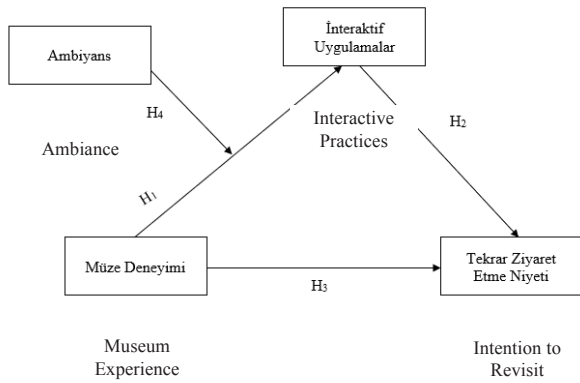
2. METHOD

2. 1. m and Data Collection

This study's population consists of visitors to the Şanlıurfa Archaeology Museum and the Göbeklitepe Ruins. The Şanlıurfa Museum is within walking distance of Balıklıgöl, the city's most touristic area. It consists of three floors, 29 decares of closed area, with 60 decares in total. It is located in a central area surrounded by shopping malls and hotels. There are areas in the museum with artefacts from the Palaeolithic through the Islamic Periods, on display. The museum excursion route was designed in chronological order, beginning with the Palaeolithic Age. The tour route is depicted in figure two (Figure 2).
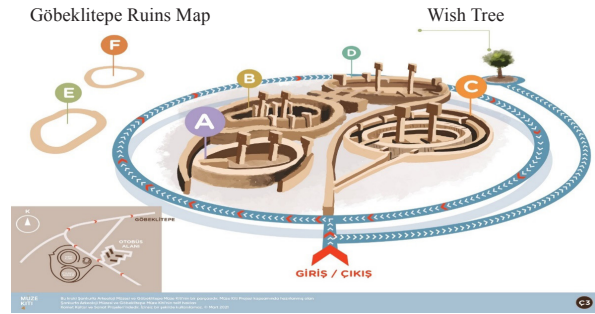
Figure 2. The Şanlıurfa Archaeology Museum Travel Route

The Şanlıurfa Archaeology Museum received 171,343 visitors between November 2020 and November 2021 (KVMGM, 2022).

The 12,000-year-old Göbeklitepe Ruins, which were added to the UNESCO World Heritage List in 2018, are located 18 kilometres northeast of Şanlıurfa and are known as the world's oldest temple. Between 1995 and 2014, Prof. Dr. Klaus Schmidt and his team conducted archaeological excavations that were later transferred to the Şanlıurfa Museum Directorate (KVMGM, 2019).

Figure 3. Göbeklitepe Ruins Map

Between November 2020 and November 2021, 537,207 people visited the Göbeklitepe Ruins (KVMGM, 2022).

Using convenience sampling, a survey was conducted with a total of 608 participants, 258 of whom visited the Şanlıurfa Archaeology Museum and 350 of whom visited the Göbeklitepe Ruins between May and November 2021.

2. 2. Test of Common Method Variance and Normal Distribution

In this study, which utilised face-to-face survey methodology, common method variance is one of the potential issues (Kinicki et al., 2004: p1067.). To eliminate this issue, all questionnaires were completed on a voluntary basis, and all guiding actions were avoided during the completion of the questionnaires.

In the first step of this procedure, problems such as missing or excessive data entry, operation error, incorrect indexing, and out-of-range and duplicate coding were checked and fixed. The missing data were then examined. The average value was determined as a result of the analysis of missing data (Lorcu, 2015).

The skewness and kurtosis values of the normal distribution were checked. When the skewness and kurtosis values were regulated, it was discovered that they were all within the range of 1.5. Therefore, it can be said that their values fall within the normal distribution (Tabachnick and Fidell, 2013).

2. 3. Data Collection Tools

The interactive applications scale-perceived usefulness and perceived ease of use-was adapted from Van der Heijden›s (2004: p. 704) work, museum experience-aesthetics, entertainment, enjoyment, and escape-was adapted from the work of He et al. (2018: p. 133), atmosphere was adapted from Hyun et al. (2018: p. 133), and revisit intention was adapted from the work of Luo and Ye (2020: p. 123) work.

In line with this, in the first section of the survey demographic information about the visitors was sought. In the second section, the dimensions of the exhibitions in the Şanlıurfa Archaeological Museum and the Göbeklitepe Ruins were examined. In the third section, the effect of interactive museology and exhibition on the experience was examined. In the fourth section, the effect of interactive museology comprehension was examined.

3. 3.   Z AND RESULTS

3. 1. Scale Validity and Reliability

Validity and reliability tests were conducted to ensure that the model's fit analysis and hypothesis testing were effective. Using confirmatory factor analysis (CFA), the museum experience was examined.

The t-values and latent variables: aesthetics, entertainment, escape, and enjoyment were found to be significant at p 0.01 (t > 2.576), and the model was found to be well-fitting (x2/df = 4.843, CFI = 0.98, GFI = 0.94, RMSEA).

The standardised factor loads on the latent variables corresponding to the observed variables were found to be above 0.50, indicating that all of them had sufficient convergent validity, and it was observed that the four-factor structure was preserved (Table 1). Therefore, it is possible to say that the scale provides construct validity.

Table 1. Index for Confirmatory Factor Analysis of Museum Experience

Factors and Expressions of the Museum Visit Experience Model	Standardised Factor Loads	t-Values	Standard error	R2	Structure Reliability	Explained Variance
Museum Visit Experience						
Aesthetic Measurement					0,913	0,777
1.MZD1	0,858	29,504	0,26	0,736		
2.MZD2	0,888	31,942	0,21	0,789		
3. MZD3	0,898	fixed at 1	0,19	0,806		
Entertainment Measurement					0,939	0,838
4. MZD4	0,899	32,945	0,19	0,808		
5. MZD5	0,983	23,595	0,03	0,966		
6. MZD6	0,860	fixed at 1	0,26	0,740		
Pleasure Measurement					0,936	0,831
7. MZD7	0,899	36,361	0,19	0,808		
8. MZD8	0,918	38,507	0,16	0,843		
9. MZD9	0,917	fixed at 1	0,16	0,841		
Escape Measurement					0,912	0,775
10. MZD10	0,923	30,890	0,15	0,852		
11. MZD11	0,866	27,676	0,25	0,750		
12. MZD12	0,851	fixed at 1	0,28	0,724		

The detrended fluctuation analysis (DFA) measurement model was used to evaluate interactive applications. Initially, the modification process was carried out to enhance the quality of fit. As a result of implementing the modification procedure, it was discovered that the perceived usefulness, defined as the latent variables in the DFA data set, explained the perceived ease of use, and t-values were found to be statistically significant at the p0.01 level (t>2.576). It was observed that the factor coefficients of the eight-item, two-dimensional statements were greater than 0.50, whereas the error coefficients were less than 0.90 (Table 2). It was determined that the goodness of fit (x2/df = 3,484, CFI = 0.99, GFI = 0.98, RMSEA = 0.064, NFI = 0.99) was within acceptable limits (Fokkema and Greiff, 2017).

Table 2. Interactive Methods Values of Confirmatory Factor Analysis

Aspects and Forms of Interactive Methods	Standardised Factor Loads	t-values	Standard error	R2	Structure Reliability	Declared Variance
Interactive Methods						
Perceived usefulness					0,944	0,808
Interactive methods make the tours at the Göbeklitepe Ruins and the Şanlıurfa Archaeology Museum useful.	0,905	44,268	0,18	0,819		
Interactive methods are an effective way to visit the Göbeklitepe Ruins and the Şanlıurfa Archaeology Museum.	0,904	44,157	0,18	0,817		
I use AR application to better access information about the Göbeklitepe Ruins and the Şanlıurfa Archaeological Museum.	0,817	31,978	0,33	0,667		
In general, I find it useful to use interactive methods.	0,963	Fixed at 1	0,07	0,927		
Perceived Ease of Use					0,939	0,838
Interaction with interactive methods is clear and understandable.	0,970	55,804	0,19	0,808		
Interaction with interactive methods does not require much effort.	0,950	50,154	0,03	0,966		
I find the interactive methods easy to use.	0,946	65,119	0,26	0,740		
I find it easy to reach the desired information through the interactive methods.	0,943	Fixed at 1				

Examining the standardised factor loads of the interactive applications scale reveals that the construct validity of the scale is supported by a construct reliability greater than 0.70 and an explained variance greater than 0.50.

The atmosphere scale consists of eight items and one factor. After a single modification, it was observed that the goodness of fit of the scale was within acceptable limits. When the standardised factor loads of all items in the scale are examined, the construct validity of the scale can be said to be ensured by the fact that the construct reliability is greater than 0.70 and the variance explained is greater than 0.50. Latent variables and t-values for the atmosphere were found to be significant at p 0.01 (t > 2.576). It is evident that the model fits the data well (x2/df = 3,894, CFI = 0.99, GFI = 0.98, RMSEA = 0.069, NFI = 0.99). The standardised factor loads on the latent variables corresponding to the observed variables were all greater than 0.50, indicating sufficient convergent validity, and the four-factor structure was maintained (Table 3).

Table 3. Confirmatory Factor Analysis Values for the Atmosphere (Environment)

Atmosfer İfadeleri	Standardize Edilmiş Faktör Yükleri	t-Değerleri	Standart Hata	R2	Yapı Güvenirliliği	Açıklanan Varyans
Atmosfer					0,950	0,733
Şanlıurfa Arkeoloji Müzesi / Göbeklitepe Ören Yeri neşelidir.	0,854	25,674	0,27	0,729		
Şanlıurfa Arkeoloji Müzesi/ Göbeklitepe Ören Yeri heyecan vericidir.	0,877	26,701	0,23	0,769		
Şanlıurfa Arkeoloji Müzesi/ Göbeklitepe Ören Yeri canlıdır.	0,844	25,259	0,29	0,712		
Şanlıurfa Arkeoloji Müzesi / Göbeklitepe Ören Yeri'ne gelen ziyaretçilerin çok keyifli aktiviteler yaşaması mümkün.	0,777	22,343	0,40	0,604		
Şanlıurfa Arkeoloji Müzesi / Göbeklitepe Ören Yeri bana macera duygusu yaşatıyor.	0,924	29,217	0,15	0,854		
Şanlıurfa Arkeoloji Müzesi/ Göbeklitepe Ören Yeri bana heyecan veriyor.	0,888	27,313	0,21	0,789		
Şanlıurfa Arkeoloji Müzesi / Göbeklitepe Ören Yeri yeni deneyimler sağlıyor.	0,820	1'e sabitlenmiştir	0,33	0,672		

Fornell and Larcker (1981) suggest that the square root of the AVE value should be greater than the inter-factor correlations indicating that the distinctive validity of the measure is also adequate. The four dimensions of visitor experience and the four dimensions of museum display policy were found to meet the model's discriminant validity criteria (Table 4).

Table 4. Distinctive Validity Values

	Aesthetics	Entertainment	Escape	Enjoyment
Aesthetics	0,881			
Entertainment	0,785**	0,915		
Enjoyment	0,850**	0,831**	0,912	
Escape	0,728**	0,821**	0,806**	0,880

	Perceived usefulness		Perceived Ease of Use	
Perceived usefulness	0,899			
Perceived Ease of Use	0,836**		0,915	

Next, the results of the dimensions' reliability analysis were examined, and it was determined that Cronbach's coefficients for the museum's exhibition policy ranged from 0.965-0.969. The range of values for museum visitor experience was between 0.947 and 0.951, and the range for learning motivation was between 0.881 and 0.916. In this context, all results have been determined to be trustworthy (Table 5).

Table 5. Reliability Analysis Values

Dimensions	Cronbach's Alpha Value
Aesthetics	0,922
Entertainment	0,888
Enjoyment	0,935
Escape	0,910
Museum Experience Total Dimensions	0,965
Perceived usefulness	0,949
Perceived Ease of Use	0,979
Interactive Applications Total Sizes	0,979
Atmosphere	0,950
Intention to Revisit	0,969

3. 2. Results Concerning Participants

Table six lists the demographic characteristics of visitors to the Göbeklitepe Ruins and the Şanlıurfa Archaeology Museum. When 608 visitors were examined, it was determined that male participants

outnumbered female participants, single participants outnumbered married participants, most participants were between the ages of 21 and 29, and the majority of participants were undergraduates.

Table 6. Demographic Characteristics of Visitors

Place of Survey	Frequency	% Ratio	Marital status	Frequency	% Ratio
Göbeklitepe Ruins	350	57.6	Single	327	53.8
Şanlıurfa Archaeology Museum	258	42.4	Married	276	45.4
Total	608	100.0	Total	603	99.2
Gender	Frequency	% Ratio	Lost Value	5	0.8
Female	292	48.0	Total	608	100.0
Male	314	51.6	Educational Status	Frequency	% Ratio
Total	606	99.7	Primary education	24	3.9
Lost Value	2	0.3	Secondary Education (High School)	131	21.5
Total	608	100.0	Associate Degree	89	14.6
Age	Frequency	% Ratio	License	273	44.9
Ages 20 and Under	60	10.9	Graduate	83	13.7
21-29	232	38.2	Total	600	98.7
30-39	160	26.3	Lost Value	8	1.3
40 +	119	19.6	Total	608	100.0
Total	577	94.9	Frequency of Visits	Frequency	% Ratio
Lost Value	31	5.1	First Visit	426	70.1
Total	511	100.0	Second Visit	104	17.1
Income Level[2]	Frequency	% Ratio	Third Visit	17	2.8
2.500 TL and Under	181	29.8	Four and Up	53	8.7
2.501-3.500 TL	76	12.5	Total	600	98.7
3.501-4.500 TL	58	9.5	Lost Value	8	1.3
4.501-5.500 TL	74	12.2	Total	608	100.0
5.501 TL ve Üstü	184	30.3			
Total	573	94.2			
Lost Value	35	5.8			
Total	608	100.0			

2   The minimum wage between the dates of data collection is used to classify the income level.

3.3. Results Relating to the Research's Hypotheses

The Hayes (2018) SPSS PROCESS Macro 3.3 programme and the Hayes (2018) PROCESS Model 7 were utilised to evaluate the research hypotheses. In this model, an independent variable, a dependent variable, a mediating variable, and a moderating variable were employed to assess hypotheses with direct, mediating, and modulating effects. The examined hypotheses are presented as figures and tables below.

The hypothesis that the independent variable is temporal construct, the dependent variable is learning motivation, and the mediating variable is visitor experience is presented in the following section, and the SPSS PROCESS Macro results for the hypotheses are presented in Table 7.

H_1- The museum experience influences interactive applications and animations.

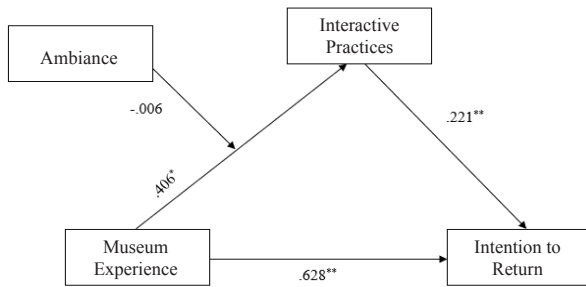H_2- Interactive applications and animations influence intention to return.

H_3- The museum experience influences the intention to return.

H_4- The impact of atmosphere on the museum experience and on interactive applications and animations is moderating.

Table 7. Hypothesis Findings

Hipotezler	β	Boot SE	t	p	BootLLCI	BootULCI
H1	0.406	0.135	2.999	0.003	0.140	0.672
H2	0.221	0.050	4.434	0.000	0.123	0.319
H3	0.628	0.064	9.814	0.000	0.502	0.754
H4	-0.006	0.006			-0.019	0.005

Figure 4. The Influence of Museum Experiences on Interactive Practises

Upon examination of Table 7 and Figure 4, it has been determined that the museum experience has a positive and statistically significant impact on interactive applications. The H1 hypothesis was therefore supported. It was determined in the H2 hypothesis that interactive applications influence the intention to return, and this hypothesis was also supported. A positive and statistically significant effect was discovered in support of the H3 hypothesis that the museum experience influences the intention to return. Consequently, the third hypothesis was also supported. The H4 hypothesis that the atmosphere has a regulatory effect between the museum experience and interactive applications was unable to be supported due to the absence of a significant effect.

The following are hypotheses regarding the current interactive applications, ambience, museum experience, and intention to revisit the Göbeklitepe Ruins and the Şanlıurfa Archaeology Museum. The results of the SPSS t-test for the aforementioned hypotheses are displayed in Tables 8, 9, 10 and 11.

H_5- The museum experiences of visitors to Göbeklitepe Ruins and Şanlıurfa Archaeology Museum are significantly different.

H_{5a} - There are significant differences between the aesthetic experiences of visitors to the Göbeklitepe Ruins and the Şanlıurfa Archaeology Museum.

H_{5b}- There are significant differences between the entertainment experiences of visitors to the Göbeklitepe Ruins and the Şanlıurfa Archaeology Museum.

H_{5c}- There are significant differences between the enjoyable experiences of visitors to the Göbeklitepe Ruins and the Şanlıurfa Archaeology Museum.

H_{5d}- There are significant differences between

the escape experiences of visitors visiting Göbeklitepe Ruins and Şanlıurfa Archaeology Museum.

H_6- There is a significant difference between the interactive applications experienced by visitors visiting the Göbeklitepe Ruins and the Şanlıurfa Archaeology Museum.

H_{6a}- There is a significant difference between the perceived usefulness of interactive applications and animations of visitors to the Göbeklitepe Ruins and the Şanlıurfa Archaeology Museum.

H_{6b}- There is a significant difference between the perceived ease of use in interactive applications and animations of visitors to the Göbeklitepe Ruins and the Şanlıurfa Archaeology Museum.

H_7- There are significant differences between the atmospheric (ambience) experiences of visitors to the Göbeklitepe Ruins and the Şanlıurfa Archaeology Museum.

H_8- There are significant differences between the visitors' intention to revisit the Göbeklitepe Ruins and the Şanlıurfa Archaeology Museum.

H_5 The Göbeklitepe Ruins was evaluated more favourably than the Şanlıurfa Archaeology Museum in terms of aesthetics, entertainment, and escape experience, as determined by the t-test for the H5 hypothesis. Consequently, hypotheses H5a, H5b, and H5d were confirmed. There was no significant difference in the enjoyment experienced. Table 8 indicates that the H5c hypothesis could not be supported.

Table 8. The t-Test Results on Museum Experiences

Dimensions	Sex	n	Medium	t value	p value
Aesthetics	Göbeklitepe	350	3.891	-3.002	.003*
	Şanlıurfa Arc. Museum	258	4.141		
Entertainment	Göbeklitepe	350	3.550	-4.688	.001**
	Şanlıurfa Arc. Museum	258	3.955		
Enjoyment	Göbeklitepe	350	3.991	-1.286	.199
	Şanlıurfa Arc. Museum	258	4.092		
Escape	Göbeklitepe	350	3.641	-2.887	.004*
	Şanlıurfa Arc. Museum	258	3.910		

The Göbeklitepe Ruins was evaluated more positively than the Şanlıurfa Archaeology Museum in terms of perceived usefulness and perceived ease of use technology experience, as determined by the t-test for the H_6 hypothesis. Consequently, H_{6a} and H_{6b} were supported (Table 9).

Table 9. The t-Test Results for Interactive Applications

Dimensions	Sex	n	Medium	t value	p value
Perceived usefulness	Göbeklitepe	350	3.402	-4.547	.001**
	Şanlıurfa Arc. Museum	258	3.816		
Perceived Ease of Use	Göbeklitepe	350	3.451	-4.517	.001**
	Şanlıurfa Arc. Museum	258	3.868		

As determined by the t test for the H_7 hypothesis, the Göbeklitepe Ruins were rated more favourably than the Şanlıurfa Archaeology Museum in terms of atmosphere. Therefore, the H_7 hypothesis was supported (Table 10).

Table 10. The. t-Test Results for Atmosphere

Dimensions	Sex	n	Medium	t value	p value
Atmosphere	Göbeklitepe	350	3.784	-2.627	.009**
	Şanlıurfa Arc. Museum	258	3.987		

The t test for the H8 hypothesis revealed no significant difference between the Göbeklitepe Ruins and the Şanlıurfa Archaeology Museum in terms of intention to revisit. The H_8 hypothesis was therefore disproved (Table 11).

Table 11. The t-Test Results for Revisit Intent

Dimensions	Sex	n	Medium	t value	p value
Intention to Revisit	Göbeklitepe	350	3.804	-1.324	.186
	Şanlıurfa Arc. Museum	258	3.933		

Tablo 12. Hipotez Test Sonuçları

Hypotheses	Result
H_1- The museum experience influences interactive applications and animations.	Accepted
H_2- Interactive applications and animations influence intention to return.	Accepted
H_3- The museum experience influences the intention to return.	Accepted
H_4- The impact of atmosphere on the museum experience and on interactive applications and animations is moderating.	Rejected
H_{5a}- There are significant differences between the aesthetic experiences of visitors to the Göbeklitepe Ruins and the Şanlıurfa Archaeology Museum.	Accepted
H_{5b}- There are significant differences between the entertainment experiences of visitors to the Göbeklitepe Ruins and the Şanlıurfa Archaeology Museum.	Accepted
H_{5c}- There are significant differences between the enjoyable experiences of visitors to the Göbeklitepe Ruins and the Şanlıurfa Archaeology Museum.	Rejected
H_{5d}- There are significant differences between the escape experiences of visitors visiting the Göbeklitepe Ruins and the Şanlıurfa Archaeology Museum.	Accepted
H_{6a}- There is a significant difference between the perceived usefulness of interactive applications and animations of visitors visiting the Göbeklitepe Ruins and the Şanlıurfa Archaeology Museum.	Accepted
H_{6b}- There is a significant difference between the perceived ease of use in interactive applications and animations of visitors visiting the Göbeklitepe Ruins and the Şanlıurfa Archaeology Museum.	Accepted
H_7- There are significant differences between the atmospheric (ambience) experiences of visitors visiting the Göbeklitepe Ruins and the Şanlıurfa Archaeology Museum.	Accepted
H_8- There are significant differences between the visitors' intention to revisit the Göbeklitepe Ruins and the Şanlıurfa Archaeology Museum.	Rejected

4. Discussion, Concluding Remarks, and Suggestions

The concept behind museum exhibition design places the works at the centre. With the advancements in technology and informatics, the exhibited products began to be displayed without intermediaries There have also been changes in the method of creating interpretive environments (Forrest, 2013: pp. 201-202). Therefore, both existing and newly established museums should consider the incorporation of interactive museology into any restoration or new building construction projects. According to Forrest (2013, p.211), the exhibition environment is crucial for perceptual transfer in museums, which serve as transfer zones for cultural heritage.

It has been determined through analysis that the museum experience has an effect because of interactive applications and animations. The use of interactive applications influences the aesthetic, entertainment, enjoyment, and escape experiences of visitors to the Şanlıurfa Archaeology Museum and the Göbeklitepe Ruins. These findings concur with the findings of Lee et al. (2020) and He et al. (2018). It has been determined that interactive applications and animations have a significant and positive impact on visitors› intention to return. Similarly, these findings align with those of Lee et al. (2020), He et al. (2018), and Trunfio, Campana, and Magnelli (2020). In addition, it was determined that the museum experience had a significant and positive impact on the intention to return. This result is consistent with Kırcova and Erdoğan›s (2017) findings. In this context, it has been determined that postmodern museum environments make extensive use of interactive applications and that the non-routine experiences created for visitors have a significant impact on their intentions to return.

It was not possible to determine the regulatory impact of the atmosphere-based museum experience on interactive applications and animations. In the study conducted by Hyun et al. (2018), it was discovered that the atmosphere regulates the museum experience. In our study, it was not found to play a significant role. In the context of the Göbeklitepe Ruins and the Şanlıurfa Archaeology Museum, we can say that visitors desire a stronger connection between interactive applications and their overall experience. In this context, it is possible to say that this result represents a new contribution to the literature in this regard.

In analyses comparing the Göbeklitepe Ruins and the Şanlıurfa Archaeology Museum, the Göbeklitepe Ruins was perceived more favourably in terms of the museum experience dimensions; aesthetics, entertainment, enjoyment, and escape, than the Şanlıurfa Archaeology Museum. In recent years, new discoveries, research, and global news about Göbeklitepe have increased interest in this location. National Geographic Magazine, which determines the world›s most exciting destinations each year, also included Göbeklitepe on its list of twenty-five must-see destinations for 2020 (Genç, 2020: p. 10).

In this context, the fact that Göbeklitepe is a newly discovered and visited location may have contributed to its more favourable perception in relation to the aforementioned criteria. Similarly, Göbeklitepe was perceived more positively than the Şanlıurfa Archaeology Museum in terms of the interactive applications of perceived usefulness and perceived ease of use. Doğuş Group began construction on the «Göbeklitepe Visitor Welcome Complex» in January 2017 as part of the «Göbeklitepe Interactive Applications Area Social Responsibility Project».

The animation centre, visitor centre, and amphitheatre were completed in December 2017. The animation centre is a location where interactive and video applications about Göbeklitepe are accessible, where visitors are provided with extensive information about Göbeklitepe, where they are psychologically prepared for the area, and where written, visual, and audible materials are available. In this context, visitors are drawn to this area in substantial numbers. Göbeklitepe was perceived as having a more pleasant atmosphere. In this regard, the Göbeklitepe Visitor Welcome Complex has a significant impact. No significant differences were observed in terms of intention to return.

With the recent change it has made to the definition of museum, the ICOM has revealed its understanding that museums should not be limited to tasks such as collecting objects, protecting them, and displaying them, but that they should be institutions that serve the development and education of the society. This has led to a shift in the way museums view their role in society (Karadeniz, 2018). In order to ensure the education and development of the visitors, museums should also be designed as educational environments using the most advanced technologies. In addition, a family environment should be created to reach all segments of society and the visitor profile should include families with children.

In accordance with the experiences of those who visit the Şanlıurfa Archaeology Museum and the Göbeklitepe Ruins, it was determined in this study that interactive applications have an effect on the intention to return.

In addition, one of the objectives of our study is to determine if interactive applications influence the intention to return and if they play a regulatory role in this process. The results indicate that these effects

are notable outside of the atmosphere. In terms of experience, interactive applications, and atmosphere, the Göbeklitepe Ruins were found to be superior to the Şanlıurfa Archaeology Museum. In this regard, examining the evaluation results can contribute both theoretically and practically.

It is believed that our research provides an important model for researchers working in the field of museum experience and interactive application and that this model can be used by expanding it in the context of museums with technological infrastructure in Türkiye and around the world. However, no significant effect on the atmosphere was discovered, and it should be noted that additional research is required on this topic.

The importance that museums place on providing visitors with an active role and inspiring a desire to return based on their experiences in the visited locations, is one of the issues that they prioritise. To enhance the visitors› experiences, it is essential to activate entertaining interactive tools. In addition, for the visitor experience to be successful, the existing exhibition products must be liberated from their static, confined positions. It is evidence of the importance of interactive museology that these considerations are taken into account in museums that are currently being renovated or constructed. The significance of aesthetics and entertainment, particularly in relation to postmodern experiences, necessitates that museum administrators engage in activities that enhance these experiences. Recent interactive applications, such as augmented reality and virtual reality, have begun to provide museum visitors with a significant experience. Therefore, it is recommended that museum administrators develop their technological infrastructure in this area. Although the experience at the Şanlıurfa Archaeology Museum was positively evaluated in terms of interactive applications and atmosphere, it lagged behind Göbeklitepe. It is anticipated that museum administrators will be more willing to use innovative technologies to provide visitors with interactive applications and experiences.

According to our research, the museum experiences at the Şanlıurfa Archaeology Museum and Göbeklitepe Ruins have an effect on interactive applications and intention to return. Therefore, in order to attract visitors from Türkiye and abroad to museums and exhibition areas, museums that will be newly established or undergoing restoration should employ interactive information technology products. It is suggested that they be designed to appeal to all demographic groups regardless of age, gender, level of education, marital status, or economic status.

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