The Historical Development of Museology in Turkey

Fethiye Erbay

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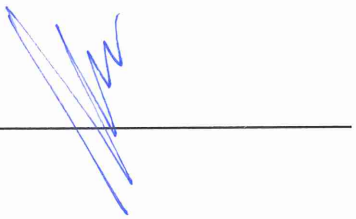
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"The Historical Development of Museology in Turkey," a thesis prepared by Fethiye Erbay in partial fulfillment of the requirements for the degree of Master of Arts from the Atatürk Institute for Modern Turkish History at Boğaziçi University, has been approved on 10 June 2019 by:

THESIS ADVISOR

Prof. Dr. Aydın Babuna
Atatürk Institute for Modern Turkish History
Boğaziçi University

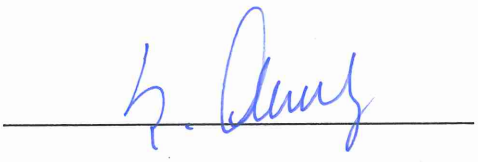


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Yıldız Teknik University



Prof. Dr. Şebnem Arıboğa
Department of Management and Organization
İstanbul University



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Abstract

"The Historical Development of Museology in Turkey"

Fethiye Erbay, Master's Candidate at the Atatürk Institute
for Modern Turkish History at Boğaziçi University, 2019

Professor Aydın Babuna, Thesis Advisor

The historical development of Turkish museology after 1980 will be re-searched in this thesis. The changes that happened before and after 1980 will be examined. The legal arrangements made after 1980 constitute the turning point for Turkey's museology. Law no. 2863 Code of Protection of Cultural and Natural Properties marks a drastic change in Turkish museology. "Regulation on Private Museums and Their Auditing", published in the Official Gazette (no. 18289, 22 January 1984) allowed for the establishment of private museums. The number and variety of private museums has in-creased considerably since 1980. In 2000, the development of modern museology has brought new muse-um practices that are open to scientific applications and research. The architectural structures of the museums, exhibition aspects, and technology and management models have changed. After 2010, the number of the city, science, and university museums has increased. In addition, international exhibitions and museum awards that came with the membership to international organizations have created new sources for the change in the museum culture. With advancing technology, the museum exhibition and presentation techniques have become more visitor-oriented. The use of touch screens, simulators, robots and, holograms in the exhibition areas have supported the modern new museology. The number of digital, mobile, and visual museums has increased rapidly. The increasing interest in the muse-ology in the culture industry and creative industries has led to a change in perception in the society. However, this has caused a lot of controversies about the sustainability of

the development of the museums in Turkey. This thesis tries to contribute to the ongoing discussions.

35.133 words

Özet

"Türkiye'de Müzeciliğin Tarihsel Gelişimi"

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Profesör Dr. Aydın Babuna, Tez Danışmanı

1980 yılından sonra Türk müzeciliğinin gelişim tarihi bu tezde araştırılacak-tır. 1980 yılı öncesi ve 1980 sonrası geçirdiği değişim tanımlanacaktır.1980 yılı sonrası yapılan yasal düzenlemeler ülkemiz müzeciliğinin dönüm noktasıdır. 2863 sayılı "Kültür Ve Tabiat Varlıklarını Koruma Kanunu" Türk müzelerinin değişiminin dönüm noktasıdır. 22.01.1984 tarihli 18289 sayılı Resmi Gazete'de yayınlanan "Özel Müzeler ve Denetimleri Hakkında Yönetmelik" ile özel müzelerini kurulmasına imkan yaratmıştır. 1980 sonrasında özel müzelerini sayısının ve çeşidinin önemli ölçüde arttığı görülmektedir.

2000 yılında Modern müzecilik çalışmalarının gelişimi, bilimsel açıdan destekli uygulamalara ve araştırmalara açık olan yeni müze pratikleri getirmiştir. Müzelerin mimari yapıları, sergileme özellikleri, kullanılan teknoloji ve yönetim yapıları değişmiştir. 2010 yılından sonra Türkiye'de kent, bilim ve üniversite müzelerinin sayısı artmıştır. Ayrıca uluslararası kuruluşlara üyelikle, uluslararası sergiler ve müze ödülleri, müze kültürün-deki değişimine de kaynak yaratmıştır. Gelişen teknoloji ile müze sergi ve sunum tekniklerinin gelişimi, ziyaretçi odaklı olmuştur. Sergi alanlarında dokunmatik ekranların, simülatörlerin, robotların ve hologramların kullanılması, modern yeni müzecilik çalışmalarına destek vermiştir. Dijital, mobil ve görsel müzelerin sayısı hızla artmıştır. Kültür endüstrisi ve yaratıcı sektörlerdeki müzecilik çalışmalarının önemine olan ilgi, toplumda algı değişimine yol açmıştır. Bu durum Türkiye'deki hızla gelişen müzelerin sürdürülebilirliği hakkında bir çok tartışmaya da yol

açmıştır. Bu tez bu tartışmalara katkıda bulunmak amacıyla yazılmıştır.

35.133 kelime

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Abbreviations and Acronyms

ICCROM International Center for the Study of the Preservation and Restoration of Cultural Property

ICOM International Counsil of Museums

ICOMOS International Council on Monuments and Sites

NATO North Atlantic Treaty Organization

NGO Non Government Organization

UNESCO United Nations Educational, Scientific and Cultural Organization

Acknowledgements

The thesis of "New Museology in Turkey" examines the changing and devel-oping museum practices. The historical development of Turkish museology is analyzed from the pre-Republican Era until today. This study tries to de-fine how museology activities have been affected from the change in the social, legal and educational structure of Turkey. The individuals and events that have an impact on the Turkish museology are examined. This thesis is prepared with the motivation of the fact that there is no source to present the history of the "Turkish Museology".

I gratefully thank my dear thesis advisor Prof. Dr. Aydın Babuna for his valuable and ongoing support during my thesis study. I specially thank Prof. Dr. M. Asım Karaömerlioğlu, the Department Head of the Master of Arts Program of the Atatürk Institute for Modern Turkish History at Boğaziçi University, and my instructors and classmates for their valuable supports and contributions. Finally, I would like to appreciate my mother Nihal Keriman Erbay and my all family for their love, support and guidance for writing this thesis.

NOTE: The in-house editor of the Atatürk Institute has made detailed recommendations with regard to the format, grammar, spelling, usage, syntax, and style of this thesis.

1

Introduction

This thesis, which is named "The Historical Development of Museology in Turkey" examines the history of the development of the museology in Tur-key. Many subheadings that extensively analyze the development of Turkey's history of museology for the first time have been tackled. This study documenting the development adventure of the history of Turkish museology before and after the Republic aims to show that Turkish museology has changed over time and it has been shaped by the development of the intel-lectual products of the cultural and economic period. Therefore, in this thesis, the development history of Turkish museology has been examined from 1453 onwards and the period until 2019 has been covered. The study is compared to previous period data and is interpreted under many subheadings.

This thesis attributes the history of Turkish museology to 1453 as the palace collection constituted the base of Turkish museology. Developed on collection and preservation focused, our museology has been shaped through the public opening of the palace collection in accordance with the European examples. In the 15th century, the word of "museum" was used to define the art collection of Lorenzo Medici from the Medici family of Florence. The publicization of this art collection of the Medici family in 1789 has affected on today's muse-

ology. The establishment of the British Museum (1759) in London, the construction of the Kaiser Fredrich Museum in Germany, and transformation of the Louvre Palace of Paris into a museum (1793) have been effective on the development of the history of museology both in the Europe and in Turkey.[1] Therefore, although it is not visitor-oriented in today's sense, the preservation, classification, and protection of the valuable objects is included in the ICOM's definition of museology: Various court collection has been expanded under the museum framework afterwards. In the Ottoman Era, the Hagia Eirene Church was re-arranged in 1726 and named as 'Dar-ül Esliha (House of Weapons)'. The establishment of two separate exhibition areas in the Hagia Eirene Church as the old weapons and old artifacts in 1846 was also stated in Wendy W.K.Shaw's ''Ottoman Museology''. The development phase of Turkish museums were transformed into a corporate structure with the effect of the French Revolution in the 18th century. The court art collection was opened to public with the opening of the Müze-i Hümayun in 1869. Therefore, this thesis ad-dressed the development of history of museology in Turkey starting from the conquest of Istanbul through the preservation supported by the palace. The current situation shaped through the traditional museology and new museology studies was tried to be presented to understand the history of Turkish museology structured between 1453 and 2019.

In this thesis, a management-based grouping shaping the development of Turkish museology with the political structure has been made. The organic bonds of each period with their preceding periods have tried to be defined. The establishment of imperial museums that started with the establishment of the Imperial Museum (Müze-i Hümayun), which evolved out of the modernization attempts of the Ottoman Empire, were examined in periods. The period of Osman

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1 Seda Sökmen, Müze Yöneticilerinin Postmodern Müzelerin Pazarlama Uygulamalarına Yönelik Görüşlerinin Belirlenmesi: İstanbul Örneği, Anadolu Üniversitesi Turizm İşletmeciliği Anabilim Dalı Yüksek Lisans Tezi, Eskişehir, 2017,S.33

Hamdi Bey, which developed with the establishment of the Ministry of Education, was classified as a pre-Republican period. National museum studies shaped by Mustafa Kemal Atatürk in the Republican Period are discussed. The change of the museums during the multi-party period was examined as Ismet Inönü Era, Adnan Menderes Era, and the Planned Period.

With the privatization of culture in 1980, the Private Museum Period required new legal arrangements. The issuance of "Regulation on Private Museums and Their Auditing" dated 22 January 1984 has been the turning point of policies in the field of private museology in Turkey. The boundaries of the museum work were drawn with the new legal sanctions that were imposed in the private museum period. Private museology shaped by privatization works has transformed. The establishment of the Ministry of Culture and Tourism and the legal arrangements for opening private museums are the events that determine the historical boundaries of the subject of the thesis. The period after 1980 is known as the "The Age of Private Museums" in Turkey. Private collections were opened step by step to the public, and museums gained a new identity. This new concept of museology, which gained the ability to become public, has begun to spread.

As institutions became privatized, the aristocratic and discriminatory approach began to dissolve. An open and inclusive attitude was adopted for every audience. In this context, the relationship between the museum and the public space has begun to be questioned. Like the rest of the world, the development of museology was supported with the efforts of ICOM. (Inter-national Council of Museums) with the election of the Istanbul as the 2010 European Capital of Culture, the role of the museums in urban transformation has also changed. The new museum studies, which have featured the visitor experience, have developed in Turkey with a focus on education.

The qualitative research method was used in the study. The literature re-view was used as the data collection technique of the study. As a result of the information obtained through the literature review, a conclusion was aimed to be reached.

During the research, the first written sources of the period covered by the scope of the thesis were scanned and the works of the main historical events of the period were examined. From these sources, data about the museums of the period have been presented. One of the sources written in this field, namely Wendy Shaw's Ottoman Museology states that "in the last periods of the Ottoman Empire, the national identity adventure has been traced based on the decisions that institutionalize the museum and the works selected from the museums." In the sources, the history of Turkish museology before and after the proclamation of the Republic period and the history until 2019 were stated.

In order to examine this historical development, document analyses were done by reviewing national and foreign publishing. The research reference books were as follows: Shaw, Wendy M.K., *"Osmanlı Müzeciliği"* (2004), Vedat Keleş'in *"Modern Müzecilik ve Türk Müzeciliği"*, Mehmet Önder *"Müzeler ve Atatürk"* (1989), Semavi Eyice *"Müzeciliğimizin Başlangıcı ve Türk İslam Müzeleri"* (1990), Mehmet Yaldız "*Atatürk ve Müzecilik"* (1992), Sümer Atasoy *"Çağdaş Müzecilik Anlayışı ve Türk Müzeciliği"* (1994), Acar, Özgen, *"Ülkemizde ve Yurt Dışında Müzeciliğe Bir Bakış"* (1996), Mutlu Erbay, *"Cumhuriyet Dönemi Atatürk'ün Sanat Politikası"* (2005), Ferruh Gerçek *"Türk Müzeciliği"* (1999), Alpay Pasinli *"Türkiye Müzeleri"* (2008), and Bekir Onur *"Yeni Müze Bilim"* (2014).

In the thesis, in order to better define the development of the new mus-eology studies in Turkey after 1980, foreign studies in this field were exam-ined. In order to define museology studies better in Turkey studies abroad were examined. Susan Ashley in her study "Museums and Globalization" (2009) states that; *"recognition in the framework democratization of culture increased the discussions on collections and exhibition which are mostly results of colonialist prac-*

tices.[2] *The new understanding of museology defines museums as social agents which contribute to lessen social problems. New museology which emerged towards the end of 1970's, claimed that its studies emphasizes on ecological perspectives on social and cultural dynamics and work ethics for the public weal. Focal point of the new museology is not objects. It is the public to have an active role in participating in and shaping the museum. It argues that museums as social actors have the potential to produce culture and to represent. Thus it brought repatriation of cultural objects to the agenda. Right of property and conflicts of repatriation are some of the problems of museology. Representation and restructuring practices of the artifacts should be looked into in new museology studies."* Thanks to the opportunities provided by technology, unlimited data processing in new museology challenges muse-ums' encyclopedic displays. In Stephen E. Weil's book "Making Museums Matter (2002) he claims that *"there is an uncertainty on what today's museums represent and not represent. Discussions have begun on how culture is to be represented in modern museums."* [3]

The new definition of museology was mentioned for the first time in 1972. It became popular in 1989 with the publication of Peter Vergo's book "New Museology" (1989). This new museology movement was considered as an exploitation of museums and dominance over them. There was a connection observed between museologists obeying and being repressed. According to this point of view, things resulted in museologists' protest against the exploitation of works exhibited at traditional museums. Opposing these protests, number of museologists who support the development of modern museology and new museology practices has increased. It is inevitable for mus-

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2 Gee G, Protz U, Stefano M, Ashley S, Bressey C, Collet D et al. London Debates 2009: What Role Do Museums Play In The Globalisation Of Culture? (London: London School of Ad-vanced Study, University of London, 2009).

3 Weil. Stephen E.; Making Museums Matter, (Smithsonian Books; ISBN-13: 978-1588340009, English,2002)

eology studies not to change while there is an indispensable transformation due to changing societal and technological transfer. The fact that this transformation is on-going and has sparked off many discussions are involved in the research. The reflection of these on Turkish museums is examined. Innovative approach, post-modern museology and new-generation museology studies determine Turkey's foundation of museology within the cultural policy.

The new museology conception developing with the social dynamics and economic changes of the world has occasionally come into conflict with the opposing ideas. The new concept of museology, also defined as professional museology, is described as a participatory, experimental, and dynamic museology movement. This thesis also discusses how traditional museum studies have transformed into new museum studies and how they are influenced by this transformation. The argument that the museums are influenced by the political and social structure has been the secondary subject of this research.

This thesis aims to explain the development of the history of museology in Turkey, the emergence of the museology, and today's sense of new muse-ology and post-modern museology, and also determine the changes created by the evolution of the private museology.

In this study, particularly the reflections of the changes on the museums that are created and that will be created by the new museology works in Turkey after 1980 were investigated. Conditions affecting this development in the first degree, economic and political factors are involved in the re-search. As a method of examination, what is happening in the background of the development of the history of museology is revealed. The new organic structure of Turkish museology which changed through new museology practices after 1980 is investigated.

In order to understand the works of "the New Museology" in Turkey that developed after 1980, the developments preceding 1980 are studied first. The participating roles of the museums made them more visible. The public structuring of museums is an important de-

velopment of this period. The roles of the museums that intersect with the social structure are defined as social and political evolution.

The study hypothesis is the changes in the history of Turkish museology, functional changes in the private and new museology as well as the structure of the museum management. The study concluded that traditional museology has changed in Turkish museums. Human-focused studies in the Turkish museums increases the variety of the post-modern museums.

With the development of visitor-oriented museology, museum varieties have increased, and museum governance systems have changed. New oper-ating models are needed to make museums sustainable as non-profit organ-izations. New technologies have increased the accessibility of museums. The museums developed under the static structure of the past have evolved into a new exhibition model with new museum studies and the concepts of vari-ability and flexibility. The traditional encyclopedic presentation of museums has begun to become a modern Disneyland model entertainment sector with the privatization of culture. In Ali Artun's book The Impossible Museum (2017), he expresses his concerns about the museums transforming into a media and entertainment industry as they become popular. These concerns are the subject of debate among today's museologists. These museums have been launched as the new tools of the cultural industry. In this trans-formation, the museums have discovered their place and power in the cultural industry. New museums that host the new reference structures have begun to transform their cities and create a new market. The visitor has become the customer with the inviting, welcoming, experience providing understanding of museology.

How the new museology evolves in our society and how it is trans-formed in this context will be discussed in the thesis. Unlike classical museology, modern new museology works provide unlimited opportunities for the exhibition of works and the presentation of information. New museum studies have evolved into interactive participation where direct interactive communication is presented. In

modern museology, visitors come to the forefront instead of the works. New museology has redirected the studies with the understanding of "museums exist for society." It redefined the museums as a field of exploration and experience.

Through this thesis study, the static structure of museums defined as sa-cred treasure chests for centuries is changing. To explore the changing structure of Turkish museums in a wider context, the study was supported by various museum examples. As a result of the researches, it is seen that the museum studies within the cultural policies of the state are programmed specifically by the governments. However, the efforts of museum experts who worked with dedication in museums before and after 1980 years can-not be ignored. The scope, speed, and direction of museum studies have changed thanks to UNESCO and the ICOM memberships.

The studies conducted so far in this field of research will allow us to see the development as a whole. In order to describe the work in the field of new museology in Turkey, it is necessary to look at the historical development. The historical development of Turkish museology has developed with the support of the central authority. With the change of political power, the development has been occasionally interrupted or its direction has changed. The development of museum works was also influenced by the impact of economic sanctions. The study that provides information on the new muse-um formations is discussed under the ten main headings. The thesis was grouped into periods especially before and after 1980.

In the first chapter of the thesis, the period of collection, conservation, and collection created in the Ottoman palace was discussed and the adventure of transforming into Imperial Museums has been described. The understanding of conservation that started with the Imperial Museum (Müze-i Hümayun) and the Regulation of Historical Artifacts (Asar-ı Atika Nizamnamesi) prevented the smuggling of artifacts abroad. The palace collections were placed in public spaces, which were removed from the spaces where they could only be seen by a certain group of the society.

The second chapter describes the formation of the museum studies affiliated with the Ministry of National Education. Most historians consider the starting point of the Ottoman Period museum history as Osman Hamdi Bey. During the periods Osman Hamdi Bey and his brother Edhem Hamdi Eldem Bey, collection and registration efforts are seen. The museum system, which is affiliated with the Ministry of National Education, is developed in a school and teacher-supported way. Since this period, the museums have been recognized as educational institutions and have gained prestige.

In the third chapter, with the new national museology shaped by Mustafa Kemal Atatürk, museum and excavation works in a scientific dimension have been initiated. The newly established museums formed by the statesponsored national museum studies have increased rapidly. The establishment of the Community Centers, the Turkish Historical Society, the Turkish Language Institution, and the Artists Institutions with the institutional support of the state formed the basis of national museum studies. With the Republican Period in Turkey, the palaces, particularly the Topkapı Palace, were transformed into museums. After the Istanbul Painting and Sculpture Museum was founded by Atatürk for the first time, art collections were exhibited in museums. Warehouse museums were established in various provinces. In these years, it can be seen that broadcasts and catalogues were made to advertise the museum collections and artworks. The number of archaeological and ethnographic museums has risen rapidly.

In the fifth chapter, the effects of the multiparty system that was put into effect during the Ismet Inönü era and how they reflected in museum studies are discussed. Ismet Inönü era and multiparty system developments continued with the support of the state. After the proclamation of the Republic, for the first 15 years, museums have been the primary science area within the educational institutions as well. Unfortunately, the educational works about the development of culture and art could not reach the same level of success in the 1950s. During this period, Ataturk museums, commemoration muse-

ums, and memorial museums which especially reflect the change brought by the new republic were opened.

In the sixth chapter, the museum studies of Adnan Menderes period were discussed. The state's institutional-grade support for museums has not been seen as a requirement. It was not a part of the government programs. Between the years 1950-1960, the change in the economic and social structure has led to a period of pause in the field of museology. The closure of the Community Centers with the effects of political inducement has created interruptions in the works of collecting and recording cultural heritage in the society. Excavations and establishment of the museums have slowed down. The event that accelerated this period is Turkey's membership to the International Council of Museums (ICOM). The establishment of the Turkish National Committee of ICOM has improved the works of museology. These institutional structures are important for tracking the developments related to museology in the world. With this international support and communication, museum studies have been moved to the scientific platform.

The state has been placed under the influence of this international institution with the Government being supported by and involved in the international institutional structuring such as UNESCO/ICOM. The influence of the developing museum studies in America and Europe has continued in a state-sponsored way in the works of modern museology.

In the seventh chapter discusses the big role of the Ministry of Culture, which was separated from the Ministry of Education and institutionalized, on the change and development policies of the state in the planned period. The foundations of modern museums have been professionally laid out in Turkey. The Ministry of Culture was established in 1970. With the transition to the liberal economy, the thriving consumption economy has merged the museology studies with tourism. The ministry's name was changed to the Ministry of Culture and Tourism. The change of the name and organizational structure of this Ministry has slowed down the pace of the develop-

ment of museum studies. The art departments under the umbrella of the Ministry and the opening of personal galleries in the fields of culture and art have increased. Development in the field of art has supported the opening of modern art collections and art museums. During this period, restoration works of historical buildings were initiated by the Ministry of Culture and Tourism, and many historical buildings were given the function of museums. There have been problems in the transformation processes of the historical buildings into museums. Historical architectural features prevented the buildings from functioning as a museum. Before 1980, the opening of archaeological, ethnography, and art history museums has increased in number. The excavation works conducted scientifically in Turkey play a big role in this.

In the eighth chapter, private museum studies have been discussed. The postmodern museums, which are shaped by globalization, have supported private collecting. With private collecting works, private museum studies have been shaped. After 1980, the institutionalization works of private museums in Turkey has increased. Through the transition to the liberal economy in the 1980s, the privatization gaining momentum in an institutional level has changed the social structure. In particular, there has been an increase in the number of new collections and collectors. The collection variety and diversity of museums have increased. With changes in the legislation in 1983, opening private museums became possible. With the concept of new museology in Turkey, the efforts of wealthy people to establish their own museums and the level of competition between museums have also increased. Art collections have come to the fore. Art museums such as Sabancı Museum and Istanbul Modern Museum have begun to open.

After the 2000s, the strategic and organizational changes in the institutionalization of the municipalities formed the municipal museums. The development of municipal museums that define the city in urban transformation projects has been legally supported.

The ninth chapter looks at the factors affecting the development of new museology studies in Turkey. The project of the foreign-funded Istanbul Capital of Culture and the new museum projects of the Ministry of Culture and Tourism have revealed the need for professional museum studies. In 2009, a multidisciplinary museum management training was initiated for the professional execution of new museology studies. New marketing techniques have created competitive environments between museums. Professional museology works, which created new experience areas, has increased the number of international awardwinning museums. The competitive environment created by awardwinning museums has influenced the exhibition techniques of new museum studies. This development was carried out by the devoted labor of the museum employees.

Since 2010, the number of projects by the Ministry of Culture and Tourism regarding opening new museums and restructuring existing museums has increased. One of the supporting forces of this speed is the rapid increase in the number of private museums after 1980. The museums, which are shaped by the culture industry, have discovered their power to provide economic input. The museology withing the context of cultural management was shaped by multiculturalism studies while exhibition and education were shaped by new museum studies. With new museum studies, museums have evolved into places of experience. Enabling the interaction of the museums with the environment and cooperation with non-governmental organizations highlighted the new museum period where ethical values are requestioned. As stated in the Management and Operating Model Recommendation Report for Turkish Museums prepared by the Istanbul 2010 European Capital of Culture Agency, museums need a change in every field including vision, mission, and operation and management structures. These report proposals prepared in 2010 are also valid today. Although there have been studies in 1992 that have revealed the importance of the management of museums in Turkey, developments in the field of museum management and governance have not been sufficiently fast. Therefore, the development

of “The New Museology” works in Europe and America has not been the same in Turkey in terms of characteristics and speed.

This study will create an important reference for the evaluation of the historical development of the Turkish museology in contemporary terms. Therefore, this thesis, “The Historical Development of Museology in Turkey”, has been prepared keeping in mind that the studies bringing the history of museology in Turkey to our day are rare.

2

History of Development of Turkish Museology Before 1980

Prior to 1980, the historical development of Turkish Museums can be ana-lyzed in two groups as the Ottoman Empire Era and the Republican Era. The modernization in the Ottoman Empire had been shaped through the impact of the change in the cultural structure of the Ottoman society. Before 1980, overseas education, participation into art fairs, arrival of foreign scientists to Turkey had brought museology studies into new scientific aspects.

During this period, studies focusing on protection, exhibition and pub-lishing, resarch on the artworks were developed. First, the collecting was developed within the supervision of the Palace, and its collecting and exhibition period supported and developed the establishment of the imperial museums. Museology under the affinity of the Ministry of National Education had been developed as the museums where archaeological works and materials of natural science had been collected together.

§ 2.1 Modernization And The Establishment Of Imperial Museums In The Ottoman Empire

Exhibition studies in the Ottoman Era always existed throughout its own history and culture. The materials that were used in religious rituals, living tools were preserved as the symbols of power. Materials that include traditional, demographic, and ethnographic features appeared in various ceremonies. Among the traditional experiences that were transferred from generation to generation, traditional attitudes as the exhibition of the trousseau, hiding the special objects inside the wedding chest, etc.; the consciousness to protect and exhibit these materials always existed. The understanding of the exhibition in the public area is based on the Seljukians by many historians in the light of the several documents. Ali Artun stated that "unique open-air public museum designs belong to Seljukians. Seljukians placed the reliefs and statues that were found in their territories to the walls and doors of the province of Konya and exhibited them openly to public in any time."[1] This argument is supported by the pictures included in Semavi Eyice's books. As stated by Wendy M. K. Shaw [2] "The Charles Texier's gravurs of " The Principle Ruins of Asia Minor" in 1865 included wall and city wall examples where art works of the early cultures were exhibited on the walls of the province of Konya which is a significant example for outer exhibition.[3] Erdem Yücel suggested that "The use and exhibition of antique statues on the castle and the walls of the capital city of Konya by the Anatolian Seljuk State is also another indicator of an early museology understand-

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1 Ali Artun, *Mümkün olmayan Müze, Müzeler ne gösteriyor?* (İletişim Yayınları, İstanbul, 2017) 3.

2 Wendy M. K. Shaw, *Osmanlı Müzeciliği*, (İletişim Yayıncılık, ISBN:975-05-0290-6, İstanbul 2004) 23

3 Mutlu Erbay, *Müzelerde Sergileme ve Sunum Tekniklerinin Planlanması*, (Beta Basım AŞ., İs-tanbul, Mayıs 2011) 32

ing". [4] In the Ottoman Era, it was common to use the architectural pieces of the old civilizations in specific occasions after re-functionalize them and use them in the publicly visible areas. This understanding may be accepted as the basis of the museology. With the Conquest of Istanbul in 1453, the understanding of protection of cultural heritage was developed with the effect of the central administration of the Imperial Palace.

2.1.1 *Sultan Mehmed The Conqueror Era*

The conquest of Istanbul by 21 years old Ottoman Sultan II Mehmed has had a great impact in the world, historians marked it as the end of the Medieval Age and gave start to the New Age. The conquest of Istanbul in 1453 was reshaped the cultural structure of the society. During the reign of the Sultan II. Mehmed, so many architectural structure had been built throughout the country such as mosques, madrasahs, Islamic-Ottoman social complexes, libraries, almshouses, hospitals, bathhouses, and caravanserais. The observatory house studies were initiated in Tophane. The Conqueror Mehmed ordered his portraits to the Italian painter Gentile Bellini. The Topkapi Palace, built by Mehmet the Conqueror between the years 1460-1478 Fatih Sultan Mehmed, was served as the administrative center for 400 years. [5] Two rooms of the Topkapı Palace were transformed into the Treasury House by Sultan Mehmed the Conqueror. Precious and worthy ancestral objects, gifts and spoils were put under protection in that Treasury House. Sacred relics in the Inner Palace Treas-

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4 Erdem Yücel, *Türkiye' de Müzecilik, Arkeoloji ve Sanat Yayınları*, (İstanbul 1999); Semavi Eyice, "Müzeciliğimizin Başlangıcı ve Türk-İslam Eserleri Müzesi", (Müze/Museum, Sayı II-III, Ankara 1990) 5-8.

5 Saffet Emre Tonguç, *İstanbul Hakkında Her Şey,* (Boyut Yayıncılık, 2011)

ury (Enderun Treasury) inside the Topkapı Palace were opened and shown to the public in religious festivals.[6]

The historians narrated that the Sultan and his family visited the Cham-ber of the Holy Relics in the month of Ramadan. [7] Various collections of ceramics, glass, silver, manuscript, portrait, and holy relics registered into the Royal Treasury (Hazîne-i Hümâyûn) and included in today's Topkapı Palace Museum have reached today. These collections led the initiation of Turkish museology. [8]

With the order of the Sultan Mehmed, the Conqueror, Byzantine Era sarcophagus that were exhibited in the interior yard of the Topkapı Palace in Saray-ı Cedid, capital and capital columns found near the Hippodrom (At Meydanı), architectural parts found during the construction of Fatih Mosque were significant steps in the emergence and development of conversation based museology in Turkey. [9]

2.1.2 *Sultan Suleiman The Magnificent Era*

Sultan Suleiman the Magnificent built a reputation by protecting and pro-moting the skilled and talented people in the areas of military, literature, art and management. He gave support in the emergence of such geniuses like Barbaros Hayreddin Pasha, Sinan, and Bakî. [10]

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6 Tomur Atagök, *Türkiye'de Müzecilik,* Cumhuriyet'in Renkleri ve Biçimleri, (İstanbul 2000) 212.

7 Tonguç, *İstanbul Hakkında Her Şey,* 11.

8 Fethiye Erbay, *İstanbul'un 100 Müzecisi,* İstanbul'un Yüzleri, Serisi No:89, (İBB. Kültür AŞ Yayınları, İstanbul, 2019), 70-71.

9 Alpay Pasinli, *Osman Hamdi Bey'in Müzecilik Yönü ve İstanbul Arkeoloji Müzeleri*, (I. Osman Hamdi Bey Kongresi Bildirileri 2-5 Ekim 1990, İstanbul 1992), 147.

10 Yılmaz Öztuna, *Kanûnî Sultân Süleymân*, (Ötüken Yayınları, İstanbul,2016).

In the reign of the Sultan Suleiman the Magnificient, Damat, the son-in-law, Ibrahim Pasha brought the mythological statue of "Triple Cella (Beauties)" from Budin. [11]

Hülya Tezcan stated that ''Following the death of the Ottoman sultans, their clothes and dresses were collected, packed and labelled to hide them in the Treasury inside the Topkapı Palace. In addition, the miscellaneous ob-jects as Sultan's sword, quilted turban (qavuk), and dagger were protected in the Sultan's tomb." [12]

Wendy W.K Shaw's Possessors and Possessed Museums, Archaeology, and the Visualization of History in the Late Ottoman Empire stated that "Hagia Eirene had then been expanded in 1726, during the reign of Ahmed III and had been known by the name Daru'l Esliha which literally meant "the house of weapons" in the 1st Yard of the Topkapı Palace." [13]

During the abolishment of the Janissary corps in the Sultan II. Mahmud Era, Daru'l Esliha was damaged. It was converted into the Harbiye Warehouse in 1839.

2.1.3 *Sultan Abdülmecid Era*

Sultan Abdulmecid succeeded the Ottoman throne in 1839 who closely fol-lowed foreign publishing as he knew France, Arabic and Persian in advanced level. During his 22 years of reign, he issued the Ottoman Imperial Edict of Reorganization (Tanzimat) and the Royal Edict of Reform (Islahat). Art, specifically western music and theater entered into the palace through his support. A painting that brought the Ottoman sultans together was made with the order of the Sultan. He was a good calligraphist. He wrote the plates in the Bezmiâlem Valide Sultan Mosque, Ortaköy and Tophane Kılıç Ali Pasha

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11 İlber Ortaylı, Osman Hamdi'nin Önündeki Gelenek,(I. Osman Hamdi Bey Kongresi Bildirileri,2-5 Ekim 1990, İstanbul 1992), 123.

12 Hülya Tezcan, *Osmanlı Sarayı'nın Çocukları, İstanbul: Şehzadeler ve Hanım Sultanların Yaşamları, Giysileri*, (MAS Matbaacılık A.Ş., 2006), 63-64.

13 Shaw, *Osmanlı Müzeciliği*, 23.

Mosques by his own. He founded the first theater and the first opera in the Palace. It is known that Sultan Abdulmecid showed the objects that he collected in two rooms of the Treasury House in the Topkapı Palace to his guests. He initiated a new tradition by showing the Treasury House to the British Ambassador as his own guest. Therefore, the fundamentals of our exhibition based museology were laid.

During his trip to Yalova and onwards in 1845, Sultan Abdulmecid or-dered to collect the capital columns and sarcophagus parts on which the name of the Emperor Constantinus were written and sent them to Istanbul. He assigned Ahmet Fethi Pasha to take these objects under preservation in the palace garden. [14]

In 1846, with the order of the Sultan Abdulmecid, the weapons were started to be collected in the Church of Hagia Eirene which was used as the War Academy Depot (Harbiye Ambarı). The objects in the exhibition area were designed in two sections named as the "Mecmua-i Âsâr-ı Atika" (col-lection of antiques) and "Mecmua-i Esliha-ı Âtika" (collection of antique weapons). The section of Mecma-i Eslihai Âtika whose establishment was based on older times constituted the base of the Harbiye Military Museum. These studies firstly brought the importance of protection and preservation of the ancient works in the society.

In 1856, Sultan Abdulmecid moved from the Topkapı Palace to the Dolmabahce Palace. He transformed the Dolmabahce Palace the administrative center of the state that was reflecting the western influential sociocultural changes. The articles in the Serveti Fünun Magazine make us know that the Ottoman Empire initiated the studies on collection and preservation of antique works with the Tanzimat Reform Era. [15]

During the reign of the Sultan Abdulmecid, the Ancient Costumary Collection constituted by all officers' and janissary clothes named as

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14 Fethiye Erbay and Mutlu Erbay, *Cumhuriyet Dönemi Atatürk'ün Sanat Politikası*, (Boğaziçi Üniversitesi Yayını, ISBN.075-518-270-5, İstanbul, Mayıs 2006),44

15 http://www.millisaraylar.gov.tr/portalmain/Sultans.aspx?KisiId=2

Elbise-i Âtika was exhibited in the shelter depot constructed in the Sultanahmet Square. The models in the Hagia Eirene were brought in this exhibition area. Today, this building is used as the Marmara University Rectorate where the Museum of Janissary was opened. This museum exhibited the janissary clothes on the European made janissary models which is one of the first museums of its type. However, this museum and its art works could not have reached today and only included in the historical photographs as evi-dences of its existence. [16]

In the museology studies of the reign of Sultan Abdulmecid, Ahmed Fethi (Rodosizade) Pasha and İbrahim Ethem Paşa are the prominent names of the era.

2.1.3.1 Ahmed Fethi (Rodosizade) Pasha

Fethi Ahmet Pasha is the one who initiated the first museology in the Ottoman Empire. He is the initiator of the Turkish museology. He was grown in Enderun. He was assigned as a Pasha in 1931. He worked as an ambassador two times in Wien (1834-1935), Moscow (1935), Paris (1837), and Londra (1838). He attended to the Coronation Day of the Austrian King I. Ferdinand and British Queen Victoria as the representative of the Ottoman Empire. He worked as a governor, ambassador, and minister during the reigns of II. Mahmut and I.Abdulhamid. He was assigned as the Tophane Müşiri (Grand Master of Artillery) in 1845. [17]

During the years he started to his new assignment, he started to trans-form the Church of Hagia Eirene from a weapon depot to a museum where antique objects were kept and preserved. Rıza Pasha, the son-in-law of Sultan Abdulmecid gave a bronze Hercule statue to exhibit here which is an indicator of the support to this preservation understanding of the era.

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16 Erbay , *İstanbul'un 100 Müzecisi*, 204-205.

17 *Milliyet Büyük Larousse Sözlük ve Ansiklopedisi*;,cilt.1, 1986

Ahmed Fethi Pasha collected old and unused weapons in the Church of Hagia Eirene in 1846 and established the first Ottoman Museum. Two galleries were created by closing the interims of stoas covering the backyard of the church throughout the windows. One of these galleries were designed as the collection of antique weapons (Mecma-ı Esliha-i Atîka); and the other one was designed as the collection of antiques (Mecma-ı Âsâr-ı Atîka). The collection of the artworks in these two different sections became the basis for classification and inventory studies of Turkish museology. This classification study for exhibition purposes was the first in our museology history. Additionally, the janissary clothes exhibited in the military objects section of that museum were one of the first applications of exhibition of the clothes of the official state officers on models. The special models were made in Wien by Ahmet Fethi Pasha which created a three-dimensional new exhibition area. [18]

He initiated the first archaeological studies in the Hippodrome in 1847. [19]

He initiated the studies to collect archaeological works in Istanbul through the circular notices that he sent to the several provinces in the country between 1847 and 1850. In accordance with these notices, the Governor of Tripoli Ali Rıza Pasha, the Governor of Selanik Sabri Pasha, the Governor of Konya Abdurrahman Pasha sent art works to Istanbul.

Fethi Pasha is also the founder of the plate and porcelain factory that was established in the Village of Fig (İncir) around Istanbul Beykoz and producing the famous porcelains stamped with the "Eser-i İstanbul" (Artwork of Istanbul). The artworks that were produced in this factory are exhibited in today's museums and collections. [20] Fethi Pasha had European style taste and pleasure who played sig-

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18 Ferruh Gerçek, *Türk Müzeciliği*, (Ankara: Kültür Bakanlığı Yayınları, 1999),15

19 Necdet Sakaoğlu, *Fethi Ahmed Paşa,* (Dünden Bugüne İstanbul, Ansiklopedisi, Cilt III,1994), 298-299.

20 Gerçek, *Türk Müzeciliği*. 314.

nificant role in the construction and decoration of the Dolmabahce Palace. Through the order of Sultan Abdulmecid, he was assigned in the establishment of a cut glass and crystal factory in Beykoz Pasabahce. He played significant role in the production of Beykoz glasses and nightingale's eyes. The glasses produced in that factory were rewarded with a medal in the Paris Exhibition in 1855. [21]

He had worked as the Grand Master of Artillery (Tophane-i Amire Müşirliği) until the year of 1853 which had become one of the milestones of Turkish museology. Therefore, he initiated the first consciously conducted museology studies in the Ottoman Empire. [22] With the death of Fethi Ahmet Pasha in 1857, works had been failed in the Hagia Eirene for a while. During this period, the Hagia Eirene stayed under the supervision of the people who were responsible of cleaning and protecting the Hagia Eirene. [23]

Albert Duman arrived to Istanbul in 1867 and prepared the catalogues of Mecmua-i Âsâr-ı Atika (the collection of antiques) and Mecmua-i Esliha-ı Âtika'nın (the collection of antique weapons) and constituted the base for the first section of Military Museum. [24]

2.1.3.2 İbrahim Ethem Pasha

İbrahim Ethem Pasha was a famous state official who was assigned with top-end positions as Sultan Abdülmecit such that ambassador, minister, and presidency, who was the first Turkish mining engineer sent to Paris to receive education with the supoort of II. Mahmud. He worked in the Wien and Paris ambassadorships. He worked as the Ministry of Internal Affairs and Ministry of National Education. İbrahim

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21 Davut Hut; *Fethi Paşa*, (TDV İslam Ansiklopedisi,İstanbul,cilt:1, 2016), 450-451

22 Erbay , *İstanbul'un 100 Müzecisi*, 18-19.

23 Mustafa Cezar, *Sanatta Batıya Açılış ve Osman Hamdi*, (EKAV Erol Kerim Aksoy Vakfı, Cilt I, İstanbul 1995), 231.

24 Sümer Atasoy, *Türkiye'de Müzecilik,* (Cumhuriyet Dönemi Türkiye Ansiklopedisi 6, İstanbul 1983), 1458. Albert Domont, "Le Musee Saint Irene Constantinople: Antiquites Grecques-Romaines et Byzantine", (Revue Archeologique, 18/1868),237-263.

Ethem Pasha had five sons, of three Osman Hamdi, İsmail Galip and Halil Ethem worked in museology. He made the preparations of International Wien Exhibition in 1873 by his own, and he attended to the following international exhibitions together with his sons later. He gave his own geology collection to Dârülfünun (Ot-toman University) as a present. [25] He laid the foundations of today's Istanbul University Jeology Museum. He contributed to the development of the Matbaa-ı Amire (the Imperial Printing House). He gave more than 300 books as a present to the Müze-i Hümayun (Imperial Museum) Library in 1894 and enriched today's Istanbul Archaeology Museum. [26]

2.1.4 *Sultan Abdülaziz Era*

Sultan Abdülaziz succeeded the throne in 1861 while he was 31 years old who knew advanced French, and had deep knowledge on poetry, drawing, and music. Today, his handwritings are donated in Topkapı Palace Museum, Kahire Menyel Palace Museum and Aksaray Vâlide Mosque. He was the first Ottoman sultan who visited the western European countries. He attended to the opening ceremony of the International Paris Industrial Exhibition held in 1867. [27] He visited museums in France and Wien. When he returned to the country, he made contributions and interventions by taking the French Education System as an example. Through his orders, the French based Galata Palace Royal School (Galatasaray High School) and Sanayi-i Nefise Mektebi (the School of Fine Arts) were opened in 1868. He initiated the construction of the Çırağan Palace and Beylerbeyi Palace, the Building of Harbiye, and Aksaray Valide Mosque. Within the Ottoman Westernization movements, he sup-

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25 Halit Çal, *Osmanlı'dan Günümüze Türkiye'de Müzeler*, (Türkiye Araştırmaları Literatür Dergisi, Cilt VII, Sayı XIV, 2009), 318.

26 Erbay, *İstanbul'un 100 Müzecisi, 111.*

27 Yeşim Duygu Ergüney, Nuran Pilehvarian, *19.yy Dünya Fuarlarında Osmanlı Temsiliyeti,* (Megaron 2015;10-2), 224-240.

ported the establishment of education institutions and school museums.

The Industrial Exhibition was held in the Ministry of Education in Is-tanbul in 1864. The first museum opened in 1846 was developed and renamed as the Müze-i Hümâyûn (the Imperial Museum) in 1869. The antique work studies in the Ottoman Empire was restricted with the permission of the Ministry of Education (Maarif Nezâreti) and the rule and condition of "1/3 of the objects found in the arcaheological excavations will belong to the country" was assigned. [28]

It was quoted that during the reign of Sultan Abdulaziz, the objects in the Treasury House of the Topkapı Palace were firstly exhibited in showcases in the cabinets. [29]

In 1867, Sultan Abdülaziz assigned Dr. Abdullah Bey to establish a Nat-ural History Museum in İstanbul in Mekteb-i Tıbbiye-i Şahane (Imperial School of Medicine). He was sent to Paris and Wien to make research re-garding this museum and collect art works. [30]

During the reign of Sultan Abdulaziz, the Hungarian Colonel Dr. Abdullah Bey, Mehmed Esad Safvet Pasha, Mehmed Emin Ali Pasha and Edward Goold had been the leaders of museology studies.

2.1.4.1 The Hungarian Colonel Dr. Abdullah Bey

Dr. Karl Eduard Hammerschmidt, known as The Hungarian Colonel Dr. Abdullah Bey, was born in Wien. He received the education on Philosophy in the University of Wien, and became a medical doctor in 1837. He worked as a surgeon and zoology instructor in the University of Wien. He exhibited his insect collection (more than 1000) that he collected in Breslau and Wien between 1830 and 1832 which was

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28 Erbay, *İstanbul'un 100 Müzecisi,* 200.

29 Tonguç, *İstanbul Hakkında Her Şey*, 2011.

30 Erbay, *İstanbul'un 100 Müzecisi,* 201.

the first steps of the science museums. These studies were rewarded by the Imperial Academy of Breslau Leopaldina-Carolina. [31]

He arrived to Istanbul after the "Wien Uprising" in 1848. He worked in Mekteb-i Tıbbiye-i Askeriye-i Şahane (Imperial Military School of Medicine). He chose to be a Muslim and changed his name to Abdullah. After the end of the Kırım War in 1855, he worked in Gülhane Hospital and Haydarpaşa Hospital. Dr. Abdullah Bey is the founder of the sciences of geology, paleontology, and entomology in Turkey. He gave his own collection of fossils and stones (up to 1200) to the Paris Natural History Museum. [32]

Dr. Abdullah Bey was assigned by Sultan Abdulaziz to establish a Natural History Museum in Istanbul. He was sent to Paris to make research on the museum to be established. The herbarium of the Imperial School of Medicine caught in the fire which was established through the collection brought from the Europe in 1839. In Beyoglu fire in 1848, the building of medicine, library, laboratories, and natural history collection caught fire. In 1867, he developed the remaining collection of the Imperial School of Medicine and carried out the studies to establish the Natural History Museum. In 1872, the Natural History Museum (Le Musée d'histoire naturelle d'école Imperiale de Medicine a Constantinople) was opened. [33] Dr.Abdullah Bey argued the importance of natural history museums in the natural history education to provide closely observe and examine the collections. Collecting, preservation and research studies in terms of natural science museum constitute the fundamentals of Turkish museology on sci-

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31 Tayfun Serttaş, *Le Musée d'Histoire Naturelle de Constantinople* , (Studio-X Istanbul 10 Eylül 2015).

32 Kemal Erguvanlı, *Türkiye'de, Miralay Dr. Abdullah Bey'in Jeoloji Öğretiminde ve Araştırmalarında Öncülüğü* (Türk Mikrobiyoloji Cemiyeti Dergisi. Cilt:5, Sayı:1-2, 1975),19-36.

33 Ekrem Kadri Unat, *Macarlı Miralay Dr. Abdullah Bey'in Haytatı ve Türk Tıp Zoolojisindeki Yeri.* (Türk Mikrobiyoloji Cemiyeti Dergisi. Cilt:5, Sayı:1-2, 1975),7-18.

ence. He carried out studies of exhibition in a defined classification and chronological order. [34]

With the death of Dr. Abdullah Bey in 1874, the museology studies ended. Istanbul Darülfünun was transformed into Istanbul University, and this valuable collection was transferred to the Department of Geology in the Faculty of Science. In Vefa Fire in 1918, the museum collection was totally destroyed by the fire. [35]

2.1.4.2 Mehmed Esad Safvet Pasha

Since 1838, he worked with four Ottoman sultans of Sultan II. Mahmud, Sultan Abdülmecid, Sultan Abdülaziz and Sultan II. Abdülhamid for 20 years. He was assigned duties in several ministries. He was assigned for the Ministry of Foreign Affairs for six times, and the Ministry of Education for three times. He was assigned as the Minister of Education in 1869, and affiliated the schools, libraries, printing houses and museology to the Ministry of Education. He sent notices to schools and created a social consciousness on antique object collection and preservation. He took attention to the importance of recording and protection of the artworks in the residential area.

On 30 January 1869, the first museum in the Ottoman Empire, the Müze-i Hümâyûn (Imperial Museum) was opened with the order of Safvet Pasha. He worked to attain new objects in the museums, and closely worked on antique smuggling and museology. On 13 February 1869, he constituted the legislation of the Code of Antiquities (Asar-ı Atika Nizamnamesi). As the first legislation, the ones who had the desire to search antique objects in the Ottoman territories had to receive permission from the Ministry of Education and the found antiquities were not allowed to go abroad. Safvet Pasha sent notices to provinces for the issues to collect, protect, and the transfer

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34 http://istanbul-universitesi.beta.dergipark.gov.tr/download/article-file/13173

35 Erbay, *İstanbul'un 100 Müzecisi,* 124.

of movables to Istanbul, therefore he initiated corporate level museology. [36]

Through the hard work of Safvet Paşa, the first Ottoman museum, the Müze-i Hümâyûn was opened for visitors in 1869. [37]

The name of "Müze hane" (Museum house) were firstly used. Then, this name changed into Müzehane-i Şahane, Müze-i Amire, Müze-i Hümayun, Müze-i Osmani, and Asan Atika Müzesi. First in that time, education service was defined as a state service. Museology developed under the Ministry of Education were also developed under the state supervision as well.

The directorate of the Müze-i Hümayun was defined on 8 July 1869. Edward Goold, the history teacher in Galatasaray High School was assigned as the manager of the museum. [38]

2.1.4.3 Mehmed Emin Ali Pasha

The Ottoman state official Mehmed Emin Ali Pasha was assigned as the grand vizier for five times, and as the Ministry of Foreign Affairs for seven times during the reigns of Sultan Abdülmecid and Sultan Abdülaziz. He worked in the Wien and London embassies between 1835 and 1841. He came back to Istanbul in 1846 and became the Minister of Foreign Affairs. He carried out the studies of the first museum in the Hagia Eirene to reorganize in the name of Müze-i Hümâyûn and opened in 1869. He played role to assign Edward Goold as the museum manager. He prepared a legislation to prevent foreigners to take the objects abroad after unearthed them from the excavations in the Ottoman territories. He was assigned in the stud-

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36 Ferruh Gerçek; *Türk Müzeciliği*, (TC. Kültür Bakanlığı,2327 Yayınları Dairesi Başkanlığı, Türk Tarih Kurumu Basım Evi Ankara ,1999), 85.

37 Azmi Özcan, *Saffed Mehmet Esad Paşa (* İslâm Ansiklopedisi; Turkiye Diyanet Vakfı Yayını, Cilt: 35), 469. http://www.islamansiklopedisi.info/dia/pdf/c35/c350330.pdf

38 Semavi Eyice, *Müzeciliğimizin Başlangıcı Ve Türk İslam Eserleri Müzesi,(* Müze Dergisi Sayı:2, Ankara,1990),7.

ies to bring the artworks in Istanbul after they were found in the Ottoman territories. [39]

2.1.4.4 Edward Goold

Edward Goold was an Irish history teacher in Galatasaray High School who wrote articles on historical artifacts in various newspapers. The building that was established as the "Müzehane" in 1866 in front of the Tomb of Sultan II. Mahmud in Cağaloğlu could not be turned into a museum despite all efforts. After three years, the warehouse of the Hagia Eirene was reorganized and transformed into the Müze-i Hümâyûn. In 1869, Edward Goold was assigned as the first museum manager of the Ottoman Museum. [40] During his assignment, he prepared a record book of 288 pages to define the artworks in the museum. In addition, he printed a 58 pages French catalogue of the museum. During this period, notices were sent from the Ministry of Education to the governorships in order to take immovable cultural heritage under record. It was stated that the antiquities belonged to the state and the found objects should be sent to the museum. He went to the Kyzikos Ruins in Kapıdağ Peninsula in 1869 and brought many artifacts into the museum. He printed a lithography catalogue in 1871. The inventory study in 1871 was dedicated to Ali Pasha and he prepared a French catalogue to define 147 antiquities. [41]

After the death of the Grand Vizier Ali Pasha, Mahmud Nedim Pasha was assigned as the grand vizier. Mahmud Nedim Pasha abolished the position of the museum management and dismissed Edward Goold. In 1872, Dr. Philip Anton Dethier was assigned. Although he worked for a short time as the museum manager, he carried out the first inventory study of the museum.

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39 Erbay, *İstanbul'un 100 Müzecisi',* 124.

40 Fethiye Erbay and Mutlu Erbay, *Cumhuriyet Dönemi Atatürk'ün Sanat Politikası,* (Boğaziçi Üniversitesi Yayını, İstanbul, Mayıs 2006)

41 Eyice, *Müzeciliğimizin Başlangıcı ve Türk İslam Eserleri Müzesi*, 7.

2.1.4.5 Dr. Philipp Anton Dethier

He started to work as the school manager in Istanbul Austrian High School in 1847. He cleaned the Serpentine Column in the Sultanahmet Square in 1856, and decrypted the inscription on the column. In the Paris International Exhibition held in 1867, five drawings of Dethier illustrating the antique artifacts were exhibited. [42]

Midhad Pasa became the grand vizier in 1872, and during his assignment he gave importance to the protection of antique works. The Minister of Education Ahmed Vefik Pasha initiated the studies to reestablish the museum management. Dr. Philipp Anton Dethier was assigned as the manager of the Müze-i Hümayun (Imperial Museum) in 1872. Anton Dethier, who became the museum manager when he was 68, attempted to enrich the museum collection. He firstly initiated the inventory works in the museum. In 1874, he tried to get back the archaeological findings from Heinrich Schliemann who excavated and exported the Troy treasure to Greece. But, he didn't make it. [43]

In addition to enrichen the museum collection, he was also prepared the Asar-ı Atika Nizamnamesi (Old Artifacts Act) in 1874. [44] This act has an important place in Turkish museology to present an idea on managing old artifacts. The legislation was constituted by four sections and 36 articles stating that old artifacts with artistic values belong to the state, and also included the essentials to protect these works. It was also stated that foreigners would only be allowed in some conditions to make excavations in the Ottoman territories. [45] It also included that written and cultivated marbles in various places in the country such that palaces, caravanserais and temples were not be able to used. Prepared by the Ministry of Education, this legislation indicates that the Ottoman museology developed, even bought

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42 Erbay, *İstanbul'un 100 Müzecisi,* 166.

43 Shaw, *Osmanlı Müzeciliği,* 109.

44 Musrafa Cezar, *Sanatta Batı'ya* Açılış ve Osman Hamdi, 235.

45 Erbay;Erbay, *Cumhuriyet Dönemi Atatürk'ün Sanat Politikası,* 106.

some stones and coins abroad by paying money to develop the museum collection. [46]

In his article of "the First Turkish Old Artifacts Act" published in the Takvim-i Vekayi Newspaper dated 13 February 1869, Hüseyin Karaduman reviewed and evaluated the Old Artifacts Act in the light of the archive documents. He provided evidence that the firstly known "Old Artifacts Act" was published in 1869, not in 1874. This indicated that the Ottoman Empire had consciousness even in those years that the increasing European demand based on the developing museology in the Europe made the Ottoman Empire as the most injured state from antique smuggling. [47]

In the news of Ruzname-i Ceride-i Havadis Newspaper dated on 17.1.1865; it was written that *''valuable old artifacts were smuggled to abroad and they were exhibited in foreign museums. In the news, it was written that if there was a Sultan's decree that each artwork found in the excavations to be collected and sent to Istanbul, if a large, new museum was constructed in Istanbul, this museum would be totally filled with rare objects in a short time period, they will be like the European museums, even they will overpass them and in this framework it would be useful to prevent the removal of old artifacts to abroad..*" According to the Land Legislation implemented in 1858, the right of private property was left to the owner's of the land. Old artifacts found in a man's property would belong to that person. In the Old Artifacts Act issued in 1874, it was stated that 1/3 objects found should be taken for the State Musuem (item no. 3), his costs to be paid by the permission owner, an officer should be assigned for the excavations which were in the difficult locations to be audited (item no. 21) were included. This legislation was prepated by Phlipp Anton

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46 Rezzan Kocabaş, *Müzecilik Hareketi ve İlk Müze Okulu'nun Açılışı,* (Belgelerle Türk Tarih Dergisi; Sayı:21,İstanbul,1969), 76.

47 Hüseyin Karaduman, *Eski Eser Yasalarında Özel Müzeler, Koleksiyonculuk, Ticaret ve Müzayedeler* , (Kuruluşunun 150'nci Yılında Türk Müzeciliği Sempozyumu III Bildirileri (24-26 Eylül İstanbul,1996), 5.

Dethier which distributed the objects between state, land owner and the founder in 1/3 rate. The founder had the right to take his share to abroad. In 1864, John Tirtle Wood received permission for the Ayasluk excavation, and he brought the objects found in the railway ruins nearby the Ephesus to the British Museum. This first legislation issued in 1874 made the removal of the old artifacts found in the Anatolia easier to remove to the abroad. [48]

Dr. Dethier initially re-organized the collection of the Müze-i Hümayun (the Imperial Museum). He carried out studies to collect artworks from Selanik, Bandırma and Istanbul to enrich the museum collection. He brought almost 88 chests full of artworks from the Cyprus to the Müze-i Hümayun in Istanbul and added them in the museum collection. [49] The number of museum collection increased from 160 to 650. As the museum collection expanded, the Church of Hagia Eirene became insufficient to exhibit and protect the artworks inside. Dethier proposed to move the mu-seum collection to the Çinili Köşk (Tiled Kiosk) and this decision was approved. [50]

Müze-i Hümayun stayed closed until 1875 and moved to the Tiled Kiosk of the Topkapı Palace. In the first period, the visiting fee of the Müze-i Hümayun was defined as 100 para and Wednesday was declared as the visit-ing day for ladies. During this time, the antique weapon collection continued to be preserved in the Hagia Eirene as well. [51]

He archived and published the manuscripts in the Palace Library in 1878. While his museum management, Dr. Philipp Anton Dethier initiated the establishment of the School of Museum under the name of Müze-i Hümayün Mektebi (İzzetiniye) (The School of Imperial Museum). For the modernization attempts of the Ottoman Empire, the

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48 Halit Çal, *Osmanlı Devletinde Âsâr-ı Atîka Nizamnâmeleri*, (Vakıflar Dergisi, S. XXVI, Ankara 1997), 392.

49 Shaw, *Osmanlı Müzeciliği*, 113.

50 Cezar, *Sanatta Batı'ya Açılış ve Osman Hamdi*, 236.

51 Ibid., 238.

establishment of the first museum in 1846 was a significant development. Following this, museology education was also included in the attempts to further develop the Ottoman museology. The aspect of education of the museums was also addressed with the opening of a school within the body of the museology. [52]

The 16 item code defined the purpose and the working conditions of the school. The students were required and conditioned to know French, Ancient Greek, Latin and Turkish well. The education was planned for two years which included the transcription of artworks, photographing the antique works, attending to the antique object excavation studies in Istanbul and its neighborhood. [53] Although there was the decision to establish the school and the legislation received the approval of the Sultan, there is no evidence that the school had been operated. [54]

The mentality transformation in the Ottoman Empire was also reflected in the institutionalization of the museums. The reflection of modernity on museology since Renaissance was also experienced in the Ottoman Empire. The modernity of the museums was based on the attempts for the education focused studies. The historians attribute two reasons why the School of Müze-i Humayun did not open. Sanayi Nefise Mektebi was opened in the same period. The other reason is that education that would be provided by the school of museum would probably be mostly on archaeological ruins and antique works which is evaluated with the probability of causing problems in the adaptation of changing modernization understanding.

During Dethier's management in Müze-i Humayun, all correspondences regarding the museum were recorded. These correspondences were prepared in catalogue after the book and file order.

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52 İbrahim Serbestoğlu and Turan Açık, *Osmanlı Devleti'nde Modern Bir Okul Projesi:Müze-I Hümayün Mektebi,(* Gazi Üniversitesi, Akademik bakış,Cilt:6, Sayı:12,2013)157-160

53 Kocabaş, *Müzecilik Hareketi ve İlk Müze Okulu'nun Açılışı,* 76.

54 Cezar, *Sanatta Batı'ya Açılış ve Osman Hamdi*, 244.

After the death of Dethier in 1881, Osman Hamdi Bey was assigned as the Müze-i Humayun manager on 11 September 1881. [55]

2.1.5 *II. Abdulhamit Era*

Sultan II. Abdulhamit succeeded the throne in 1876 and governed the state for 33 years. During his reign (1876-1909), military sewing houses, shipyards, and feshanes were opened. He opened Hereke Carpet and Silk Weaving Factory, Beykoz Leather, Yıldız Tile, Cibali Tobacco, Yedikule Yarn and Gashouse, Kireçburnu Brick, and İstinye Ice Factories. He supported the studies on production of silkworm breeding. He visited Egypt (1863) and the Europe (1867) with his uncle Sultan Abdülaziz which developed his vision in art.

Sergi-i Umumi-i Osmaniye that was held in 1863 in Istanbul hosted by Sultan II. Abdülhamid, has played a significant role to reflect the change in Turkish understanding of exhibition. The Ottoman Empire firstly organized pavilions for foreigners which were designed through the examples from the world fairs. Historians interpreted this exhibition as a confirmation attempt that the Ottoman Empire was also a part of the Europe in the 19th century with its representative products. It is specified as the starting period of the modernization changes reaching to the Republican era.

He moved from Dolmabahçe Palace to Yıldız Palace in 1878. He built wooden-made furnitures in his own woodshop named as Tamirhâne-i Hümâyûn inside the Yıldız Palace. He constructed a very large library in the Yıldız Palace. He collected published materials on Turkey written in foreign languages such that handwritten books, newspapers, novels, stories, and travel books. Mülkiye, Hukuk, Sanâyi-i Nefîse Mektebi, Hendese-i Mülkiye, Dârü'l-Muallimîn and Muallimât, and Dârülfünun were opened during the reign of II.

55 Cezar, Sanatta Batı'ya Açılış ve Osman Hamdi, 236.

Abdülhamid. In addition, he established Müze-i Hümâyân (Museum of Old Works), Beyazıt Public Library, Yıldız Archive and Library. [56]

The idea of establishing a military museum again was added to the agen-da when Sultan II. Abdulhamid requested for the establishment of an arms museum as a model in the garden section of the Yıldız Palace. This museum was closed shortly and the artifacts moved to the Macka Barracks. With the II. Constitutional Monarchy, the collection at Hagia Eirene was reorganized and opened as the first Esliha-i Askeriyye Müzesi (Esliha-i Military Mu-seum). [57]

During the reign of Sultan Abdulhamid, the treasury was only open to the high-ranking guests of the Palace. Although in that time it was considered to open the treasury for two days visit of the public, this modernist idea could not have been realized due to Abdulhamit's discrown. [58]

Turkish and foreign architects constructed Istanbul Archaeology Muse-um, Old Eastern Pieces Museum, Haydarpaşa School of Medicine, Karaköy Ottoman Bank, German Fountain in Sultanahmet, Haydarpaşa Train Station, Sirkeci Train Station, Hicaz Railway, İstanbul Yıldız Hamidiye Mosque, and Cihangir Mosque. Şişli Etfal Hospital (1899) and Darülaceze (1906) were established with his orders.

Osman Hamdi Bey was assigned as the museum manager in 1881. Müze-i Hümâyûn, Beyazıt Public Library, Yıldız Archive and Library were established in this era. The Yıldız photograph collection, which is a significant source for our architectural history, was formed during the reign of Sultan Abdülhamid. He ordered the establishment of Sanayi-i Nefise-i Şahane Mekteb-i Âlisi (School of Fine Arts). The Naval Museum was firstly opened in 1897 which was the base of today's Sea Museum.

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56 http://www.millisaraylar.gov.tr/portalmain/Sultans.aspx?KisiId=8

57 Eyice, *Müzeciliğimizin Başlangıcı ve Türk İslam Eserleri Müzesi,* 7.

58 Shaw, *Osmanlı Müzeciliği,* 113.

It is included in the records that in the Yıldız Palace, he established an Animal Museum of the Ceremony Office and a Museum House where the gifts and armories that he received were exhibited. Through the Yıldız Photograph Albums, it is seen that in this museum house, the gifts received from the rulers foreign states for the 25th year of his enthronement, particularly valuable rare objects that he brought from the Hazine-i Hümâyûn (Imperial Treasury) were exhibited in the Japan-style cabinets.

The Museum House was closed later, and these objects were moved to the Müze-i Hümayûn. In the book that was kept for the removal of the objects in the Yıldız Palace Museum, it is written that these museum objects were sent to the branches of Tabiiye and Riyaziye of the Darülfünun Ulum-ı. In 1910, 25 filled animal models from the Museum House and the Ceremony House Animal Museum, valuable stones, collection cabinets were delivered to the Ministry of Education (Maarif Nezareti) to provide them Darülfünun Mektebi. Today, some parts of this collection included in several departments of Is-tanbul University. [59]

On 4 September 1881, Sultan II. Abdülhamit assigned Osman Hamdi Bey on behalf of A. Deither as the museum manager of the Müze-i Hümayun (The Imperial Museum, today's Istanbul Archaeology Museum). [60] In 1897, with the order of the Sultan II. Abdulhamit, the Naval-Sea Museum was established in the region where the Taşkızak Shipyard in Kasımpaşa established. In 1917, the Painter Ali Sami Boyar was assigned as the first manager of the Sea Museum. [61]

With the declaration of the II. Constitutional Monarchy, the establish-ment of the Turkish Islamic Arts Museum came into the agenda and Evkaf-ı İslamiye Müzesi (Museum of Islamic Foundations) was

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59 Erbay, *İstanbul'un 100 Müzecisi,* 7.

60 Gerçek, *Türk Müzeciliği,*

61 Faik Celep, *Deniz Müzesinin Tanıtılması,* (I. Müzecilik Sempozyumu Bildiriler, İstanbul 1994), 7.

opened in 1914 in Süleymaniye Mosque Almshouse under the Directorate of Foundations con-stituted by several foundations works. [62]

62 Eyice, *Müzeciliğimizin Başlangıcı ve Türk İslam Eserleri Müzesi,* 7.

3

Post-1880 Museology Developed by the Ministry of Education

In the Ottoman Empire, in the reign of Mahmud II, although the primary school education had become compulsory in 1824, due to the following internal disturbances this decision could not be implemented. In the Ottoman Empire, the Ministry of Education (Maârif Nezâreti) was established to govern the education institutions. In the website of e-tarih.org website; this development was written as; ''*Until the declaration of the Imperial Edict of Gülhane (Tanzimat Fermanı)(1839), this duty was carried out by the Ministry of Foundations (Evkaf Nezareti). In order to manage the Ottoman Junior High School (Rüştiye Mektebi) that was established in 1838, the Ministry of Secondary School (Mekatib-i Rüştiye Nezareti) was established. To open Darü'l-fünun later, a temporary Council of Education (Maarif Meclisi) was established. Its name was changed to "Meclis-i Maarif-i Umumiye" in 1841. It was directly connected to the supervision of the grand vizier. Dârülmuallimîn was opened in 1848. Maarif-i Umumiye Nezareti was established in 1857 (17 March 1857). All the schools excluding the School of Medicine were connected to this newly founded ministry. The Legislation of General Education (Maarif-i*

Umumiye Nizamnamesi) was issued after 1860, and the Ministry of Education (Maarif Nezareti) became stronger."[1]

With a new arrangement in 1879, Maârif Nezâreti was divided into five main departments as Mekâtib-i Âliye, Mekâtib-i Rüşdiyye, Mekâtib-i Sıbyâniyye, copyright, translation, and printing houses. The Müze-i Hu-mayun under the Ministry of Education was started to be managed by Turk-ish museums after 1880, depots were started to be opened outside of Istanbul, and permitted archaeological excavations were conducted. On 4 September 1881, Sultan II. Abdülhamit assigned Osman Hamdi Bey on behalf of A. Deither as the museum manager of the Müze-i Hümayun (The Imperial Museum, today's Istanbul Archaeology Museum) when he was 39. [2]

Starting with the Osman Hamdi Bey era, the museology studies passed beyond the exhibition and developed as the research and publicly open studies.

§ 3.1 Osman Hamdi Bey Era

The painter, archaeologist, and museologist Osman Hamdi Bey, was the son of İbrahim Ethem Pasha. His brothers Halil Edhem Bey and İsmail Galip Bey were also museologists. He went Paris in 1860 to receive law education. During his law education, he also attended to the courses in Paris Ecole des Beaux Arts. [3]

Osman Hamdi Bey was assigned as the manager of the Müze-i Hümayun in 1881 which was a milestone in Turkish museology. He went to France to receive law education in 1860. He worked on studies on archaeology and drawing education during his stay in Paris. [4]

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1 http://www.e-tarih.org/sozluk.php?sd=sozlukdetay&id=280

2 Gerçek, *Türk Müzeciliği*, 108.

3 Ibid., 319

4 İbrahim Hakkı Uzunçarşılı, *İbrahim Edhem Paşa Ailesi ve Halil Edhem Eldem*, (Halil Edhem Hatıra Kitabı, Cilt II, Türk Tarih Kurumu Yayınları, Ankara 1948), 70.

The first International Fair Exhibition was held in London in 1851, and the second one was held in Paris in 1867. Osman Hamdi Bey attended to the 1867 International Fair Exhibition with his three oil painting. He arrived back to Istanbul in 1871 when he was 27, and assigned as the Assistant Director of Protocol.

He participated in the commission to organize the third International Fair Exhibition held in Wien in 1873, and attended to the exhibition as the commissary. He prepared a book named as Usul-u Mimari-i Osma-ni/L'Architecture Ottomane for the Wien Exhibition to introduce the Ottoman architecture. [5] He prepared two more publishing named as Les Costumes Populaires de la Turquie en 1873 (Elbise-i Osmaniyye) and Le Bosphore et Constantinople. Elbise-i Osmaniyye was prepared within the editorial of Osman Hamdi Bey and Marie de Launay, and presented local clothes with their provinces, professionals and religious groups. The exhibition of these 200 original clothes included in the photographed catalogue in Wien is important to present the Ottoman textile collection. However, due to the economic trouble with the collapse of the Wien stock market, the fair ended in a very negative way. [6] Due to the negative conditions of the fair, that collection included in the book went to Wien and did not come back, was a scientific museology. [7] This book is an important archive source to indicate the clothes of the era. In 1877, he was assigned with the title of the 6th Municipal Mayor in the Museum Commission.

He was assigned as the manager of the Müze-i Hümayun in 1881. He gave importance to develop the museum collection. As in the previous years, he sent notices to various places in the Anatolia in order to bring antique works to Istanbul.

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5 Shaw, *Osmanlı Müzeciliği*, 204-216.

6 Ergüney; Pilehvarian, *Ondokuzuncu Yüzyıl Dünya Fuarlarında Osmanlı Temsiliyeti,* 224-240.

7 Tomur Atagök, *Türkiye'de Müzecilik* (Cumhuriyet'in Renkleri ve Biçimleri, İstanbul, 2000), 212.

He made some works for some arrangements in the Çinili Köşk. He re-organized the artworks included in the collection to give information to the public. [8]

In 1883, he conducted studies for the establishment of the Sanayi-i Nefise Mektebi, the first fine arts academy in the Ottoman Empire. He carried out the management of this Academy together with the management of the Müze-i Hümayun. [9]

Osman Hamdi Bey issued a new legislation to protect antique works un-earthed from the archaeological excavations.

Osman Hamdi Bey firstly changed the 1874 Asar-ı Atika Nizamnamesi (Legislation on Old Works) in 1883, and applied the new legislation. The new Legislation that was issued in 1883 banned the overseas relocation of the unearthed objects found in the arcaheological excavations. This was Osman Hamdi Bey's success. Mustafa Cezar conducted an archive study to indicate that Osman Hamdi Bey had written to emphasize that archaeological scientific excavations carried out in the Ottoman Empire were plundered since 1842 and a Legislation was required accordingly. [10]

With the implementation of Asar-ı Atika Nizamnamesi (Old Artifacts Act), he ordered that archaeologists who carried out excavations and land owners to pay a share and banned the overseas removal of the art objects found. Within the territories of the empire, he gave importance that Turks to make excavations as well, initiation of the systematic publishing by the museums, the establishment of provincial museums and the issue of object catalogue and recordings.

The new Old Artifacts Act issued in 1884 in five sections with 37 items was pretty different that the first act. It was stated that old artifacts found by excavations or various ways totally belonged to the state. It banned giving any harm to the old artifacts. The items also included that without the permission of the Müze-i Hümayun, the

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8 Shaw, *Osmanlı Müzeciliği*, 210.

9 Cezar, *Sanatta Batı'ya Açılış ve Osman Hamdi*, 243.

10 Cezar, *Sanatta Batı'ya Açılış ve Osman Hamdi*, 288.

overseas removal of these objects was banned. The art objects were only allowed to be copied through photographs. Some prohibitions of this second act regarding the protection of the old artifacts were not taken in consideration by some of the Ottoman Sultans which is also included in some historical documents as well.

During the Osman Hamdi Bey Era, there had been some amendments on this second legislation, and the new Old Artifacts Act was issued in 1906. This act was used also in the Republican Era until 1973. In the legislation, rather than the definition of the historical artworks, the problems regarding the audit of the old artifacts were focused on. The museum was firstly defined as an institution with several functions. [11]

Archaeological excavations started under the supervision of the Müze-i Hümayun. Osman Hamdi Bey attended to excavations in the Nemrut Mountain. He attended to excavations at Sidon Cemetery in Lebanon. The Alexander's Tomb, the Sarcophagus of the Mourning Women, and other 20 sarcophagus were discovered in these excavations, and the name of Osman Hamdi Bey won a significant place in the archaeology world. Regarding this excavation, in 1892, he published "Royale de Sidon" with Th. Reinach. [12] Osman Hamdi Bey found the remainings of the Lagina Sacred Sanctuary of Goddess in Muğla in 1892. The reliefs that were found in this excavation were brought into the museum. Osman Hamdi Bey carried out a lot of archaeological excavations in Turkey together with his son Edhem, and his brother Halil Edhem. The archaeological works of Osman Hamdi Bey changed the understanding on antique works in the Ottoman Empire.

During the Osman Hamdi Bey era, the establishment of a contemporary building for the museum was an important step for museology studies. Dur-ing his first management years, Osman Hamdi

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11 Arif Müfid Mansel, *Halil Edhem ve İstanbul Müzeleri,* (Halil Edhem Hatıra Kitabı, Cilt II, Ankara 1948), 14-17.

12 Cezar, *Sanatta Batı'ya Açılış ve Osman Hamdi*, 316-317.

Bey made some renovations in Çinili Köşk. As the Çinili Köşk was not sufficient for the sarcophaguses from the Sidon Cemetery, a new museum building was required. It was decided to construct a new building for museum purposes right in front of the Çinili Köşk. It was designed as a two-story building by the Architect Alexandre Vallaury. It was the first planned museum building of the era. It costed 50.000 Ottoman gold liras. The Müze-i Hümayun was opened on 13 June 1891. In the bottom floor of the museum, sarcophaguses that obtained from excavations at Sidon Cemetery in Lebanon were placed. Therefore, the museum was named as the "Museum of Sarcophagus" for a while. In 1893, these artworks were published by the French Archaeologist A. Joubin as the Catalogue of Luhud and Mekabiri Atika. The museum building with an international architectural project was completed in three phases. All the artworks were not brought to their new exhibition areas after the opening of the new museum building, they stayed in the Çinili Köşk. The newly constructed building was also not sufficient to meet the needs, therefore a second section was added to the western side of the building. This second additional building was designed by the Architect Alexandre Vallaury and opened in 1903. [13] This additional building was also insufficient, therefore another building was constructed on the western side of the museum which was opened in 1908. [14] Together with these newly opened museum buildings, exhibition areas, libraries, moulage workshops, photograph ateliers, and laboratories had been started to be used. Osman Hamdi Bey constituted the museum library with the books that he brought from the various places of the Europe. The references stated that there had been around 15 thousand books in the Library of the Archaeology Museum during the management of Osman Hamdi Bey. [15]

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13 Mansel, *Halil Edhem ve İstanbul Müzeleri,* 14-17.

14 Ibid., 18.

15 Cezar, *Sanatta Batı'ya Açılış ve Osman Hamdi*, 333.

Osman Hamdi Bey was established depots for archaeological works out of Istanbul. For the development of the Turkish museology, he opened the branches of the Müze-i Hümayun in Bursa and Konya. In addition, with the archaeological excavations in several areas of the Anatolia, Osman Hamdi Bey contributed to the Turkish archeology science.

He brought the artworks of the students of the Sanayi Nefise Mektebi in the big hall of the school and laid the foundations of the Museum of Fine Arts. [16]

Osman Hamdi Bey worked as the Müze-i Hümayun manager for 29 years. He managed the Müze-i Hümayun until his death in 1910. He was the one who initiated the Western style museology in Turkey. He conducted studies to create scientific basis for our museology. Following the death of Osman Hamdi Bey in 1910, Halil Edhem Bey was assigned as the Müze-i Hümayun manager. [17]

§ 3.2 Halil Edhem / Eldem Bey Era

Osman Hamdi Bey's brother Halil Edhem Bey received education on chem-istry and natural sciences in Berlin, Austria and the Switzerland. During his PhD in the Switzerland, he also received archaeology courses and developed himself. [18]

He returned back Istanbul in 1985, and assigned for different state works. He worked in Erkân-ı Harbiye Dairesi, Mekteb-i Mülkiye, Dârülmuallimin, and Dârülfünûn. He worked as the manager of Âsâr-ı Atîka Müze-i Hümâyun, Âsâr-ı Atîka Encümeni, Asar-ı Atika Museums, and School of Fine Arts. He was also assigned in the state institutions of Türk Tarihi Tetkik Cemiyeti (The Congress on Turkish History), and as the TBMM IV. and V. Era İstanbul Deputy. [19]

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16 Gerçek, *Türk Müzeciliği*, 322

17 Ibid., 325.

18 Aziz Ogan, *Halil Edhem,* (Halil Edhem Hatıra Kitabı, Cilt II, Ankara 1948), 82.

19 Erbay, *İstanbul'un 100 Müzecisi, 82.*

Halil Edhem Eldem knew advanced level French, German, English, Ar-abic, Farsi, Latin and Greek, therefore he easily read the inscriptions and coins, and brought so many artworks in Turkish museology. He had publishing on Turkish-Islamic inscriptions and coins. [20] Halil Edhem Bey was assigned as the assistant manager of the Müze-i Hümayun in 1892. [21] He classified the antique and Islamic coins in Müze-i Hümayun. He played roles in the classification and segregation of the highly valuable collections in the Yıldız Palace and provided these artworks included in the museums. [22] Halil Edhem Bey gave importance to classify old works. During the First World War, he himself carried out the classification in the museum. [23]

Abdulhamit II. gave the historical artworks found in İzmir Ayasuluğ re-mainings to the Austrian emperor as a present. Halil Edhem Bey brought back some part of these objects with the declaration of the II. Constitutional Monarchy and included them in the museum collection which is important for Turkish museology history. [24]

In 1910, with the decease of his brother, the Müze-i Hümayun manager Osman Hamdi Bey, he was assigned as the museum manager. He carried out significant works during his management in Müze-i Hümayun. The Turkish-Islamic works kept in the upper storey of the Müze-i Hümayun had been moved to the Çinili Köşk and started to be publicly exhibited. [25] He added significant artworks into the collection through the archaeological excavations in Didim, Milet, Priene, and Sart. He opened Kubbealtı, Arz odası (Guest room), Pasha, Mecidiye, Bağdat Kiosks in Topkapı Palace for the visitors.

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20 Gerçek, *Türk Müzeciliği*, 333.

21 Aziz Ogan, *Bay Halil Ethem*,(Yeni Türk, Sayı LXXIII, İstanbul 1939), 4.

22 Gerçek, *Türk Müzeciliği*, 329.

23 Arif Müfid Mansel, *Halil Edhem ve İstanbul Müzeleri* 19-20.

24 Abdülhak Şinasi Hisar, *Türk Müzeciliği,* (Yapı Kredi Yayınları, ISBN. 9789750818899, İstanbul, 2010), 113.

25 Tahsin Öz, *Yurdumuzda Müzeler Nasıl Kuruldu, Neler Yapıldı? Neler Yapılması Gerekli?,* VII. Tarih Kongresi /25-29 Eylül 1970/, Cilt II, Ankara 1973), 954.

In addition his management in the Müze-i Hümayun, he also worked as the manager of Sanayi-i Nefise Mektebi. [26] Between 1910 and 1916, he created Elvah-ı Nakşiyye Collection by copying 42 artworks from the significant European museums and 89 artworks of 10 Turkish painters. Halil Edhem Bey created this valuable collection with the motivation of the opening proposal for the National Art Museum stated in the Item no. 13 of the Sanayi-i Nefise Mektebi licence on 10 September 1883. [27]

When Halil Edhem Eldem was working as the museum manager, he considered that it would be more proper to exhibit the old works of the old nearest cultures separately from the Greek, Roman and Byzantine artworks, and he worked on the establishment of the Department of Old Eastern Objects in Istanbul. After the movement of the Sanayi-i Nefise Mektebi to Cağaloğlu, the old works of the Sumerian, Assyrian, Hittite, Egyptian, and Ilkhanid Empire eras were brought to the empty building. The building was opened with the name of the Museum of Old Eastern Objects in 1918. [28]

Topkapı Palace was decided to be converted into a museum in 1924 right after the declaration of the Republic, and its museum transformation studies were carried out by Halil Edhem Bey. 17 different libraries in the palace were combined and the books were classified. The Topkapı Palace Museum and the Turkish and Islamic Arts Museum were firstly connected to the Istanbul Asarı Atika Museums General Directorate and developed under the supervision and responsibility of Halil Edhem Bey. [29]

He also worked for long years after the declaration of the Republic, and he led the Higher Council of Immovable Antiquities and Monuments and the Higher Council of Cultural and Natural Heritage. [30]

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26 Aziz Ogan, *Bay Halil Ethem*, (Yeni Türk, Sayı LXXIII, İstanbul 1939),6.

27 Atagök, *Türkiye'de Müzecilik*, 213.

28 Mansel, *Halil Edhem ve İstanbul Müzeleri,* 21.

29 Gerçek, *Türk Müzeciliği*, 332.

30 Ibid., 331.

Halil Edhem Eldem was an important museologist of the Turkish cultur-al history who was active at the end of the Ottoman Empire and at the be-ginning of the Republican Era. He served for Turkish museums both at the end of the Ottoman Empire, and during the Independence War, and the first on years of the Republican Era. He was retired in 1931, and he worked to develop museums for 45 years in total, as the General Manager of the Imperial Museums for 21 years, and also as the General Manager of the Archaeology Museums for 24 years. [31]

§ 3.3 İsmail Galib Bey

He was the son of Grand vizier İbrahim Ethem Pasha, the little brother of Osman Hamdi Bey, and the elder brother of Halil Ethem Eldem. He was the first collectionist of Turkish Islamic coins. He published two catalogues for coins named as Takvim-i Meskükât-ı Osmaniye (1890) and Takvîm-i Meskükât-ı Selçukiye (1892). He published the catalogue of Meskükât-ı Türkmaniye in 1895. He published the catalogue of Müze-i Hümâyun Meskükât-ı Kadime-i İslamiye. These catalogues have been one of the significant references in the world numismatic studies. [32]

§ 3.4 Edhem Hamdi Eldem

He was the only son of Osman Hamdi Bey. Ethem Hamdi Eldem received education on architecture in the Sanayi-i Nefise Mektebi. He worked with Osman Hamdi Bey in the construction of the new museum building for the expansion of the Müzeyi Hümayün. He was assigned to the museum in 1902.

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31 Ibid., 335.

32 Erbay, *İstanbul'un 100 Müzecisi*, 120.

He helped his father by working in the excavations. He managed the ex-cavations of Tralles (Aydın) and Alabanda (Araphisar). He issued the out-comes of these excavations in French. He was assigned as the assistant manager in 1910 due to the death of his uncle Halil Edhem, the General Manager of the Museum of Old Works. [33] He left his assignment in 1921 and went to Paris. When he was back from Paris, he was not interested with museology until the World War II years. [34]

§ 3.5 Abdüllatif Suphi Pasha

The Ottoman statesman and author Abdullatif Suphi Pasha was closely in-terested with literature, archaeology and museum issues. He was assigned as the Minister of Education for five times. He attempted to establish a publicly open Asar-ı Atika Museum. The unfavorable structure and humidity in the Hagia Eirene caused the objects to deteriorate. Suphi Pasha was the first who proposed the use of Çinili Köşk as the museum building. The art works in the Harbiye warehouse in Topkapı Palace moved to the Çinili Köşk, and a publicly open museum was opened.

He established the base of medium buildings in the Müze-i Hümayun af-ter separating the military objects. He supervised the works in the Müze-i Hümayun building constructed between 1845 and 1854 by the Italian architect Alexander Vallaury.

He was appointed with the title of vizir to Syrian Governorship in 1871. He sent marble sarcophagus from Syria and written Stones from Hama to enrichen the museum collection. [35]

After his assignment as the Minister of Education in 1874, he issued 36 item Legislation on Old Works. Through this legislation, he tried to ban the overseas removal of archaeological works. In the

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33 Gerçek, *Türk Müzeciliği*, 38.

34 Erbay, *İstanbul'un 100 Müzecisi*, 54.

35 Hayat Tarihi Mecmuası, Sayı 11, Aralık 1968, 72.

opening ceremony of the Müze-i Hümayun on 19 August 1880, Abdüllatif Suphi Pasha stated that "The Ottoman Empire was late to give importance for old works. He would assign a day for women to visit the museum." Besides being a state administrative, he also had a numismatic collection. He sold this collection through the end of his life which is exhibited in the British Museum today. [36]

§ 3.6 Ahmet Muhtar Pasha

He was sent to Germany, Wien, and Austria by Sultan II. Abdülhamid in order to carry out the renovation studies in the Ottoman army. He suggested to Tophane-i Amiri (Field Marshalship of Tophane) General Zeki Pasha the establishment of a new museum like the European museums. Sultan II. Abdulhamid assigned Ahmet Muhtar Pasha to establish a museum with German Artilleryman Gramkov Pasha and the German engineer Jasmund, one of the teachers in Hendese-i Mülkiyye School. Based on these studies, the Weapon Museum (Armory) was established in the Yıldız Palace. This museum was closed after a short period, and its exhibition design remained in the photographs. Upon the Sultan's decree for the establishment of a new museum in accordance with the old projects to Tophane müşiri Ali Rızâ Pasha, he created a founder museum commission under the presidency of Ahmed Muhtar Pasha, the ministry of Mühendishâne-i Berrî-i Hümâyun. Until the construction of the museum building, the Church of Hagia Eirene where old armors were kept and known as the "Harbiye depot from old times" was selected as the depot of the museum building. For this purpose, although various armors were started to be collected from İstanbul and Anatolia, this commission could not have maintained its own duty. [37]

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36 http://tr.wikipedia.org/wiki/Abd%C3%BCllatif_Suphi_Pa%C5%9Fa

37 Erbay, *İstanbul'un 100 Müzecisi,* 22.

Ahmed Muhtar Pasha was assigned by the War Minister Mahmud Şevket Pasha to re-establish the museum. He started to work as the first manager of the Esliha-i Askeriyye Museum in 1908. [38]

The Esliha-i Askeriyye Museum was one of the prominent cultural cen-ters of its era during the management of Ahmed Muhtar Pasha between 1908 and 1923. The museum was renamed as the Müze-i Askeri-i Osmânî. This institution is today's Military Museum which was also added with a library, a shooting range and a cinema. [39]

During the reign of Sultan II. Abdulhamit, the consciousness on histori-cal heritage increased and the preservation focused museolo-gy developed. The historical resources indicated that the Museum of Historical Medicine where an original mammoth as a gift of Napoleon III was included inside was opened in Galatasaray High School. St. Joseph High School Zoology Museum, The Museum of American College for Girls [40], A Natural History Museum in the School of Medi-cine, the Museum of School of Medicine (1872), PTT Museum (1885), the Museum of Âsâr-ı Nakşiye (1917), Museum of Health (1918) were established. [41] The existence of a Natural History Muse-um in the Washburn Hall in 1910 at today's Boğaziçi University is known. This museum was photographed in Dr. Van Dyck (one of the Robert college teachers)'s photograph archive with exhibition halls and cabinets. The majority of similar science museums built for edu-cation purposes have not reached today, or collections and institu-tions have changed. After the end of the First World War, there was an increase in science and research focused museology studies un-der the supervision of the Ministry of Education. In 1918, due to the aircraft losses during the War of Independence, the Airforce Supervi-sorship decided to establish an Aviation Museum. However, this was

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38 Sadık Tekeli, *Askeri Müze ve Geçirdiği Evrimler*, (II. Müzecilik Semineri Bildiriler, İstanbul 1995), 25-26.

39 Erbay, *İstanbul'un 100 Müzecisi*, 23.

40 Atagök, *Türkiye'de Müzecilik,* 212.

41 Shaw, *Osmanlı Müzeciliği*, 310.

realized in 1960. In 1920, the government of assembly decided to establish the Turkish Directorate of Old Works. [42]

42 Erbay; Erbay, *Cumhuriyet Dönemi Atatürk'ün Sanat Politikası*, 120.

4

Atatürk Era (1923-1938) National Museology in Search for Identity the Proclamation of the Republic

The national identity values of the citizens, who documented the formation of the nation state together with the Republic, influenced the social structure. In the foundation of creating a national culture, the museums where cultural heritage is exhibited in the creation of new values which are related to the past values, have taken place in the focal point. In the Republican Era, new cultural policies have been formed within the efforts of rebuilding the society. These policies included many innovations in the fields of language, history and fine arts, cultural heritage, and museology. When the developments in the culture and art life which were concentrated in the society in 1923-1938 period are examined, it is shown in this section that they are revealed as a whole. [1] With the reforms of Atatürk in the field of culture and art, museology were developed on the basis of national museums. Before the Republic, the foundation of Turkish Museums was carried out by the Ottoman Sultans and by the central administration under the control of the palace. Within the Impact of a New Structure in the country, cultural heritage exhibited in the muse-

1 Erbay; Erbay, *Cumhuriyet Dönemi Atatürk'ün Sanat Politikası,* 120.

ums related the existence of the links with the past. Among the efforts of Atatürk, the founder of a new country, aimed to place the Concept of National Unity, hence museums became important indicators of the display of social values. The institutionalization of museums was among the efforts of the State to positively increase the new country's international image.

With the reforms of Atatürk in the field of art and culture; art, museology were developed on the basis of national museums. When we look at the founding years of the Republic, it is seen that the country was shaped with political, social and economic difficulties. Ataturk played an important role to look at the social structure of this period in order to show how museums supported the development. When we look at the socio-economic and historical background of Turkish society; it was not easy to achieve the job of creating a national society rather than a multinational society. The War of Independence was made during the years when the Turkish nation was under poor economic conditions. In 1922, all difficulties were overcome and the country was rescued. In the war years there was no road, school, teacher, money, or industry. Within these shortcomings after the war, Atatürk had to reorganize everything at every level of society. Limited opportunities to mobilize Turkey to rise above the level of contemporary civilization, had to prepare a solid ground. Instead of the conservative institutions and organizations that were closely tied to the traditions of society, it was difficult to establish progressive and modern institutions. [2]

Atatürk's spurts in culture and art also supported the development of museology. Reşat Kaynar said; "*Aiming at the development of Atatürk in the field of culture, scientific studies in the fields of history and language have been introduced. Anatolian folklore, Turkish art, Turks' law, religion, economics concepts, experts began to be studied. Fine arts, transportation, education, handicrafts, as well as the fact that we*

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2 Mutlu Erbay, *Plastik Sanatlar Eğitiminin Gelişimi*, (Boğaziçi Üniversitesi yayınevi,ISBN:978-97555181059,İstanbul, 1997), 28.

have a high culture with our daily lives and traditions, such as writing, music, folklore, architecture, literature, theater, and so on, they have also been the driving force in their interpretation and adaptation within the universal culture, that of civilization." with these words, he reveals the magnitude of Atatürk's objectives with his cultural development.[3]

The museology in the provision of Atatürk's Cultural Revolution also played a central role in the development. He managed to create a modern nation-state from the Middle Ages Empire, by combining the national elements of Turkish culture in the cultural field, in the area of reaching universal dimensions. [4]

§ 4.1 Institutional Supported Development

The effect of the institutionalization of museums was important among the studies conducted in order to place the new modern Republican conception in the society. In the context of conscious archaeological excavations, the importance given to cultural heritage increased the collections of museums. The fact that the museum works with the Republic was among the priority task of the State has caused conscious national excavations and increase in the number of museums. [5] The development of museum activities in Turkey, westernisation request of palace circles in the Ottoman Empire period, played an active role. In the Republican Era, Atatürk supported and guided the modernization policy. Within this development line, the support given by society to this change was also important in the development of Turkish museums.

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3 I. Milli Kültür Şurası (23-27 Ekim 1982) Komisyon Raporları, Kültür ve Turizm Bakanlığı, Ankara,1982

4 Erbay; Erbay, *Cumhuriyet Dönemi Atatürk'ün Sanat Politikası,* 56-57.

5 Ibid., 143.

Cultural and museum activities were at the heart of Atatürk's efforts to carry out social, political and cultural activities in a unity. In Ankara, Istan-bul, Izmir and many other cities, lifestyle change has came to the forefront in the institutional organization of cultural heritage. The establishment of management structures that could meet the organization needs of the Republic became a priority. Hospitals, factories, schools and museums had to be established as soon as possible. Choosing Ankara as the capital of the state of Turkey, was important in modern urban studies in 1923. In addition to the reconstruction of the city and the restoration of the old, the original style in architectural buildings also influenced the architecture of the Republican Era. The period of the First National Architecture (1908-1927) was developed as a movement of reviving classical Ottoman architecture. In particular, the restoration of historical buildings and the conversion to museums increased. The efforts to move towards contemporary architecture between 1927 and 1940 influenced urban transformation in the post-2nd period of national architecture and new searches (1940). [6] The restoration was mainly developed in terms of changes in architectural features and the transformation of historical buildings into museums. The functionality of the museum architectural structures was prominent. The fact that the old urban fabric of Ankara remained intact, and the decision to develop the new building next to the old city developed in the awareness of protection of cultural heritage. [7] During the Republican Era; studies in the field of cultural heritage and museology continued to maintain traditionalism. In addition, in line with modernization, it develops in the form of a desire to keep pace with the developing and changing trends in the world. Atatürk also supported the Republic and the organizations among the State and the individuals.

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6 Erbay; Erbay, *Cumhuriyet Dönemi Atatürk'ün Sanat Politikası,* 141.

7 Taylan Sorgun, *İmparatorluktan Cumhuriyete* (Fahrettin Altan Paşa Anlatıyor, Bilge Karınca, 2003) 140.

4.1.1 *Establishment of Turkish Institutional for Public Education Community Centers*

Vildan Aşir, who works in the Body Training Institution, asked that Atatürk, who took into consideration his report examining the schools of folk culture and sports center style in Czechoslovakia, prepared the regulation for the opening of the public education community centers. Public education community centers were officially established in 19th February 1932. [8] The public houses, which opened in 14 provinces, became cultural centers. Exhibitions, concerts, conferences were organized, lectures were given, correspondences were made and teams were established in various sports. The working branches in the community centers consisted of nine branches: history and literature, fine arts, representation, sports, social assistance, public lectures, library and publishing, village, museum and exhibition. [9] Founded in 1932, community centers showed a great progress in both number and quality within a few years.

According to Mustafa Cezzar, *in public centers in 1933, the number of people working in the event was 18,000. The number of conferences on various subjects was over 200. The number of participants in the meeting was 227,292.* In 1933, the number of public houses reached 135.[10] This data is an indicator of the success of public houses in public education since the foundation period. In a period when there was no art galleries for the exhibition of works in our country, opening exhibitions, publishing magazines, introducing works and artists also developed museology. The public education community centers were in the Single Party Period; The official State Offices purchased the paintings from the public education community centers. Today, the public education community centers became the

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8 Selçuk Mülayim, *Cumhuriyet'in Kültür ve Sanat Kronolojisi, (*118-T Lions Yönetim Çevresi Yayını, İstanbul, 1998) 53.

9 Mülayim, *Cumhuriyet'in Kültür ve Sanat Kronolojisi*, 54-55.

10 Erbay; Erbay, *Cumhuriyet Dönemi Atatürk'ün Sanat Politikası*, 96.

target of the political parties and in 1951 they were closed by the parliament. Paintings, photographs and books of the painters of the Republic of Turkey, whose artworks were confiscated, were transferred to the treasury. In 1963, public education community centers were reopened. [11]

4.1.2 *Establishment of Turkish Historical Institution*

Atatürk; donated the income of personal wealth to the Turkish Historical Society and the Turkish Language Association, which shows his emphasis on Turkish languages and Turkish history. In 1930, the Turkish History Inspection Board founded to carry out studies on Turkish civilization. Thus, the roots of Turkish history in pre-Ottoman Anatolia and Central Asia began to be examined. It was also responsibility of the institution to provide new documents through excavations and surveys. Archaeological, anthropological, ethnographic researches and documentation were important studies between 1930-1937. In 1935, the Turkish History Association was renamed as the Turkish Historical Society. This institution carried out extensive archaeological research since 1935. 54 different excavations reached important information about the early periods of Anatolian history. In 1980, it continued to connect Atatürk High Council for Culture, Language and History. From its establishment until 1983; with more than 400 books were published, and resources were created for museology. The institution also published quarterly scientific reports and scientific journals. [12]

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11 Mustafa Cezar, *Cumhuriyet Devrinin Atatürk'ün Sağlığı Dönemi'ndeki Güzel Sanatlar Sorun ve Etkinliklerine Bir Bakış*, (Atatürk'e Armağan ,İstanbul Devlet Güzel Sanatlar Akademisi, no: 83, İstanbul,1981)

12 Erbay; Erbay, *Cumhuriyet Dönemi Atatürk'ün Sanat Politikası*, 97.

4.1.3 *Establishment of the Turkish Language Institution*

The first article of the Republican ideology was 'Turkish Republic's official language is Turkish". The Turkish nation, above all, had to create a national language, only to speak and write it. The Turkish Language Institution, founded in 1932 for this purpose; priority had been given to the simplification of language. In the same year, the 1st Turkish Language Congress was held in Dolmabahçe Palace. In 1936, it was renamed as "Turkish Language Association". A new language, which would explain the new change with the newly established Republic and enable people to communicate, also affected museum research. [13]

4.1.4 *Establishment of Artist Institutions*

The orientation towards the Republic brought with an identity of organized society and the identity of a citizen armed with rights and freedoms. In other words, the orientation towards civil society was in harmony with the process of nationalization. [14] In order to keep the society alive in the newly established country, institutions were required in the field of culture and art. Founded by a group of art-lovers on behalf of national art in the Republican Era, the artist institutions formed democratic communities that supported the development of art. They started to support it by private organizations; exhibitions, meetings, and the supportive potential of art. In the country, they made the change in the artistic field primarily through exhibitions, theater performances and concerts. Atatürk sent students abroad who could become art delegates. Between the years of 1923-1938 Atatürk defined artist and artwork of a nation's reputation, subtlety and intelligence as a measure, which increased the production of art

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13 Ibid., 102.

14 Orhan Koloğlu, *Cumhuriyet'in ilk Onbeş Yılı Bir Çağdaşlaşma Örneği Olarak*, (Boyut Kitapları 2000)

works. [15] Professional groups supported the creation of artists' institutions such as unions and associations. Between the years 1923-1938 artists within the profession groups; painters, sculptors, architects, museums, librarians, teachers, professional groups, as well as the development of the country, the role of the development of Turkish museums were great. [16]

§ 4.2 Establishing Museums

During the Republican Era; Atatürk's principles played an important role in the development of Turkish museums. The old work and museum policy, had been continuing since Osman Hamdi Bey together with the Republic, were supported by the newly established Ankara Government. [17] Until the Republican Era, The Müze-i Humâyun (Istanbul Archeology Museum) was a state museum of archaeological artifacts in Istanbul, and this museum had various warehouse-view branches in Anatolia. In addition, the foundation of Evkâf Müzesi (Turkish Islamic Works Museum) was opened in 1914 in order to collect Islamic artifacts. [18] The Müze-i Asker-i Humayun and Konya-Bursa museums protected our pre-Republican history. Topkapı Palace, which was given to the Osmanlı Hazine-i Humayun in Istanbul, and other palaces, kiosks and pavilions in Istanbul continued to protect their belongings as a museum.

Atatürk's interest in the restoration of antiquities and the establishment of museums dated back to his student years. In 1923, he talked that when he was in Berlin in 1917, he was influenced by the museums to Tahsin Öz, who was the deputy director of the Istanbul Archeology Museum. Atatürk gave importance over the preservation

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15 İsmet Zeki Eyüboğlu, *Düşünceleriyle Yaşayan Atatürk*, (Say yayınları, İstanbul: 1998, s.9).

16 Erbay; Erbay, *Cumhuriyet Dönemi Atatürk'ün Sanat Politikası*, 105.

17 Ibid., 121.

18 Mülayim, *Cumhuriyet'in Kültür ve Sanat Kronolojisi*, 54-135.

of the historical elements and historical remains of our country, which was the scene of many cultures throughout the history. He wanted to establish to be known, protected, given value museums in our land. Atatürk's; *"for a good education, libraries, botanical gardens and zoos, constrictions, museums and places of fine arts are needed."* words for education reveals the importance of libraries and museums. [19]

On 09.05.1920, Atatürk ordered the establishment of the Turkish Asar-ı Atika Directorate under the Ministry of National Education. This directora-te; in 1921, the Directorate of Asar-ı Atika was transformed into the Direc-torate of Education and was assigned to the Ministry of Education. After his visit of Konya Museum and Karatay Madrasa on 03.04.1922, the building was repaired in 1955 as Tile Museum, as Atatürk wished. [20]

In the circular titled "Titled Reforms About Museums and Antiquities" published on 05.11.1922, it was asked to collect valuable archaeological and ethnographic works, to establish museums and to make castings. In 1922, with the order of Atatürk, the museums that were signed by the Minister of National Education Ismail Safâ and Asar-ı Atika (Antique Works Regulation) were sent to the provinces and put into practice. This circular was important for Turkish museums in the context of explaining the duties and responsibilities of museum directors and officials, collecting archaeological and ethnological works, technical information about inventory and conservation studies.

In 1923, the Government Program included the opening of museums in the provinces. The educational delegation called "Heyet-i İlmiye", which con-vened in 1923, initiated the establishment of a museum in Ankara. In the Government Program dated to 04.08.1924,

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19 Erbay; Erbay, *Cumhuriyet Dönemi Atatürk'ün Sanat Politikası*, 156.

20 Mehmet Önder.: " Atatürk ve Müzeler" Müze Dergisi,(Ankara: Kültür Bakanlığı, 1989),12

it was decided to open museums in the cities of Antalya, Bursa, Edirne and Samsun. [21]

In 1922, the *"Hars ve Kültür Dairesi"*, established under the Ministry of Education, received the name of the Culture Department. In 1925, this name was changed to "Directorate of Museums". The main duty of this directorate was to protect Asar-ı Atikayi and libraries, to detect historical monuments, to collect documents belonging to Turkish Ethnography. In the Republican Era, the Office of Asar-ı Atika and Museums, the Directorate of Libraries, the Academy of Fine Arts and the Directorate of Fine Arts were the leading institutions in the establishment and execution of museums. The Directorate of Libraries within the Ministry of Education on 22.06.1933 were turned into a separate unit. In 1935, the Ministry of Education established the Directorate of Fine Arts. Together with the antiquities and mu-seums, the library and the fine arts were assigned to this directorate. [22]

Atatürk contributed to the preservation of museums by opening a new museum for the Turkish culture and the introduction of Turkish History. In the same year, he made observations at the Ethnography Museum in Ankara. Hamit Zübeyir Koşay was appointed as the director of the museum. In 1923, the Ankara Archeology Museum was opened in Kurşunlu Han and the rapidly developing museum was named as the Museum of Anatolian Civilizations. In 1927, *Konya Mevlâna Dergâhı* was opened under the name *Asar-ı Atika Museum*. In 1953, it was named as Mevlana Museum. In 1924, Adana and Bergama museums were established.

In 1925, with the closure of the dervish lodges and tombs, it was decided to exhibit the valuable items in our local museums. On 18th January 1925, Dolmabahçe and Beylerbeyi Palaces were attached to the Directorate of the Museums of the Topkapı Palace as the National Palaces. Topkapı Palace, which is important for our historical heritage, had been abandoned from its transfer to the Dolmabahçe Pa-

21 Erbay; Erbay, *Cumhuriyet Dönemi Atatürk'ün Sanat Politikası*, 157.

22 Erbay; Erbay, *Cumhuriyet Dönemi Atatürk'ün Sanat Politikası*, 158.

lace of the Sultans and transformed from a ruin to a museum. The decision by the Council of Ministers on 5.11.1922 was approved for the opening of Topkapı Palace as a museum and signed by Atatürk. On the 3rd April 1924, it was decided to open Topkapı Palace as a museum attached to the Istanbul Asarı-ı Atika Museum Directorate. A part of Topkapı Palace was opened to visitors in 1927. On 10th November 1929, Atatürk came back to Topkapı Museum and examined the sultan's paintings which were kept in the closed section of the Mecidiye Mansion. He looked at the Fatih the Conqurer's portrait and ordered that; "*You should exhibit these paintings and open them to the public.*" However, this request was made in 1938 because there was no suitable building for the exhibition. In 1926, İzmir, Tokat (Gök Madrasa), Amasya and Sinop museums were opened. In 1926, the Evkaf-ı İslamiye Museum was taken from the Foundations and attached to the Ministry of Education. In 1927, it was renamed the Museum of Turkish and Islamic Works. Kayseri Museum was opened in 1929. In 1931, Ankara State Painting and Sculpture Museum, Bursa Museum and Izmir Museum were opened to visitors. [23] Atatürk came to Topkapı Palace in 1933 and examined the Mecidiye and Harem pavilions. In 1934, the Topka-pı Palace came to the new Library and the map of Piri Reis was printed and requested to be distributed all over the world. [24]

In 1932, Atatürk initiated the establishment of the Denizli Museum. In 1933, the Naval Museum (Maritime Museum) was moved to the Istanbul Nakkaşhane building. Van and Samsun Museums were established in 1933. He visited the ancient city of Ephesus in Selçuk on 10.02.1933. In 1933, Atatürk made observations at Istanbul Archeology Museum. On 10th April 1934, at the request of Atatürk, "*The decision of the Council of Ministers on the conversion of Hagia Sop-*

23 Erbay; Erbay, *Cumhuriyet Dönemi Atatürk'ün Sanat Politikası*, 160-167.

24 Fethiye Erbay, *Atatürk'ün Müzeciliğimize Kuramsal Yaklaşımı*, Müze Yönetimini Kurumlaştırma Çabası(1984-2009), Mimarlık Vakfı Enstıtusu Yayınları, İstanbul,2009), 400.

hia into a museum" was received. On the 1st February 1935, the American Wittemore converted Hagia Sophia into a museum. The mosaics under the plasters were unearthed in Hagia Sophia. [25] After 1935, Chora Museum was opened asa part of the Hagia Sophia Museum. Niğde, Kütahya and Kırşehir Museums were opened. On 20th September 1937, Atatürk visited the History Exhibition at Dolmabahçe Palace. [26]

In 1937, as an extension of the Dolmabahçe Palace, Atatürk allocated the painting to the Painting and Sculpture Museum and opened the museum on 20th September 1937. This museum is the first art museum of Turkey. [27] Atatürk left the conversation duty of history as a guide for the society. The development of museums supported the conducting of archaeological excavations, especially in the preservation of cultural heritage, under the control of the State. [28]

§ 4.3 Archaeological Excavation and Restoration Works

Ataturk supported efforts to discover archaeological artifacts of various civi-lizations stayed in Turkey together under the proclamation of the Republic. Accompanied by Turks, scientific excavations were initiated. He established an archeology department within the Turkish Historical Society. [29]

After the Great Attack, he sent the historical artifacts found in the Sard Excavation and preserved in 56 crates at the Izmir High School warehouse to the New York Metropolitan Museum. With the order of

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25 Mülayim, *Cumhuriyet'in Kültür ve Sanat Kronolojisi*, 54; Önder.: *Atatürk ve Müzeler*,14.

26 Erbay; Erbay, *Cumhuriyet Dönemi Atatürk'ün Sanat Politikası*, 168.

27 Oktay Ekinci, *Kültürel ve Doğal Varlıkların Yağmalanması Sorunu,* (Cumhuriyet'in 50. Yılına Armağanı, Türk Kültürü Araştırma Entitüsü, no:41, Ankara,1973)

28 Erbay; Erbay, *Cumhuriyet Dönemi Atatürk'ün Sanat Politikası*, 162.

29 Selçuk Mülayim, *Cumhuriyet'in Kültür ve Sanat Kronolojisi,* 1998, 54-58.

Atatürk and efforts of Halil Ethem, who was the director of the museum, the abduction of 53 ballots in June 1924 was a first in our history of the museum. [30]

In 1923, excavations were started in Sultanahmet. Atatürk visited the archaeological site of Ephesus in 1924. In 1925, excavations were initiated by the Ministry of Education in the Tumulus of Ankara and its surroundings. Sızma (Konya) excavation David M. Robinson, second period of archaeological excavations in Didima was completed. Kültepe (Kayseri) excavations completed by B. Hrozny in 1948 were discontinued until the first period. In 1928, the Ministry of Education served with the contributions of German and Austrian governments. Atatürk, who thought that the integrity of a nation was in the Union of Culture and Civilization, started the 'National Excavations' in 1930. [31]

In 1930, the German and French Archaeological Institute was opened in Istanbul. In 1930, the excavations at the German Archaeological Institute in Iznik started. The excavations under the direction of Alfons Maria Schneider also participated in the W. Karnapp, and researches, especially in the walls and gates, were published in 1938. In 1931, the archaeological soundings were carried out by the Ministry of Education in Izmit and Yalova. The second cycle of Boğazköy (Çorum) excavations started. This period was started by Kurt Bittel, the director of the Istanbul Branch of the German Archaeological Institute and continued until 1939.

Atatürk gave importance to the restoration of the works of foreign and domestic artists of every period. Besides, cultural and natural values were seen as a whole during the Republic Era. Roman, Byzantine and Ottoman periods were not less valuable than each other. All the remains in the soil were attributed as valuable. In 1925, Topkapı Palace Ağalar Mosque was restored and converted into a

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30 Nermin Sinemoğlu ve Semra Ciner., *Atatürk'ün Türk Tarihi Tezi İçinde Arkeolojinin Yeri ve Önemi*, (Atatürk ve Sanat Sempozyumu 26-28 Ekim 1981), 83

31 Mülayim, *Cumhuriyet'in Kültür ve Sanat Kronolojisi*, 135.

library. The Spice Bazaar, Gazenfer Agha Madrasah, Fatih Mosque and Complex were built with the money allocated to the restoration of the Republic. In 1930, the works of Architecht Mimar Sinan in Azapkapı were restored and the Sokullu Mosque was restored. It is important to allocate money from the budget for restoration at a time when the country need money for the most development. [32]

During a trip to Konya on 19.02.1931, Atatürk sent a telegram to Prime Minister İsmet İnönü for the restoration of the devastated Seljuk. For this purpose, he stated that "*I believe that the allocation of part of the request to be sent to abroad by Maarif will be allocated to this branch. Karatay Madrasah, Alaattin Mosque, Sahip Ata Madrasah, should be repaired.*" his lines indicate the importance of restoration of works. [33]

In 1932, the excavations of Aslantepe (Malatya) were initiated by B.Louis Delaporte. Excavations in Troy continued until 1938 at the University of Cincinnati, C.Blegen. The excavation of the Ankara Numune Nursery was carried out by the Ministry of Education. Hatay excavations have started. On 05.05.1933, he studied archaeological research in Ahlatlıbel (Ankara) by Atatürk. In 1933, the excavations of Ahlatlıbel and the excavations of Karalar were carried out by the Turkish Historical Society and the Ministry of Education. Güllüdağ excavation and Ankara Castle were drilled in İzmir city. In 1934, Kumtepe (near Troy) supported the excavation works, the Ministry of Education and the United States of America.

During a trip to Edirne in 1934, Atatürk demanded the restoration of the mosque complex of Selimiye Mosque, Arasta, Üç Serefeli Madrasah, Mahmut Pasha Mosque, the second Beyazıt Mosque. Atatürk stated on several occasions that he wanted to remove the artifacts found in the ruins in Anatolia by Turkish archaeologists. The archaeological excavations of Ahlatlibel on the order of Atatürk were encouraged by Turkish archaeologists on 05.05.1935. A delegation

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32 Erbay; Erbay, *Cumhuriyet Dönemi Atatürk'ün Sanat Politikası*, 163.

33 Mülayim, *Cumhuriyet'in Kültür ve Sanat Kronolojisi*, 135.

headed by the general manager of the museums, Hâmit Zübeyir Koşay and archaeologist Remzi Oğuz Arık, started excavations on 21.08.1935 in the village of Çorum Alacahöyük. Upon the excavations, Atatürk asked for the establishment of a Hittite museum in Ankara. In 1936, the excavations were carried out with the support of the Turkish Historical Society and the Ministry of Culture. Yazılıkaya Midaion excavations started in 1936.

In his speech at the Grand National Assembly in 1936 he said; "*5000 years of historical documents revealed as a result of the excavations in Alacahöyük, cultural history is re-examination.*" [34] These words means that findings of the Turkish archaeologists would be the source of history. The excavation of Efes Belevi was carried out by the Ministry of Education and the German delegation. The excavation of Kusura (Afyon, Sandıklı) was conducted at Oxford University and continued until 1937. The Sultanahmet Excavation, which focused on the Byzantine Great Palace, continued its work until 1938 under the direction of J. H. Baxter. In 1937, Demircihöyük was excavated. Excavations started in Ankara Roman Baths and excavated in Tilkitepe (Van Region) by *E. B. Reilly* and *K. Lacke*. These excavations have to light the most important works of Turkish archeology. [35]

Between 1936 and 1938, the Turkish Historical Society carried out exca-vations in Thrace. In 1937, the Çankırı gate was found as a result of the drilling of the Roman Bath. In 1937, Ankara Castle was drilled. In the same year, the Eti slope was explored by the Turkish Historical Society, and the findings from the Pazarlı and Phrygian period were recovered. In 1937, in Kuştepe, prehistoric ceramic finds were unearthed. Excavations were conducted by Istanbul University between 1937-1938. It was published in 1938 in Iznik, which was joined by the German Archaeological Institute and Alfons Maria

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34 Mutlu Erbay, *Art Politicy on New Conditions,(*Uluslararası Katılımlı 2000'lı yıllarda birinci Öğrenme ve Öğretme Sempozyum Kitabı, 324, 325, İstanbul,2002)

35 Mülayim, Cumhuriyet'in Kültür ve Sanat Kronolojisi,135.

Schneider. The excavations at Toprakkale were conducted by K. Lake.

The Second Turkish History Congress was held between 26.09.1937. The decision was made to protect the cultural heritage of the Turkish nation. In the congress and exhibition held in Beylerbeyi Palace; detailed reports on the scientific importance of excavations and finds were exhibited. The congress was informed by the heads of the excavations. Studies on national excavations carried out with Atatürk's designs and contributions, documents on almost all periods of Turkish History were collected, listed as excavations of twelve historical sites. [36]

§ 4.4 The Museology Studies Shaped with Legal Arrangements

In the course of the historical development process, when the developmental stages of contemporary civilization are examined, it is seen that the greatest progress is based on universal human rights. With the declaration of the Republic, the regulation of the new legal principles had a positive effect on the fields of archaeology and museology. The new laws in the Republican era have been reorganized in accordance with the understanding of con-temporary civilization. It depends on the freedom of all social institutions, especially the judiciary, in the independence of nations. The fact that the changes at the national level is based on the legal system of the justice sys-tem is important in achieving international success. Museology has also achieved success when it is based on legal foundations. In Turkish law, in 1928, new Turkish letters were accepted on 01.01.1929, a literacy campaign was initiated in the whole society with the name of Millet Mektepleri. [37] On 28.02.1932, two articles of the Ministry of Ed-

36 Mülayim, *Cumhuriyet'in Kültür ve Sanat Kronolojisi,* 135.

37 Erbay; Erbay, *Cumhuriyet Dönemi Atatürk'ün Sanat Politikası,* 74.

ucation, civil servants and stu-dents about the work of the public education community centers with the 2-item instructions were issued. [38] On 01.08.1933, Istanbul University was opened instead of the former Darülfünun.

The Law on the Central Organization and Duties of the Ministry of Education on 22.06.1933, the official newspaper was published with 2434 issues and 2287 laws. Article 1 of this law, consisting of 23 articles, defined the central organization. The relevant administrative authorities, namely the Undersecretariat of the Ministry of Education, the Ministry of Education, the Department of National Education and Training, the Directorate of Museums, the Directorate of Libraries and the Directorate of the School of Culture, were determined. In the 16th article, the duties of the Museum Directorate were defined. The establishment and management of museums with historical and valuable works, restoration, inspection and control tasks of archaeological excavations were defined. In the 17th article, the task of the director of the library was made. The duties of the directorate of the Museum of Mektep Museum have been defined in the 18th article. [39] With this law, the definition of duties at the management level brought new practices to our museology.

Legal Regulations, which are among the basis of existence of the newly established nation, are to the efforts of bringing the works in the Museum and Excavation Area to international level. The decrees, regulations, laws, laws in the field of museology played an important role in the legal structuring of the Republican Era. In addition to the laws and regulations in the field of museology, there were many circulars and instructions. The museums and the *Asar-ı Atika* (Ordinance of Antiquities) were prepared and put into practice in 1922 with the order of Atatürk in order to provide the order in museums and to reflect the effect of museums.

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38 Ibid., 77.

39 Ayla Ersoy, *Ressam Mehmet Ruhi Bey 1880-1931* , (Türkiye'de Sanat, Sayı 34, Mayıs- Ağustos 1998),14.

"Museum and Asar-I Atika Regulation", which contains 11 items prepared by Osman Hamdi Bey, was published in 1922 with the signature of Umaru Ministry of Education, Hars Department, deputy director Ismail Safa. The Regulation on the Organization and Duties of the Council was published in 1925. In 1926, Tamim Tek was issued in the tombs, dervish lodges, and dormitories.

In 1928, under the " Ordinance on the Items to be Accepted in the Ethnography Museum '", "Conditions to be Subject to Antics" circular were published. In 1930, 'Circular with the Dair Antique Merchant,' and after a year, 'Registration Circular for the Monuments' were issued. The Law no. 1918 numbered on 12.01.1932 attempted to prevent smuggling of works by the Law on the Men and Follow-Up on Smuggling '. On 04.09.1933, 'The Decree on the Establishment of a Commission for the Separation of Antiquities in Mosque and Masjids was published. On 28.06.1933, 'Decree on the Establishment of the Delegation for the Protection of Monuments' was announced.

In 1934, the Ministry of Culture was established by the *Ar Directorate* to determine the work to be done. [40] On 03.07.1934, the definition of duty was made by the Law no. 2530 and 2742 and the 'Law on Museums and Observatory Law no. 3959 on 28.06.1938 numbered 3459, Law on the Amendment of the Law on the Organization of the Museum and the Observatory 28 was enacted. no. 2773, no. 3029, dated 15.06.1935; Law no. 2287 on the Central Units of the Ministry of Culture and its duties has been amended to amend certain articles and add some articles. [41]

On 27.09.1935, History Instructions on the Collecting of the Historical Works of Teachers were submitted to the Ministry. With this decision *"Primary school, middle school, high school, first teacher, art and trade school teachers, especially history teachers, will be able to*

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40 Hasan Ali Yücel, *Türkiye'de Ortaöğretim* (Ankara: Kültür Bakanlığı, Milli Kütüphane Basımevi, no:31, 1994),903.

41 Cevat Memduh Altar, *Atatürk'e Özgü Evrim Felsefesi'nin Güzel Sanatlarımızda Çağdaşlaşma Ülküsüne Katkısı,* (TBMM,Ankara: Aksoy Matbaası, 1985).

gather historical artifacts they will meet or collect through their students as a small museum in a corner of their schools. It is explained in a brochure that teachers will use the monuments and historical artifacts to be printed and distributed by the Ministry." This statement supported the development of schools and educational museums. [42]

In 1935, " Commissioner Guideline on the Excavation of Duty " was introduced as Law no. 3340 numbered 3867 dated on 28.03.1938. " About fees received from Eden to visit the Museums and Sites Act " was published. In 1939, "Pertaining to the guideline of building survey Bureau of Labor" had been introduced. [43]

The conception of preserving the past values of the Republican Era had been accepted primarily by the works of Atatürk, and at the same time Atatürk became the leader of the restoration of mosques, minarets, inns, baths, tombs, houses, palaces, caravanserais with the characteristics of Turkish art. He tried to preserve the monuments and works of art which were the common goods of the Turkish nation, regardless of the transfer value. It demonstrates Atatürk's efforts to document the evidence of our history. It also shows that we need more conscious and faster steps in protecting the legacy that Atatürk left to the Turkish people. [44] The excavations carried out on Anatolian studies achieved success at the international scientific level. A total of 32 museums were opened in various cities such as Adana, Antalya, Ankara, Bergama, and Bursa between 1923-1938 with the support of Atatürk. Remzi Oguz Arik stated in 1953, "with the declaration of the Republic has been a circuit of Turkish Museums and Turkish Archeology is not left to chance," hence scientific archeology and museology studies were carried out. [45]

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42 Mustafa Gazalcı, *Atatürk'ün Eğitim Anlayışı,* (Cumhuriyet Gazetesi, 29 Ekim 1998), 2.

43 Erbay; Erbay, *Cumhuriyet Dönemi Atatürk'ün Sanat Politikası,* 79.

44 Mülayim, *Cumhuriyet'in Kültür ve Sanat Kronolojisi*, 136.

45 R.Oğuz Arık.: Türk Müzeciliğine Bir Bakış (İstanbul: Milli Eğitim Basımevi, 1953) 1,3.

In parallel with the social, economic and technological changes and developments in social structure, museology had developed and differentiated as an extension of archeology with the emergence of new necessities in the society. The museums where all kinds of works of art were preserved and exhibited together with portable historical ruins also be a classroom and a laboratory. Atatürk realized that people had interest in the subject of museology. [46]

With the declaration of the Republic; state was dominant especially, collecting and evaluating all the works in the country, and protecting the cultural and artistic values as a priority. State museums had played significant role in preserving historical monuments and preparing the necessary environment for their development. Atatürk wanted to bring nationalism to the concept of painting and museum. The idea of buying artists' works and creating a museum to be exhibited was a highly innovative breakthrough for that period. Cultural and artistic values were created with the awareness of conservation. The socio-cultural structure of our country changed with the wars which moved the Turkish Museums and Turkish Archeology to scientific dimensions with the proclamation of the Republic and the efforts of Atatürk. [47]

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46 Ceyda Tezel Özçelik, *Ulusal Kimliğin Oluşumunda Müze ve Toplum İlişkisi: Singapur.* (Elektronik Sosyal Bilimler Dergisi www.e-sosder.com ISSN:1304-0278 Bahar-2007) 20.

47 Erbay; Erbay, *Cumhuriyet Dönemi Atatürk'ün Sanat Politikası*, 185.

5

Museology in the Ismet Inönü Era

Developments in the post-1938 years were mainly aimed at institutionalization of the Republican regime. One of the most important events of the Ismet Inönü era was the World War II (1939-1945). Turkey and the world policy had been negatively influenced. At the end of the war (1945), the Allied Powers established an organization called the United Nations to keep the peace. Protecting all values affecting humanity had been their main goal. In this aim, cultural heritage and museology had been a value of top priority. In 1948, the US Marshall Plan changed the social structure, and in 1949, Turkey became a member of the Council of Europe. The same year, UNESCO (United Nations Educational, Scientific and Cultural Organization) prepared the Regulations of Turkish National Commission and it entered into force by the Ministry of National Education. [1]

The main objectives of the Republican regime and its directors were to develop and to reach the level of contemporary civilizations. They targeted the development of the society by improving the national culture. They started their work by establishing institutions such

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1 Emir Can Güzel; *Türkiye'de 1950 – 1960 Arasında Kültür Politikaları ve Müzelere Etkiler,*T.C.Yıldız Teknik Üniversitesi Sosyal Bilimler Enstitüsü, Sanat ve Tasarım Ana Sanat Dalı Müzecilik Programı Yüksek Lisans Tezi, 2006, 35.

as the Turkish Historical Society (*Türk Tarih Kurumu*), Turkish Language Institution (*Türk Dil Kurumu*), community centers (*Halkevleri*) and village institutes (*Köy Enstitüleri*) to establish communication networks to rapidly change the social structure.

Article 47 of the CHP (*Cumhuriyet Halk Partisi*- Republican People's Party) program dated 29 May 1939 stated that "The collection of historical artifacts that will enrich our museums and excavation done for this purpose will be of utmost importance, and the classification of old works and the well-preservation of those which require care in their own place will be given close attention.[2]

The work objectives of the History and Museum Branch specified in the CHP Community Centers Directive of 1940 were defined. Even though they were unauthorized to build museums and excavate, they were commissioned to preserve the artifacts in the excavation area. Within the year 1943, the decisions taken in the General Assembly of the Republican People's Party gave priority to the collection of Folklore, History and Museology works. The aim of expanding the archives that were created in community centers was to establish a national museum. For this purpose, "Community Centers National Clothing Exhibition" was opened in Ankara at first. In 1944, the work methods of History and Museum Branch were stated in CHP's Community Centers brochure. It was among the duties of the History and Museum Branch to collect material artifacts that were valuable in terms of folklore and ethnography and to keep their records. This task supported the development of our ethnography museums." [3] In 1944, it carried out the activities of the History and Museum Branch in 90 out of 405 Community Centers. Community centers and village institutes, which constituted the foundation for the Museology during the CHP period, could not find the same support during the Democratic Party (Demokrat Parti) period and their sanction power had decreased in time.

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2 Arık, *Türk Müzeciliğine Bir Bakış*, 43.

3 Ibid., 45.

Turkey increased its relations with the West and the United States after 1945, which accelerated during the Democratic Party period. In the era of Ismet Inönü, the transition to multi-party system took place. On July 18, 1945, with the establishment of the National Development Party (Milli Kalkınma Partisi) under the chairmanship of Nuri Demirağ, the multi-party life was implemented in Turkey. The single party period that lasted until 1946 was terminated. The emerging political pluralism model in Europe had also been implemented in Turkey. In 1946, a multi-party political life was established by the founding of the Democratic Party under the chairmanship of Celal Bayar. [4]

The impact of political pressures regarding the activities of Community Centers had gradually increased.

They demonstrated a high success rate during their I. Period activities which started with the opening of Community Centers in 1932 and lasted until they were closed down by the Democratic Party in 1950. It is seen that this period accelerated Turkish museology. In general, the goal of Community Centers was to organize the people culturally and to ensure the national unity. The culture policy imposed on the Community Centers by the State had been based on a program consisting of nine branches. Namely, these were Language, History and Literature Branch, Fine Arts Branch, Representation Branch, Sports Branch, Social Aid Branch, Courses Branch, Library and Publishing Branch, Village Branch, and History and Museum Branch. [5]

Community Centers, which reached their 10th anniversary by 1942, carried out approximately 1500 exhibitions during this period. [6]

In the "Museum, History and Folklore Studies in Community Houses Guide" written by Remzi Oğuz Arık in 1947, *the Community Center warns the authorities to protect the historical artifacts and*

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4 Güzel, *Türkiye'de 1950 – 1960 Arasında Kültür Politikaları ve Müzelere Etkiler,* 8.

5 Ibid., 13.

6 Anıl Çeçen, *Atatürk'ün Kültür Kurumu Halkevleri,* Cumhuriyet Kitapları, İstanbul,2000), 56.

monuments in its region. If there is an official museum where the public house is located, it tries to enrich them with archaeological artifacts and to complete their shortcomings. To cooperate with the authorities in order to establish an official museum in places abundant in antiquities should be one of the branch's fundamental duties. It is not right for *the Community Centers to build their own archaeological museum.*" [7]

The 1946 Country Policy of the Community Centers lost its effectiveness after the transition the multiparty system. Community Centers began to come as subsidiaries of the Republican People's Party. The activities of the Community Centers began to decline compared to the past, but they still continued. [8] Community Centers were opened in 1923. In 1950, the 478 Community Centers and 4322 Community Rooms (*Halk odası*) began to close down as a result of political pressures of the government. [9]

§ 5.1 Hasan Ali Yücel Period

Hasan Ali Yücel started teaching in 1922. In 1932, he was appointed as the director of the Ankara Gazi Education Institute. In 1935, he was assigned into the Parliament as the Izmir deputy of the Republican People's Party. He served as a deputy successively for four terms. On 28 December 1938, Hasan Âli Yücel was appointed as the Minister of National Education during the II. Celal Bayar Government. He worked for the establishment of the Village institutes and the State Conservatory (1940). On 28 December 1938, he became the Minister of National Education in the cabinet of Celal Bayar. In 1944, the Directorate General of Ancient Arts and Museums was established to conduct scientific studies on historical artifacts. Hasan Âli

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7 Arık, *Türk Müzeciliğine Bir Bakış*, 43.

8 Güzel, *Türkiye'de 1950–1960 Arasında Kültür Politikaları ve Müzelere Etkileri,* 14.

9 Anıl Çeçen, *Atatürk'ün Kültür Kurumu Halkevleri*, Gündoğan Yayını, Ankara, 1990, 75-76

Yücel represented our country at the UNESCO meeting, which took place in London in 1945 and attended by 43 countries. On 16 February 1945, the Advisory Commission of Ancient Arts and Museums attended by 12 museum experts was gathered. [10]

The influence of national Education Minister Hasan Ali Yücel had been great in the development of museology. Hasan Ali Yücel was the Ministry of National Education between 1938 and 1946. On 28 December 1938, he became the Minister of National Education in Celal Bayar's cabinet. With his efforts, the village institutes were started to be established in 1940 after the enactment of the "Law on Village Institutes". Museology also became one of the fields of activity of the Village Institutes with the Law on Organization of the Village School and Institutes which was adopted in 1942. The primary task of the village institutes is to open exhibitions in schools. Informing the people and students about the museums, helping to repair historical artifacts and monuments in the vicinity are also among the aims of the institution. [11]

With the efforts of Hasan Ali Yücel, the Village Institutes (1940) were opened and became a member of the United Nations Education, Science and Cultural Organization (UNESCO) in 1946. The last important cultural event of the single party system is the Directorate General of State Theatres, which was established in 1949. [12]

In the opening program of the I. Şükrü Saraçoğlu Government which was founded on 9 July 1942, Minister of National Education Hasan Ali Yücel expressed the institutional success of the village institutions by saying "the Village Institutes have already begun to improve our villages and villagers. In 4 years, the number of village in-

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10 Erbay, *İstanbul'un 100 Müzecisi*, 92.

11 Güzel, *Türkiye'de 1950 – 1960 Arasında Kültür Politikaları ve Müzelere Etkileri,* 17.

12 Ömer Faruk Gençkaya ve Erdem Ünal Demirci, *Türkiye'de Kültür Politikasinin Kurumsallaşma Sürecine Genel Bakiş, (*Türk Sosyal Bilimler Araştırmaları Dergisi /Journal of Turkish Social Sciences Research, Hasan Kalyoncu Üniversitesi, Cilt: 3 Sayı: 2 , Gaziantep, Ekim 2018), 62.

stitute students has risen from 3,000 to 12,000." Four years after this speech, the Village Institutes became the target of the opposition in 1946. As a result of the political pressures of the Democratic Party, the Village Institutes had been closed down over time.

In 1944, the General Directorate of Ancient Arts and Museums was established for the sound execution of museum and excavation activities. On 16 February 1945, attended by 12 museum experts, the First Advisory Commission of the Ancient Arts and Museums was convened. [13] The first State Art and Sculpture Exhibition was opened. Today, our rich collection of paintings in museums consists of the works of artists who participated in this exhibition.

In 1945, in his opening remarks of the meeting of the First Advisory Commission of the Ancient Arts and Museums, Hasan Ali Yücel said "the first thing to do is to identify the works with historical and artistic value in the whole country on the maps." *The culture as a whole cannot be achieved only at school on its own. It is difficult to believe that in a city without a library, museums, and theaters, there can be a strong intramural culture. That is why I see museums as schools all by themselves."* [14] His words expressed the education function of the museums. Towards the end of 1946, Hasan Ali Yücel left his job as the minister. After his departure, it is possible to see a pause in state's activities directed towards museums and antiquities. The speed of passing laws and decrees put into force by the state had declined. The expiration process of the cultural policies of the Atatürk period had begun. Therefore, museology ceased to be a part of the state programmes. [15]

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13 Güzel; *Türkiye'de 1950 – 1960 Arasında Kültür Politikaları ve Müzelere Etkileri,* 8.

14 Hıfzı Topuz,*Dünyada ve Türkiye'de Kültür Politikaları,* (Adam Yayınları, İstanbul,1998), 27-29.

15 Güzel, *Türkiye'de 1950 – 1960 Arasında Kültür Politikaları ve Müzelere Etkileri,* 21

Until Atatürk's death, the uniform and pure national culture theory was taken as a basis. A more culturally open Western approach was adopted in the Ismet Inönü era. [16]

After Atatürk's death, the power of support given to museology by the state and governments decreased over time. Mudanya Armistice House Museum (1937), Trabzon Atatürk Mansion and Museum (1938), Izmir Atatürk House Museum (1941), Atatürk Revolution Museum (1942) became open to visit.

In the 1930s and 1940s, religious structures and mosques were taken over by the state. A good part of the nationalized mosques was left to the Ministry of National Education to be used as museum buildings. With the publication of circular letters on the mosques and Islamic monasteries, the decision to convert religious structures into museums was taken. Yedikule Imrahor Mosque (1945), Galata Mevlevi Lodge (1946), Dolmabahçe Mosque (1947), and Malatya Grand Mosque (1949) were given to various ministries to be used as museums. In 1945, a decree on the use of Galata Mevlevi Lodge as a museum was published. [17]

Istanbul Municipal Museum (1939) and Aşiyan Museum (1945) were opened. In 1945, decrees regarding the maintenance and repair expenses of some foundation buildings were published. Between the years of 1943-1944, because of the economic difficulties that came with the World War II, there was no new museums and the number of artworks had not increased. More archaeology and ethnography museums were opened between 1938 and 1950.[18]

With the ideology of creating national culture, new institutional structures including museums were built with some legal arrangements. Between the years 1923-1938 was called the period of "liqui-

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16 Gençkaya; Demirci, *Türkiye'de Kültür Politikasinin Kurumsallaşma Sürecine Genel Bakiş,* 58.

17 Erdem Yücel, *Türkiye'de Müzecilik,* (Arkeoloji ve Sanat Yayınları, İstanbul, 1999), 86-88.

18 Güzel; *Türkiye'de 1950 – 1960 Arasında Kültür Politikaları ve Müzelere Etkileri,* 32.

dation" while between 1939 and1950 was either called the period of "restoration" or the period of "humanist culture", where the universal cultural values became prominent. During the Inönü era, the Minister of National Education Hasan Ali Yücel had a great contribution in the development of a humanist cultural policy. He remained in this position for more than seven years from 28 December 1938 to 5 August 1946. Hasan Ali Yücel carried out projects in the field of arts and culture of politics integrated with the West. Translation of Western classics, taking Latin courses into the curriculum and giving education in this field in pilot high schools were the concrete applications of humanist discourse. [19]

19 Gençkaya; Demirci, *Türkiye'de Kültür Politikasinin Kurumsallaşma Sürecine Genel Bakiş,* 64.

6

Adnan Menderes Era (1950-1960)

With the beginning of Turkey's multiparty governments, economic and political changes had taken place. Correspondingly, within cultural policies, museology also changed. In the political and economic sense, Turkey entered into the domination of the West, particularly the USA. This change had increased with the Truman Doctrine (March 1947), the Marshall Plan (May 1947), and NATO Membership (1952).

In 1950, the Democratic Party, which came into power with Adnan Menderes as the Prime Minister, gave all its power to economic development. The Korean War, which started in 1950, created a suitable environment for this. The war increased the value of some raw materials and agricultural products in the world. The museum and excavation activities were also affected by the negative impact of the economic and political situation. In 1950, importance was given to the economic development in the program of the I. Adnan Menderes Government. The policies were in accordance with the “sentimental values and national traditions" stated in the government program in 1950. Exhibitions and artworks with Ottoman content and religious motifs became more prominent. The exhibitions, which opened in the 1950s, predominantly displayed Turkish Islamic artworks. Especially

museums organized temporary exhibitions that highlighted Turkish culture. In 1953, two exhibitions related to the 500th anniversary of the Conquest of Istanbul were organized in Süleymaniye Library. On the 300th anniversary of his death, an exhibition displaying Katip Çelebi's artworks was opened (1957). The exhibition of Turkish Ornament Arts and Quran was organized (1959). [1] In 1958, Exhibition of Lithographic Folk Art in Istanbul Art and Sculpture Museum and Exhibition of Suleiman the Magnificent in Topkapı Palace Museum were opened. In 1959, Views of Istanbul Exhibition was opened in The Tiled Kiosk. [2]

In 1951, increasing the country's economic resources came to the forefront with the Program of the II. Adnan Menderes Government. In the 1954 elections, the Democratic Party became even stronger by taking 57% of the vote. In 1954, in the Program of the III. Adnan Menderes Government, they expressed that, they attached importance to the educational services in addition to the issues regarding the country's economic resources and financial opportunities within the four-year period. In the Program of the IV. Adnan Menderes Government, no place was given to issues regarding culture and national education. Starting with this program, which emphasizes the tradition, spirituality, and national and moral values, the subject of culture was excluded in all other party programs written until 1960. Values of Atatürk and the past have been questioned again. In the Democratic Party period, there were no planned work on the museum and excavation activities.

During the period of the Democratic Party, excavations were carried out by the Turkish Historical Society, the Board of Education and the foreign institutes. The vast majority of foreign excavations were made by German, French, British, Italian, Austrian and American

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1 Nimet Bayraktar, *Süleymaniye Kütüphanesi'nde Düzenlenen Yazma Eser Sergileri*, (Türk Kütüphanecileri Dernegi Yayını, İstanbul,2006,s.195, Emir Can Güzel), 43.

2 Haluk Sehsuvaroglu, *İstanbul Manzaraları Sergisi*, (Topkapı Sarayı MüzesiYayınları, İstanbul,1959,s.14- Emir Can Güzel), 44.

people. In the Democratic Party's policies which are based on sentimental values and national traditions, cultural activities were not adequately supported. Archeology of the Seljuk and the Ottoman Empire, including the Anatolian Turkic-Islamic civilizations, were also not supported. National excavations could not be sustained because of budget deficits and lack of expertise. During the Democratic Party period, the nationalist policies of the Atatürk period had been tried to be completely erased. Instead of the national identity, the Ottoman identity was adopted. The sustainability of institutions symbolizing the period of Atatürk was not supported. Community Centers and Village Institutes had been closed down. [3]

The Democratic Party period was over when the military coup took place on 27 May 1960. The Prime Minister Adnan Menderes, Minister of Finance Hasan Polatkan, and Minister of Foreign Affairs Fatin Rustam Zorlu were executed. [4] After the military intervention of May 27, the aim was to bring back the arts and culture policies of Atatürk and Inonu which were interrupted for 10 years.

Founded in 1960, I. Cemal Gürsel Government's program emphasized the importance of education once again by saying "The issue of education will be among our main concerns." Unfortunately, in 1961, education did not appear in the Program of the II. Cemal Gürsel Government. The Democratic Party had given importance to economic development but had not taken into consideration the cultural policies that nourish the economy. It did not care about the development of the national identity created by the historical awareness in the first years of the Republic's establishment. [5] Whereas, at that time, in many conferences organized abroad by UNESCO, it was mentioned that societies could not reach economic development by excluding culture. [6]

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3 Güzel, *Türkiye' de 1950 – 1960 Arasında Kültür Politikaları ve Müzelere Etkileri,* 61.

4 Ibid., 37.

5 Ibid., 38.

6 Topuz, *Dünyada ve Türkiye'de Kültür Politikaları,* 28

Museology aimed at Republican values had emerged. Republican Historical Museums, which featured the values of the Republic and the War of Independence, were established. The first parliamentary building where the proclamation of the republic took place was reorganized as the Grand National Assembly of Turkey Museum (*Türkiye Büyük Millet Meclisi Müzesi).* The houses in various cities of Anatolia in which Atatürk stayed during the War of Independence had been turned into museums. In 1960, Anıtkabir Atatürk Museum was opened. Şişli Atatürk House was opened. The living spaces of the people who have made a reputation in our history had also been transformed into museums. Tevfik Fikret's Aşiyan House, Ankara Mehmet Akif Ersoy House, and the House of Ziya Gökalp in Diyarbakır were opened.

In 1960s, international human rights discussions became a current issue. In 1950, Turkey signed the Universal Declaration of Human Rights. In this declaration, the subject of "Cultural Rights" gained acceptance among countries. In the 1960s, some obligations were imposed on the states regarding the cultural rights through UNESCO. In Turkey, the concept of cultural rights was introduced in the Constitution of 1961. According to Article 41 of the Constitution, "to realize economic, social, and cultural development in democratic ways, and investing in society for this purpose is the state's duty." In the 1960s, it appears that the state had a direct constitutional framework to protect the cultural activities, art and museology. Despite not having a cultural program in itself, the development plans have been included within the title of culture.[7]

Towards the end of the 1960s, in addition to the increase of private exhibitions, the number of exhibitions opened by the government agencies also increased. Between the years 1950 – 1960, the works carried out in relation to museums were the restoration of buildings and the moving of museums to new buildings. The General

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7 Gençkaya; Demirci, *Türkiye'de Kültür Politikasinin Kurumsallaşma Sürecine Genel Bakiş,* 65.

Directorate of Ancient Arts and Museums, which was affiliated with the Board of Education, supported the repairs of the buildings that were used as museum buildings. Due to the risks posed by historical buildings, these museums had been moved to more suitable buildings. The Konya Archaeological Museum was moved to the İplikçi Mosque in 1953. The Madrasah of Cafer Paşa (1928) was one of the museums which was transported to the Adana Archaeological Museum (1950). Museum of Mausoleums (1950) was opened as a result of repairing various mausoleums in Istanbul.

In 1953, Atatürk's house in Thessaloniki was converted into a museum.

Antalya Kızılkule (1953) and Tekfur Palace (1955) were repaired and transformed into monument museums. The Kariye Church in Istanbul (Mosque) was repaired by the American Byzantine Institute between the years of 1948 – 1958 and converted to a monument museum. In 1960, Glazed Madrasah (*Sırçalı Medrese*) in Konya was transformed into the Museum of Tomb Monuments. The museums started to be founded in the excavation areas. The concept of protecting where they were located became important. One of them was the Karatepe Open Air Museum (1958). Another one was the Misis Mosaic Museum (1957), which was founded in Adana. In 1958, three buildings were built to be used as museums. A museum building was built on the Sardes ruins site. Other museums were opened in Selçuk (Ephesus) in Izmir and Side ruins of Antalya. [8]

§ 6.1 The Impact of UNESCO/ICOM Institutional Structuring on Museology

In 1946, the establishment of UNESCO (United Nations Education, Science and Cultural Organization), which is affiliated with the United Nations or-ganization, had increased international relations. One of

8 Güzel, *Türkiye'de 1950 – 1960 Arasında Kültür Politikaları ve Müzelere Etkileri,* 88.

the most important museum activities held within the UNESCO co-operation was to work on the preservation of historical monuments and artifacts in the event of armed conflict. The terms of this study were signed by Turkey at the Intergovernmental Conference held in La Haye in 1954. [9] The UNESCO National Commission had established many committees in order to operate in various fields. The ICOM Museum Committee, located within these committees, aims to develop the works of museology at the international level. The ICOM Turkish National Committee is an NGO which operates under the auspices of the Board of Education, and therefore of the government. The workplace of the National Committee is the Ethnography Museum of Ankara. With the efforts of ICOM, the museums have evolved into vibrant cultural and educational centers. The fact that artworks have entered the international circulation with temporary exhibitions improved the art museums. Innovations in museum buildings, renovations, exhibitions, and compilation methods have created significant effects in museums.

In 1956, Turkey participated in the events of the International Museums Week, which was proposed by UNESCO and ICOM. ICOM Turkish National Committee was added to this event with the help of the Board of Education. Turkish National Commission for UNESCO translated the UNESCO-prepared report on the role of museums in education and presented it to experts and government officials.[10] At the meeting of the General Assembly of the UNESCO National Commission in 1958, it was decided to develop studies in the fields of museology and librarianship. In 1958, the Board of Education

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9 Ibid., 49.

10 ICOM Türkiye Milli Komitesi, 11.12.1970tarih ve No : 13691sayılı resmi Gazetede Yayınlanan Milletlerarası Müzeler Konseyi (ICOM) Türkiye Milli Komitesi Yönetmeliği, http://www.mevzuat.gov.tr/MevzuatMetin/3.5.71600.pdf

printed the first issue of the ICOM Turkish National Committee News Bulletin. [11]

In the meeting Report of the General Assembly of the ICOM Turkish National Committee in 1958, the importance of the opening of the Ethnographic Museum and the Open-Air Folk Museum in Turkey was emphasized. The need for Museums of Natural History, Science and Technology Museums, Agricultural Museums for educational purposes and the need for an art gallery in Ankara were stated. In order to bring the museums to people's doorstep, the importance of traveling exhibitions was noted. In line with the decisions of the General Assembly of the ICOM Turkish National Committee, the museum approach of the period is to develop museums using a contemporary museum conception. International developments had a great influence. ICOM Turkish National Committee played an important role in the development of the understanding of contemporary museology. [12]

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11 Güzel, *Türkiye'de 1950 – 1960 Arasında Kültür Politikaları ve Müzelere Etkileri,* 53-55.

12 IC (ICOM) Türkiye Milli Komitesi Yönetmeliği, http://www.mevzuat.gov.tr/MevzuatMetin/3.5.71600.pdf

7

The Planned Period (1960-1980)

Between the years 1960-1980 and 2004, an effort to open a museum in every city of Turkey in an attentive and planned manner was observed. The role of cultural heritage in the development of the society became prominent.

The conference titled *Institutional, Administrative and Financial Aspects of Cultural Policies* which gathered in Venice in 1970 after the work of the United Nations for cultural policy in 1969 increased international awareness regarding this issue. The conference on European Cultural Policy Research held in Helsinki in 1972 by UNESCO led the field. The World Conference on Cultural Policies held in Mexico in 1982 and the World Conference on Cultural Policies for Development held in Stockholm in 1998 led to the development of a number of principles, priorities and proposals in this field. [1]

Various explanations were made on cultural heritage and society in the meetings of UNESCO in Venice in 1970 and in Mexico in 1988. Commenting on this situation which developed after 1970 by saying that "*Cultural development is a part of the development of the society. Cultural development must be provided in order to develop the*

1 Gençkaya; Demirci, *Türkiye'de Kültür Politikasinin Kurumsallaşma Sürecine Genel Bakış,* 58.

society. The notion that the preservation and evaluation of the cultural entity gives peoples strength to defend their sovereignty and independence has spread," Hıfzı Topuz shows us the cultural policies have changed. [2]

The establishment of the Ministry of Culture in 1971 parallel to international developments moved museology into a professional dimension. The history of culture policies in Turkey is recognized formally.

In 1972, the Intergovernmental Conference on Cultural Policies in Europe was organized by UNESCO in Helsinki. At this conference, which is UNESCO's first regional cultural conference, the importance of the role of cultural exchanges and collaborations in Europe was addressed and it was stated that cultural co-operation in continental Europe will be a tool to ensure peace and security. [3]

In 1970, in the program of the III. Süleyman Demirel Government, the idea of establishing a ministry of culture was put forward. The proposal of "establishing a separate ministry for the cultural affairs included in the Ministry of National Education's wide area of responsibilities" not implemented in the party doctrine.

In 1971, the Ministry of Culture was founded in the period of the I. Nihat Erim Government. It was founded in the period of the I. Nihat Erim Government, which was established instead of the Demirel Government after the military memorandum of March 12, 1971. The literary critic and academician Talat Sait Halman became the first Minister of Culture. [4]

Previously, the Undersecretariat of Culture and the affiliated General Directorates of the Ministry of National Education were consequently transferred to this Ministry. Founded on 13 July 1971, the

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2 Topuz, *Dünyada ve Türkiye'de Kültür Politikaları,* 18.

3 Gençkaya; Demirci, *Türkiye'de Kültür Politikasinin Kurumsallaşma Sürecine Genel Bakış,* 62.

4 Serhan Ada, *Kültür Politikaları ve Yönetimi (KPY) Yıllık 2009,* (İstanbul Bilgi Üniversitesi Yayınlar,İstanbul,2009),90-92

Ministry of Culture was transformed into an Undersecretariat and connected to the Prime Ministry by the II. Nihat Erim Government which was established in December of the same year.

Nermin Neftçi became the Minister of the Ministry of Culture which was reestablished during the Sadi Irmak Government Period in 1974. In 1977, the Ministry of Culture merged with the Ministry of National Education and transformed into the Ministry of National Education and Culture. In 1978, it was separated from the Ministry of National Education and became independent once again. After the 12 September 1980 coup, the Ministry of Culture was transformed into the Ministry of Culture and Tourism. In 1989, it was also separated from the Ministry of Tourism. In 2003, while the Justice and Development Party (*Adalet ve Kalkınma Partisi*) was in power, the minister became the Ministry of Culture and Tourism.

The third Five-Year Development Plan involving the years 1973-1977 was accepted. Within the scope of this plan, culture was considered as an independent category for the first time ever. Development of fine arts, raising artists, reorganization of the state archives, research of historical excavations, folklore institutes, establishment of a Turkish classical music conservatory, development of theater, and studies related to copyrights have been highlighted.[5] 1970s, the Ministry of Culture became a member of the institutions such as the UNESCO-affiliated ICOMOS (International Council on Monuments and Sites), ICOM (International Council of Museums), and ICCROM (International Center for the Study of the Preservation and Restoration of Cultural Property). The ministry chose the people who will be the members of the national committee and paid their dues, and their dues are still being paid by the ministry to this day.

The restoration of old and historical buildings had begun. The Hittite Museum in Ankara Mahmud Paşa Bedesten (covered bazaar)

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5 Gençkaya; Demirci, *Türkiye'de Kültür Politikasinin Kurumsallaşma Sürecine Genel Bakiş*, 65.

was restored and opened in 1968 with the name of the Museum of Anatolian Civilizations. In the same year, the Gordion Museum was established around Polatlı. In the 1970s, 100 museums were opened in Turkey.

8

The New Museology Evolving Out of the Privatization of the Culture (1980-2010)

After 1980, museology was centered on consumption. The research focused on the visitors that was shaped by the new museology was predominantly about museum marketing and social media. The new operating models of non-profit organizations were needed for this change. Museology created contradictions while creating new norms, revealing private museum trends. In this section, the development of new museology in Turkey that happened with the 1980 legal change lasting up to this day will be discussed. The museum works, which are shaped by globalization, paved the way for the establishment of private museums with the Law no. 2863. The increase in the variety of private museums has been reshaped with the development of postmodern museology.

In 1980, the active authority of the state in the institutionalization of the museums began to decline with private museology. With the Museums of Ministry of Culture and Tourism, private museums were made distinct. The definition of private museums included museums of various ministries, museums of the institutions, and personal museums. The fact that private museums had different operating models from state museums and had different expenditure outputs created new competing museums. In the museology of the Museums of the

Ministry of Culture and Tourism, where even box-office returns were not in their own jurisdiction, the motivation and business development models have not been effective. Since 1980, the increasingly privatized museums have begun to stand out with their thematic exhibitions and events. In this competitive environment, the Ministry of Culture and Tourism joined the new museology competition with high-budget tenders in order to use new exhibition techniques to repair the buildings where the valuable collections were exhibited after 2010. The quality and qualification of museums in this competition should be an important criteria. Museum marketing, created by the new market economy through museums, should be well established. Museums are the indicator of status, power, and wealth. They give the indicators of their resources through consumption. It is important to look at the practices of change that has happened while examining the globalizing and changing structure of Turkish museology.

§ 8.1 Post-Modern Museology Shaped by Globalization

In the 1980s, Turkey has experienced the breaking point of the change in the field of museology and cultural heritage. A new definition of museology was born. In addition to state-sponsored institutional museology, private museology has been seen for the first time. It has been a period of privatizing public spaces. Public museums under the auspices of large corporations and investors have increased. Private museums have begun to be designed according to the public regime that competes with the culture of consumption. In the museums, cafes, souvenir shops, event areas, and workshops have begun to open for visitors.

In 1983, Turkish museolosy was reshaped with social change. In his book called "The Impossible Museum" (*Mümkün Olmayan Müze*), Ali Artun says "*In the 1970s, the fordist industrialization and the abandonment of the mass production model changed capitalism structurally. Many industries have gone through a crisis and closed down. Cities have been oriented towards culture as well as services*

and financial areas for renewal. International relations are replaced by inter-metropolis relations. Among them, he symbols of the branding race are art and architecture. The globalization of capital and production has also globalized the culture. The era of radical transformations of modernity and breaking has begun. The new post-modern understanding was adopted." His comments defined the new post-modern museology. [1]

§ 8.2 The New Museology and Their Auditing the Effect of the Regulation no. 2863

In 1980, the adaptation of the cultural heritage to the market system was ensured under a neo-liberal economic model formed by the military intervention. This economy model included the concept of cultural policy and culture industry. Studies in the field of culture and art have been revalued in the market. In addition to privatization efforts in Turkey in the 1980s, the efforts to have a national culture have also reshaped the museology. In 1982 and in 1989, the assembly of the First and the Second National Cultural Councils pointed out the efforts to investigate the changes in the cultural field. After 1980, Turkish-Islamic synthesis was reassessed. The cultural policy of the national and spiritual high values has been developed. "National culture policy" was reshaped by the military administration. The Atatürk Supreme Council for Culture, Language and History, which was gathered under the chairmanship of President Kenan Evren on 20 June 1986, adopted this approach as the official culture policy. In the Constitution prepared in 1982, culture and nature assets were taken under the responsibility of the State.

The protection of cultural and natural assets in Turkey was determined primarily by Article 61 of the Constitution. It was clearly inc-

1 Ali Artun, Mümkün Olmayan Müze, Müzeler Ne Gösteriyor, (İletişim yayınları, İstanbul, 2017), 8.

luded in the Constitution of 1982, which was prepared and received the popular vote after the military intervention on September 12, 1980. The Article 61 of the Constitution states that "the state ensures the protection of the assets and values of history, culture and thus takes supportive and encouraging measures."

The Law no. 2863 on the Protection of Cultural and natural Properties was introduced on 21 July 1983. The purpose of the law was "*to determine the definitions related to the movable and immovable cultural and natural assets necessary to be protected, to organize the operations and activities, to determine the duties of the organization that will take the necessary principle and implementation decisions in this regard.*" [2]

With Law no. 2863, "Ministries, public institutions and organizations, foundations with real and legal entities can establish museums that contain the all kinds of movable cultural assets for the realization of their own service subjects or objectives providing that they obtain permission from our Ministry in accordance with Article 26 of Law no. 2863 on the Protection of Cultural and Natural Properties. In terms of the protection of the movable cultural assets, the terms and conditions of the application, establishment, duty, management, supervision, and control of private museums in the status of state museums are determined by the provisions of the "Regulation on Private Museums and Their Auditing". The private museums, which are found appropriate to be opened after an evaluation which assesses if they are of sufficient quality and quantity and can provide continuous service within the scope of the relevant legislation, continue their activities under the supervision of our Ministry." Annually, private museums are audited, and their collections are checked by the General

2 23.07.1983 tarih ve 18113 sayılı 2863 Kültür Ve Tabiat Varlıklarını Koruma Kanunu, http://www.peyzaj.org.tr/mevzuat/mevzuat_detay.php?kod=3

Directorate of Cultural Heritage and Museums affiliated with the Ministry of Culture and Tourism. [3]

After 1980, private museology was developed with a semi-autonomous state support, unlike the American and EU community museums. Serhan Ada' s remarks point out to a new policy based on the state-sponsored cultural diversity: *"in 1998, this was the period when cultural policies in Turkey were opened to the participation of non-state actors. The 27-point declaration published in 1998 in the Symposium on the Cultural Approach to the EU (Kültürel Açıdan Avrupa Birliği'ne Yaklaşım Sempozyumu) influenced the cultural policies. With Article 27, it was decided that cultural policies need to be created to protect and improve cultural assets, cultural heritage, and culture diversity. Encouraging the participation of the ministries, state (public) institutions, local governments, and non-governmental organizations was emphasized."* [4] These legal changes, laws, and the "Establishing Private Museums Regulation" has initiated the period of private museology in Turkey.

With the laws and regulations after 1980, the experience of public space in museology has changed in Turkey. Companies independent from the state were oriented towards contemporary museology practices. The basis of this change has been taken with legal regulations. Law no. 2863 has initiated the new museum age and created a milestone.

After 2010, the rapid development of non-tangible cultural heritage in Turkey has highlighted the visitor-oriented direction of the museology. M. Öcal Oğuz, the president of the UNESCO Turkish National Commission, conducts studies in Turkey on the protection and conservation of intangible cultural heritage. In 2006, Turkey became the 45th party to the Convention for the Safeguarding of the Intangi-

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3 14.7.2004 tarih ve 5226 sayılı Kültür ve Tabiat Varlıklarını Koruma Kanunu İle Çeşitli Kanunlarda Değişiklik Yapılması Hakkında Kanun, https://www.tbmm.gov.tr/kanunlar/k5226.html

4 Ada, *Kültür Politikaları ve Yönetimi (KPY) Yıllık 2009,* 94.

ble Cultural Heritage adopted at the General Assembly of the 32nd General Conference of UNESCO dated on 17 October 2003. Turkey was elected as a member of the Intergovernmental Committee for the Convention for the Safeguarding of the Intangible Cultural Heritage between 2006 and 2010. In Turkey, studies on the active participation of NGOs have been initiated in the execution of the Convention for the Safeguarding of the Intangible Cultural Heritage. As a part of these studies, Akşehir Nasreddin Hodja and Tourism Association (2010), Buğday Ecological Life Support Association (2010), Folklore Researchers Foundation (2010), Turkey National Center of International Puppet and Shadow Game Association (2010), International Mevlâna Foundation (2010) and Cultural Research Foundation (2012) were established. Under the framework of the Convention for the Safeguarding of the Intangible Cultural Heritage, National Inventories of Intangible Culture Heritage and Living Human Treasures were created under the umbrella of the General Directorate of Research Education of the Ministry of Culture and Tourism. Intangible Cultural Heritage Studies, new museums and post-modern museology have developed a focus on education. The studies documenting the storytelling and the transfer of experiences have increased the number of living museums.

§ 8.3 The Private Museum Period

Financial and industrial companies serving in different areas of the private sector have begun to open a museum in their own name. They have been influential in the field of Turkish culture and art with the museums they established.

Our first private museum was Sadberk Hanım Museum, founded in 1980 in memory of the wife of Vehbi Koç. Sadberk Hanım Museum has exhibited ethnographic materials and artworks owned by the family. This museum was followed by Rahmi Koç Museum, which opened in 1994. Rahmi Koç Museum has highlighted the history of industrial products with its collection.

Sabancı Museum was opened in 2002 under the auspices of Sabancı University. This museum has Ottoman calligraphy works and valuable works reflecting and the family history. The painting and calligraphy collections of Sakıp Sabancı, which started with the purchase of a plaque that Sultan II. Mahmud wrote, were first exhibited in Moscow with the invitation of the USSR Ministry of Culture, and this exhibition was displayed in the most important museums of the world in the following years. Golden Letters *(Altın Harfler)* laid the foundation for the Exhibition of Ottoman Calligraphy Collection at Sabancı University Sakıp Sabancı Museum. The Equestrian Villa *(Atlı Köşk)* in Emirgan, which was the Sabancı family's living space in 1998, was allocated to the use of Sabancı University to be transformed into a museum. [5]

The Sabancı Museum has introduced its collection with an overseas exhibition, unlike other private museums. Before the opening the museum, the "Golden Letters Calligraphy Collection" of Sakıp Sabancı went public at the Louvre Museum from 17 March to 29 May 2000. The exhibition of 71 pieces of invaluable art, which belonged to the period between the 15th century and the mid-20th century, consisting of calligraphy works, edicts, and Qurans allowed for their international presentation. The exhibition also won the title of the first private collection exhibited at the Louvre Museum, which is a state museum. The Sakıp Sabancı Collection has been exhibited at the New York Metropolitan Museum of Art, Los Angeles County Museum of Art, and the Arthur M. Sackler Museum at Boston Harvard University before the Louvre exhibition. After the exhibitions named "Golden Letters", the French state gave Sakıp Sabancı the Légion d'honneur. After returning to the country, the collection continues to be exhibited in its own museum since 2002. [6]

The Eczacıbaşı family was the founder and manager of the International Istanbul Festival, which has included music, theater and ci-

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5 Erbay, *İstanbul'un 100 Müzecisi,* 182.

6 http://www.hurriyet.com.tr/gundem/altin-harfler-louvreda-39139345

nema festivals since 1973. Since 1987, they have been organizing the Istanbul Biennial. The foundations of Istanbul Modern, established under the leadership of Oya Eczacıbaşı, were laid with the third Istanbul Biennial organized in Feshane in 1992. With Recep Tayyip Erdogan's approval, an 8000 m^2 building, which was built as a dry cargo warehouse for Turkish Maritime Organization, was transformed into a fully equipped modern museum in December 2004. [7] Istanbul Modern Museum has highlighted the modern and contemporary art movements of our country. Ali Artun defined the museum as "the initiative to transform the country into a global brand." The first modern art museum was opened. [8]

The development of private museology shows that our country's cultural policies are not independent from the intellectual, political and economic developments.

In accordance with Article 26 of Law no. 2863 Code of Protection of Natural and Cultural Properties, public institutions and organizations, real and legal entities, foundations can establish a museum if they wish to do so, provided that they obtain permission from the Ministry of Culture and Tourism. With the new museology works done after 1980, they can establish any kind of museums that are within the scope of their service or carry out their own purposes. In terms of the protection of the movable cultural assets, the terms and conditions related to the establishment, management, and auditing of private museums in the status of state museums are determined by the provisions of "*Regulation on Private Museums and Their Auditing*". They need to be of sufficient quality and quantity within the scope of the relevant legislation. Private museums continue their activities under the supervision of the Ministry of Culture and Tourism.

In accordance with Article 26 of Law no. 2863 Code of Protection of Natural and Cultural Properties, public institutions and organizati-

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7 Erbay, *İstanbul'un 100 Müzecisi,* 165.

8 Ali Artun, *Sanat Müzeleri 2, Müze ve Eleştirel Düşünce*, (İletişim Yayınları, İstanbul, 2006)

ons, real and legal entities, foundations can establish a museum if they wish to do so, provided that they obtain permission from the Ministry of Culture and Tourism. With the new museology works done after 1980, they can establish any kind of museums that are within the scope of their service or carry out their own purposes. In terms of the protection of the movable cultural assets, the terms and conditions related to the establishment, management, and auditing of private museums in the status of state museums are determined by the provisions of "*Regulation on Private Museums and Their Auditing*". They need to be of sufficient quality and quantity within the scope of the relevant legislation. Private museums continue their activities under the supervision of the Ministry of Culture and Tourism.

The number of private museums in Turkey remained under 20 until the 2000s, and in 2010 the numbers increased rapidly. According to the Turkish Statistical Institute (*Türkiye İstatistik Kurumu - TUIK*) there were 38 private museums in total in 2008. The number of private museums increased from 50 to 61 between the years 2010-2019. As of 25 February 2019, 258 private museums continue their activities under the supervision of the Ministry of Culture and Tourism in a total of 40 cities. (Figure: 1) Istanbul ranks first with 61 private museums. Ankara follows with 40 private museums while Bursa and Izmir have 19 and 16 private museums respectively. Gaziantep also has 11 private museums. This was interpreted considering the 2019 data (Appendix: 1) from the Ministry of Culture and Tourism, General Directorate of Cultural Heritage and Museums website. [9]

9 Kültür ve Turizm Bakanlığı, Kültür Varlıkları ve Müzeler Genel Müdürlüğü, 2019, http://www.kulturvarliklari.gov.tr/TR-135633/ozel-muzeler.html

Table 8.1 The Number of Private Museums in Turkey by Cities

Cities	Number of Private Museums
Adana /Erzurum/ Düzce/Erzurum/Kahraman Maraş/Kayseri/ Kocaeli /Rıze/Sakarya/Zonguldak Ereglisi /Mardin/Tokat	1
Diyarbakır/Afyon/Amasya/Bartın/Bilecik /Mersin/ Kırklareli/Osmaniye	2
Antalya/Nevşehir/Trabzon	3
Mugla/Şanlı Urfa	4
Samsun/Kastamonu /Balıkesir	5
Aydın/Konya/Malatya	6
Edirne	7
Çanakkale/ Eskişehir/Kütahya	8
Gaziantep	11
İzmir	16
Bursa	19
Ankara	40
İstanbul	61
40 cities in total	**258**

§ 8.4 Experience-Focused Museology Period

The limitless experience provided by the social media is transferred into the media of virtual reality. As Bruce Cole puts it; we are in a new experience-focused museology period.

As Bruce Cole mentions in his book "The Humanities in the Digital Age", digital transformation is taking place. "*New works of museology started "experience economy"-focused works developed within eco-museums, city museums, art museums, science and technology museums.*" [10]

10 Bruce Cole, *The Humanities in the Digital Age*, (First Monday, c.13, 2008), 8. http://firstmonday.org/htbin/cgiwrap/bin/ojs/index.php/fm/article/view/2216/2015 279

Practices which narrate dynamic and interactive presentations and turn them into three-dimensional virtual experiences are being developed. Experience settings that are suitable for the five senses are created. Rules of these rich settings change from museum to museum. Museums have become venues of life-long education for people from all walks of life. It is the technology-based movement of information; the raw material of the global information economy which is shaped by the global market. Are museums ready to present the right information at the right time? Which approach they will exhibit? How much the new museums creating social capital will endure the consumption industry must also be examined closely. [11] Popular Culture Museums: Popular culture in the consumption industry is interpreted at museums where products can be consumed but can't come to an end. Types of museums that are re-functioned based on the impact of popular culture on the society gradually increase. Data as consumption material take part at museums by being evaluated in the context of contemporary museology approaches and being re-associated. Museums set up by being inspired by a story and characters, such as Orhan Pamuk writes in his book Museum of Innocence, are on the increase. The museum which opened on 22nd April 2012 is one of its kind. It exhibits private objects belonging to places where the novel takes place and to characters who have used them; it is story-oriented.

City Museums: In 1990's starting a city museum in Turkey was brought to the agenda. Proposal of Istanbul City Museum started to be discussed in various platforms by History Foundation. The number of city museums are increasing within Turkey's mobilized and varied museums. City museums of different types are set up in cities such as Eskişehir, Bursa, Kayseri, İzmir and Safranbolu. Many cities like Antalya, Samsun and Kars are working on starting museums. They are generally set up by local authorities and municipalities.

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11 Robert Darnton, *The Library in the New Age,* (The New York Review of Books,2008), 10, http://www.nybooks.com/articles/21514 [05.14.2009].

Predominantly preferred ways of exhibitions are digital technology and interactive presentation techniques. [12]

Talât S. Halman; "we have cities and towns which are museums on their own. With the leadership of Prof. Metin Sözen, Union of Historical Towns is working wonders at İznik, Safranbolu, Sultanahmet, Kapadokya and all around Anatolia. There has never been a universal museum in our country. Full-fledged museums such as British Museum which we define as a universal museum were called "encyclopedic museums" back in the day. Museums that have pieces from all the ages. Museum of Anatolian Civilization is most definitely one of the museums in the world that is a source of pride. For the civilization to take action, existent museums should be stronger and of course will transform. Being static should be avoided. Museums to be started should be creative and original with regards to their architecture, content, exhibition and display techniques." [13] Oral history archives composed at city museums in the recent years create an important source for our museology studies.

Experience-focused museology supported the setting up now various museums with different themes. Private museums that were set up after 2000 started to arouse public interest as new learning centers. Panorama museums, bank museums, factory museums, virtual museums, accessible museums, living museums are some of those museums set up after the year 2000, which provide various experiences for their visitors.

Panorama Museums: 1453 Panorama Museum opened in 2009 is one of its kind in Turkey. It is one of the most visited museums with panoramic pictures including ten thousand figure drawings on a 38-meters-diameter hemisphere and three-dimensional displays. Museums like Miniaturk have started breaking visitor records. Panorama

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12 Orhan Silier; *Dünyada ve Türkiye'de Kent Müzeleri*,(Dosya 16,Eğe mimarlık, 2010), 16-21.

13 Talât S. Halman, *Türk Müzeciliğinde Devrime Doğru*, (Geçmişten Geleceğe Türkiye'de Müzecilik, VEKAM ve Çengelhan M.Koç Müzesi, Ankara,2007), 14.

1919 opened in Samsun. Panorama 1326 Bursa Conquest Museum opened on 15th February 2019.

Bank Museums: After 2000, number of bank museums set up by private bank capitalists have gradually increased. Ottoman Bank (Osmanlı Bankası), Central Bank (Merkez Bankası), Yapı Kredi Bank, İş Bankası are some of the examples.

Warehouse Museum (Depo Müze) which opened in 2006 was the first one. In 2006, five new museums opened including Antalya Elmalı, Gümüşhane Etnography, Bilecik, Isparta Uluborlu, Osmaniye Karatepe Aslantaş Museums. "Winged Seahorse Brooch" stolen from Uşak Museum Directorate in 2006 brought security issues to the agenda once again.

Industrial History Museums: These museums exhibit the industrial his-tory via their buildings and designs. Silahtarağa Power Plant is one of the museums which are old factories transformed into museums. It was opened in 2007 as Santralistanbul Energy Museum. Setting up of Izmir Power Plant energy museum is still an ongoing process. In 2007, Rezzan Has Museum opened at Cibali Tobacco Factory. In 2012, Bursa Merinos Energy Museum opened.

Virtual Museum: Since 1990, the increase in digital networks gave rise to social media museology. Computers becoming prevalent paved the way for digital screening and data transfer, information sharing and management. In 2000s, 3D-360 museums which can be visited online were opened. In 2006 Isparta Museum, Çorum Museum, Museum of Anatolian Civilizations and Topkapı Palace Museum; in 2007 Hagia Sophia Museum, Bodrum Museum of Underwater Archaeology, Burdur Archaeology Museum, Kahramanmaraş Archaeology Museum, Capadoccia Open Air Museum, Gaziantep Museum, Ankara Art and Sculpture Museum and Burdur Museum were opened to visitors online with their 360-degrees panoramic images.

Virtual museums are where digital objects and their data is processed, and where visitors have access wherever and whenever they wish. Museums have set up exhibitions that are in interaction with the virtual and digital displays. Education materials that educa-

tors can use as references have started to be shared. Museums provide new communication and participation opportunities via computer kiosks and mobile devices with wireless internet connections. Eczacıbaşı Virtual Museum which opened in 2002 as the first virtual museum in Turkey has the most extensive content in its field. Side Virtual Museum and Anıtkabir Virtual Museum are some of the examples.

In 2014, in parallel with The National Museum Inventory System's (Müzeler Ulusal Envanter Sistemi Projesi-MUES) works on standardization, a web-based software was developed. This software was developed to store and examine all the information on movable art works in our museums. Through collecting information with digital archive systems and works of Google Art Project access is provided to works at museums in the world. Sakıp Sabancı Museum and Pera Museum has provided access to their works within this project.

Living Museum: It has the mission of passing on Turkish cultural values to future generations. Beypazarı living museum, Bursa culture of life museum are some of the examples. Living museums turn their visitors into participants and transform their exhibitions into experiences through activities.

Interactive Museums: It is one of the most important approaches of today's museology. These are museums where replicas of the art works can be seen in interactive displays. Muğla Sıtkı Koçman University Replica Works of Sculpture Museum exhibits replicas of ancient period sculptures. The Museum of the History of Science and Technology in Islam which opened in 2008 is one of the first of these museums. Replicas of tools invented in the creativity period between the 9th and the 16th centuries in the Islamic Civilization are exhibited.

Turkcell Dialog Museum "Dialog in the Dark" which opened in 2013 in Gayrettepe draws attention to challenges of the visually-impaired.

In the recent years, apart from living museums there have also been alive museums set up. The Alive Museum opened in Korea in 2009. Trick Art which emerged in Japan and spread to Far East and

slowly all over the world; consists of three-dimensional art, video and installation works and also includes the visitors in the display. These museums make use of classical art's chiaroscuro, modern art materials, technology, and digital art; and use these new display techniques. Visitors can get their photos or videos taken next to, in front of or inside these three-dimensional art works. They are provided the opportunity to touch, sit on and use the art works. As long as the museum is open, there may be additions to the works or changes in their places. Visitors can experience works by artists such as Leonardo Da Vinci, Van Gogh and Édouard Manet. Visitors can share their experience simultaneously via photos and videos on social media platforms such as Facebook, Twitter and Instagram. [14] Museology that transforms and changes through consumption industry has turned into venues where people can experience. Through different types of museums, new museology experiences turn into different practices.

14 http://www.markaturk.org/alive-museum-canli-muze-trick-art/turlar-detay/TR/#

9

Review on the New Museology Studies in Turkey After 2010

In 1971, they argued that the classical museums are isolated from the mod-ern world, they only adress the elite, they are untouchable behind the closed displays and they are a waste of public resources with their ratty structure. They came up with new museology practices for they needed to adress the public.

New museology is enriched with researches about the social and political roles of museums, cultural reinforcement and re-defining socially, and with new terminology such as dialogue and affectivity. It's foundations was laid in Santiago, 1972. This Santiago de Chile and Latin American conferance is published on Museum Magazine (volume XXV, number 3) in 1973. In 1984, museum researchers about this endeavours in Québec, started a new museology movement (MINOM). The New Museology book, written by Peter Vergo in 1989, supported this movement. Julia D. Harrison researches about the effects of the new museology techniques in her article "Ideas of Museums in the 1990s", published in 1994. *"They mention the 'new museology practices' which started to be talked about in the Europe and the UK in 1970s. The hypothesis that the new museology suggests is that the social topics and the related fields wich are created by the public should be made the focal point instead of the pieces in mu-*

seums. The needs of the public should be seen as the directing power on museology studies." [1]

It carries it's works on an international dimension as the International Movement for New Museology in 2012.

In the 1990s, a new concept of museology has brought new business models to museums. It has created a multidisciplinary field of study. The new museology has put the practices of inspiring and entertainment people, into the operating models of museums. With the influence of museums and entertainment industry, new "Disneyland model" museology definition was put forward. So, the Disneyland model has been adopted to explore more flashy exhibits and more exciting worlds. American Association of Museums supported by "museums are for people" came up with this slogan. For this reason, Disneyland model for the public is more open to exploration-oriented development. [2]

Social-economic structure which got even more corrupted after the global crisis in 2009 resulted in the decreases or cuts in direct government subsidies provided to culture institutions. Many museums in America and Europe were closed to visitors. Decrease of cuts in public funds affected the governance models of the museums. Museums started to conduct projects with their own initiatives in order to overcome economic difficulties and fulfil their responsibilities of social benefits. This change in financial priorities made museums transparent and held them accountable. Works of museology started to be known with features such as "The Learning Museum (LEM)".

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1 Julia D. Harrison; *Ideas Of Museums İn The 1990s,* (Museum Management And Curatorship Journal,Volum:13, 1994),162

2 Vikki McCall and Clive Grayb; *Museums and the 'new museology':Theory, Practice And Organisation Change*, (Museum Management and Curatorship,Volume 29, 2014 - Issue 1, DOI: 10.1080/09647775.2013.869852, December 2013)

Their roles started to change as they came museums which communicate with and try to understand their visitors. [3]

Peter Vergo in his book The New Museology (1989); *"by examining museums in terms of history and philosophy, states that their aims and policies, social roles have changed with the new museology. He defines it as a new discipline emerged in 1980's. In a sector being shaped by culture industry, classical museums' market shares changed and they went through management challenges of non-profit organizations. Towards the end of 1980's museums had to be managed by management culture. In 2000's museum administrations headed for projects which used strategy management. In this period there were efforts to enrich museum visit experiences. So as to serve the public and compete with the entertainment sector they were in search of a new market positioning."* [4]

With the impact of management culture, the change in the management structure of post-modern museums following 1980's is the most important topic that should be emphasized. [5]

Barbara J. Soren; "*The importance of the museum spaces that transform the transformation has been revealed. In fact, the visitor can access the information about the museum from the house at any time and at any time. It deepens the knowledge. For instance, the experience of authentic objects in the museum brings unexpected emotional transformations."* These explanations are the efforts of new

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3 Evrim Doğan, "*Tüketim Toplumunda Müzelerde Yaşanan Değişimlerin Devlet Müzeleri Ve Özel Müzeler Bağlamında Değerlendirilmesi*", TC.Yıldız Teknik Üniversitesi, Sanat Tasarım Ana Sanat Dalı Müzecilik Yüksek Lisans Programı Yüksek Lisans Tezi, İstanbul, 2009

4 Vergo, *The New Museology,* 1-3.

5 Peter Van Mensch; *Museology And Management: Enemies Or Friends? Current Tendencies In Theoretical Museology And Museum Management In Europe.*(Museum management in the 21st century (Ed: E. Mizushima). Tokyo: Museum Management Academy, 2004), 4.

museology studies to transform the visitor's unilateral learning practices into experimental museums. [6]

The change in Turkey after 1980 spread in all the institutions on the public in the economic, social and cultural context. The New Museum was not an institute where one-way information was conveyed, but an institute that created a real environment for communication and inspired the shape of the experience. Museum were not only where art works were stored and/or exhibited but institutes that educated the society. Museology education also evolved and transformed into interactive information which can fit in our pockets through QR codes. The new museology started to be evaluated for its governance, transparency, strategic plans and accessibility functions. New governance models emerged via developing within a public-private partnership. Museums started to make strategic plans in the areas of efficiency and quality after 1990. Governance and entrepreneurship models pulled museums into competition.

§ 9.1 2010 Period of European Capital of Culture

Nation of European Capital of Culture was first brought to the agenda by the then Minister of Culture of Greece Melina Mercouri during 1980's. In 1985 Athens became the Europe's first capital of culture. In 2010 Istanbul was chosen to be the European capital of culture. Throughout the year 760 exhibitions were opened. There were thousands of concerts and performances. About 10 thousand events met 10 million people. In the scope of developed urban projects, Istanbul 2010 European Capital of Culture Agency supported works of restoration at Hagia Sophia, Topkapı Palace and Galata Mevlevi House. A new management plan was prepared for the historical peninsula. Contributions were made to the openings of Museum of the Princes'

6 Barbara J. Soren, *Museum Experiences That Change Visitors,* (Museum Management And Curatorship, Volume 24, 2009), 3.

Islands, Population Exchange Museum (Mübadele Müzesi) and TÜRVAK Museum of Cinema and Theatre. Cultural centers opened in Kadırga, Kumkapı, Tophane and Hasköy. [7]

Works focusing on recognizing our deficiencies in culture and arts and making up these deficiencies. Unfortunately carry out projects and enhance the historical and cultural heritage and to help to create a city consciousness did not find themselves enough of a place at museums. An opportunity to promote the country's cultural heritage and museums was given to Turkey.

Suay Aksoy*; İstanbul 2010; In Museums of Turkey for Management and Operating Model Recommendation Report; "World museums have undergone significant change over the last 30-35 years. This change affects every area from the mission of museums to its vision, and causes them to change their management and management structures."* In Turkey, the government said that the museum captures these developments. In this context, our museums have not yet passed through object-oriented vision to visitor-oriented visions. Moreover, due to lack of resources, the situation of protection and warehouses is awaiting urgent recovery. state museums in Turkey are under significant financial problems. Investments made by the state to the culture and to the museums were limited." defined the current situation of 2010 with these comments.[8]

Although 2010 European Capital of Culture projects did not show the expected development in the field of museology, the public's interest in mu-seums increased.

In promoting the cultural heritage of the country, it has created an op-portunity for Turkey in the promotion of the museum.

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7 Avrupa Kültür Başkenti: İstanbul 2010; Sanat Gündemi; https://www.ido.org.tr/lib_yayin/49.pdf

8 2010 *Türkiye Müzeleri İçin Yönetim ve İşletim Modeli Öneri Raporu Durum Analizi* İstanbul 2010 Avrupa Kültür Başkenti Ajansı, Kültürel Miras ve Müzeler Direktörlüğü;İstanbul, 2010 Hazırlayanlar, Bülent Özden, Suay Aksoy (Kasım 2008 - Mart 2009)

In the works of cultural capital, museums organized various activities and exhibited in publicity projects.

After 2010, more than ever in the Turkish museums, reinterpreting roles, efforts to create new museum practices have been entered. These new efforts are more in response to spatial transformation. The developments in restoration and architecture have left behind the staff structuring. However, the museum experts who are at the center of the new museology practices should be ready for this change. In recent years, museum professionalism trainings for different disciplines have come to the forefront.

§ 9.2 The Need for Education of Museum Professionals

Since 1989, visitor-focused change the face of the new museology, studies on the establishment of a four-year undergraduate and postgraduate training programs in universities in the field of museum education in Turkey has accelerated. After 1989, museum education was removed from the status of elective courses taught in several departments of universities.

After 1990, the transformation of the museum works into the service sector, the need for professional management of museums and education in this area were also required. [9] In the higher education level in Turkey 'Museum Education Programs' it shows several differences when examined. Turkey in 1989 with the approval of the Higher Education Council has begun museum education at the graduate level. 18 years later, the name of the Department of Art History of Baskent University was changed and the undergraduate program was started as Art History and Museum Department.

Despite the increase in the number of courses established in universities in the museums after 2010, the number of universities offer-

9 Fethiye Erbay, *Müze Yönetimini Kurumlaştırma Çabası(1984-2009)*, (Mimarlık vakfı Enstitüsü yayını, Nisan 2009), 322-327.

ing museology training is less than 10. There has been an increase in the number of universities offering professional museum education after 2010. Master Level Training Programs on Museology in Turkey below (figure-2) was opened in the specified Universities. [10]

10 Fethiye Erbay, *Türkiye'de Müzecilik Eğitiminin Üniversitelerde Kurumlaşması*, (Milli Eğitim dergisi,T:C: Milli Eğitim bakanlığı yayını,sayı 214, ISSN-1302-5600, Ankara, 2017), 105-109.

Table 9.1 Universities, which have Master Programs in Museology Education in Turkey (1989-2015)

Year	University	Name of Master Program
1989	Yıldız Technical University	Master Program in Museology
1995	Bilkent University	Master Program in Museology
1997	Ankara University	Master Program in Museum of Education
2012		Interdisciplinary Museum Education-The name of the program has changed.
2009	İstanbul University	Museum Management Master Program of Science with Thesis Social Sciences Institute
30 Haziran 2011	İstanbul University	Management of Cultural Heritage Areas Distance Learning Graduate Program
16 Ocak 2012	İstanbul University	Museum Management Discipline Social Sciences Institute
2013	İstanbul University	Department of Cultural Heritage Management
2009	Akdeniz University	Master Program in Museology
2009	T.R. Mimar Sinan Fine Arts University	Department of Art History- Museology Program Social Sciences Institute
2013	Başkent University	Art History and Museology Graduate Program
2015	Dokuz Eylül University	Master Program in Museology

In Turkey, for the first time Istanbul University, in Institute of Social Sciences *Museum Management Master's Degree Program* began education on September 7, 2009. Education in the fields of exhibition, education, public relations, communication, management, legislation, documentation, collection development, occupational safety, innovation, sustainability, digital museology are provided for the development of museum management. The aim of this education is to train the top management staff of museums as individuals, who can solve the administrative problems. It is open to interdisciplinary studies and focuses on education which develops experimentality and creativity. Management of museums in Turkey are not considered to

be pioneers in a scientific discipline. It is aimed to support the professional development of the employees in museums and to contribute to their career planning. In 2009, in the 10-year period 180 students including thesis and non-thesis attended master program until the end of the program. The program approved five foreign students from Korea, Russia, Jordan and Serbia. These 80 students graduated with modern management techniques in order to serve in the new museum concept. With modern management techniques in museums in Turkey at the professional level in order to serve in the new museum concept is needed to persons who have received training. Therefore, the professional definitions of museum management in the changing functions and roles of museums should be re-made. In the museums, the working areas of the museum administrators vary among the interdisciplinary experts. [11]

In 2013, an article of Vikki Mccall and Clive Gray; called "Museums and the New Museology: Theory, Practice, and Organization Change" refers to the new museology that shapes museum functions and roles." *Museum services face many external and internal expectations, opportunities, oppression and threats."* Vikki McCall and Clive Gray worked on 23 publicly funded museums in England, Scotland and Wales to search how organizational and managerial limitations are defined in the implementation of new museology. The new museology revealed the uncertainties associated with the policy roles and practices. It is important how the values of the museum staff relate to the activities.[12]

The borders of this change should be put towards defining the terms of Turkey. There is a need for re-education oriented training in vocational museology staff. The definition of the profession of the museum professionalism is an important issue not to be left up to chance.

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11 Erbay, Türkiye'de Müzecilik Eğitiminin Üniversitelerde Kurumlaşması, 116.

12 Vikki Mccall and Clive Grayb; *Museums and the 'new museology,* 2013

§ 9.3 Museum Projects of the Ministry of Culture and Tourism

After 2010, the number of museum projects under the Ministry of Culture and Tourism in Turkey has increased rapidly. Some of the museums' exhibitions were changed, restored and renovated. In the name of new museology, new generation exhibition technologies are used. As in the Istanbul Archeology Museums, overseas consultants and projects were built for the new technology-oriented exhibitions. The restoration work of most museums is still in progress. The museums established before 1980 need projects for new exhibition and security studies. Some of our museums move to different buildings and continue their works in new places.

New museology and culture-oriented works aimed at increasing tourism in the industry have led to the opening of new museums. Hatay New Archeology Museum, which was laid the foundation in 2011, was opened to visitors on December 28, 2014. The excavations of Kalehöyük by the Japanese Anatolian Archeology Institute were started in Kaman district of Kırşehir in 1986. The artifacts found in these excavations are exhibited in the Kaman Kalehöyük Museum in Kırşehir. Gaziantep Zeugma Mosaic Museum and Conference Center, which was started to be constructed in 2008, was opened in 2011. Aydın New Archeology Museum (2012), Eskişehir Eti Archeology Museum (2012), Tokat Archeology and Ethnography Museum Arastalı Bedesten (2012) and Kilis Museum (2012) opened in 2012 Şanlıurfa Archeology and Haleplibahçe Mosaic Museum which was laid foundation in the center of Şanlıurfa In 2015, it opened its doors to the public. The new Archeology Museum was opened on September 13, 2018. The official opening of Çanakkale Troy Museum in Çanakkale Tevfikiye village in 2014 was held on March 17, 2019. Bitlis Ahlat Museum and Welcome Center was opened in 2018. The tender was held in 2013, and the New Archeology Museum of Adana was opened on May 18, 2017. The museum, which is planned to be a museum, an industrial museum, an ethnography museum and an

agricultural museum, is under construction by the Ministry of Culture and Tourism. The Archaeological and Ethnographic Museum of Manisa, which was designed in 2012, is planned to be opened in 2020. [13]

Opened on September 9, 2010, the Zeugma Mosaic Museum is one of the world's largest museums with an area of 30,000 square meters. It is important for the summit of art, which is a total of 2 thousand 500 square meters, and extracted from the ancient city of Zeugma. It attracts visitors with its modern architecture, exhibition technology and mosaic of "Gypsy Girl". It has been the curiosity of visitors to exhibit a part of the Gypsy Girl's Mosaic in the museum by bringing the 12 lost pieces found in Bowlig Green State University to the museum with the initiatives of the Ministry of Culture and Tourism.

In 2016, the Museum of Lycian Civilizations in Demre, Burdur Natural History Museum and Zonguldak Mining Museum met with the public. Çankırı Museum, Kars Caucasian Front War History Museum, Mersin New Archeology Museum, Adana Kuruköprü Memorial Museum and Traditional Adana House were opened to visitors in 2017. Antalya Ethnography Museum, Antalya Mevlevihane Museum and Batman Hasankeyf Museum were opened in 2018. In addition to these museums, there are museum projects waiting to be designed with the new project concept of new museums. In 2019 in Istanbul Airport creating new exhibition areas and opening museum project is a first in Turkey. Hisart Live History and Diorama Museum, where the Turkish war materials from the Ottoman Empire are exhibited, is important in terms of presentation at home and abroad. Mehmet Nuri Ersoy, The Minister of Culture and Tourism, stated that, *"a protocol has been signed by him for the opening of a museum in Istanbul Airport, which describes the whole of Anatolia."* It is at the project stage of Sinama Museum, which will be opened in the historical Atlas Pas-

13 http://www.kulturvarliklari.gov.tr/Eklenti/27175,yeni.pdf?0

sage in Beyoğlu.[14] Our museums, which are increasing day by day, continue to renew themselves in the understanding of contemporary museology.

Talât S. Halman, in his speech 'Towards Revolution in Turkish Museums'; In the conference titled 'Museology from the Past to the Future *says that*; *"Museology awareness, exciting developments in recent years has showed Turkey. We watch it with pride and joy. Now we're trying to make the museums of the future. In Istanbul, Sabancı, Pera and İstanbul Modern are strong private institutions that bleed the face of our culture. In our country, there are still great shortcomings in the field of museology. Our country is still underdeveloped in open air museums and teaching museums. We are suffering from this. We could not build a museum of humanity. I am not just talking about a universal or encyclopedic museum. , I think our gaps in science, technology and technology, nature and astronomy are pathetic. It is wonderful that, exciting museums can be set up to teach children, especially science and technology. Why there is still no State Theater Museum in Ankara? We still have no music museum."* with these comments he offers suggestions for our museums development.[15]

With the new museology, museums turn into more than one places to visit. They have become livable, sustainable education areas. Museology for the elite were reshaped for the society. This shaping has transformed visitor-oriented museology into visitor-oriented studies. In Turkey since 2013, 'The museum that invites, welcomes and hosts" project hosted by the T.R. Ministry of Culture and Tourism, and in 2019, the museum activities were realized with the concept of living, entertaining and welcoming museum. Within the scope of "Catch the Bus, Start the Journey to History" project, the museum

14 http://basin.ktb.gov.tr/TR-232994/bakan-ersoy-istanbul-havalimani39nda-acilacak-muze-ile-.html

15 Halman, *Türk Müzeciliğinde Devrime Doğru*, 14-15.

owners were provided free transportation from Taksim to the Historical Peninsula and then to the Sabancı Museum every day.

New museology involves the efforts of the visitor to understand, to question, to encourage, to encourage, and to call for active participation. The efforts of today's museums to communicate with the visitors are evolving through storytelling and memory creation. Story telling, memory creation experiences, different cultural identity, cultural diversity and multiculturalism have been re-read.

§ 9.4 Competitive Environment and the International Awarded Museums

The European Museum of the Year Award is given to museums that affect their visitors with their unique atmosphere and creative presentations, and which take responsibility for education and social spaces. The European Museum of the Year Award is given to museums that affect their visitors with their unique atmosphere and creative presentations, and which take responsibility for education and social spaces. The museum, people, projects and groups that take the role of museums in society to the top level are given the Kenneth Award. In order to increase the social quality of museology, the museum supports the volunteer efforts best, and is awarded the Iletto Prize. Special awards are given to role museums, where museums in Europe can learn a new and improved service concept.

Awarded museums with a deep-rooted history are important in terms of motivation to take museology to a higher level. In 1983, Sadberk Hanım Museum received the "Nostra of Europe" award. The Museum of Turkish and Islamic Art was awarded to the "Distinguished Museum" by the Council of Europe in 1984. In 1993, the Istanbul Museum of Archeology was received by the Istanbul Archaeological Museum. In 1995, at the end of the Museum of the Year competition, which held in Europe, Bodrum Museum of Underwater Archeology received the “Special Praise” award. In 1996, "Rahmi M. Koç Industrial Museum" was awarded the "Special Museum Award". In 1997,

the Museum of Anatolian Civilizations was awarded a prize by the Council of Europe. Turkish Psychiatry Museum was selected as the Museum of the Year in 2004 by the European Parliament with the EMYA Special Award. EMYA Special Award was given to İstanbul Modern Museum in 2007. In 2004, the Council of Europe Museum Award was given to the Trakya University Edirne Health Museum. The "Council of Europe Museum Award" for 2014 was given to the Baksı Museum. [16]

The number of award-winning museums in our country is increasing with the modern museology concept in Turkey.

Entertainment factor of cultural heritage being recognized in the 20th century expanded the domain of the museums. Domains being created for culture and tourism industries pulled museums into the culture industry. Museums were no longer venues to visit once, they became habitable and sustainable education areas. Museology works directed to the elite were re-shaped for the society. This re-shaping turned art work-oriented museology works into visitor-oriented works. This transformation of the old, classic museology system's with the new system brought about the understanding of postmodern museology. Postmodern museology consists of the efforts of understanding the visitors, questioning their wishes, encouragement and finally asking them to actively participate. Today's museums improve themselves by their efforts of communicating with the visitors, telling stories and creating memories. Experiences of telling stories and creating memories provide the re-reading of the cultural identity, cultural diversity and multicultural structure.

16 https://www.sakipsabancimuzesi.org/tr/sayfa/haberler/avrupanin-en-prestijli-muzecilik-odulunun-sahibi29112

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Conclusion

This study which analyzed the historical development of the Turkish museology sets light to the changes in the Turkish museology. Examining the developmental history of museums will provide us to be prepared for their possible changes in the future. Since, museology is a scientific branch with a continuos evolution. It consists of theoretical and practical studies to protect tangible and intangible cultural values and direct with the science of museology.

Museums have been developed by gaining shapes with the expectation of the society throughout the history. R. Parry, and A. Sawyer, (2005) defined museums as the temples of the sacred objects and also as the warehouse places of the colonial captures. Museums were initially sacred treasury temples which have been transformed into places to direct, strengthen, and transform the society with their architectural monumental characteristics. [1] In the classical traditional museums, the visitor acted according to the exhibition scenario prepared by the curators as proper with the museum ritual. Duncan ve

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1 Parry, R. and Sawyer, A. (2005). Space and the machine. Adaptive museums, pervasive technology and the new gallery environment. Reshaping museum space. Architecture, design, exhibitions. (Ed. S. Macleod) London: Published by Routledge.ss. 39-52.

Wallach argued that real museum experience show striking similarity with the religious ritual in terms of both their form and content. [2] Preservation and protection based traditional museology have been re-shaped in today's society.

In this study, museology that were reshaped in the society were addressed in terms of Turkish museology and analyzed under 9 sub-titles. Museology studies before 1980, before the declaration of the Republic and the Republican era were examined. Turkish museums before the Republican era, during the Ottoman era, and the first Republican era, and the pre-1980 Turkish museums exhibited traditional museology. The reflection of the cultural politics applied after the declaration of the Republic on the museums constituted the base of the contemporary museology. To better explain the the thesis period and as each period had organic connection with the previous period, museology development was analyzed for the pre and post Republican era, pre and post 1980, and a comparison was done. In the pre and post-1980, the impact areas of museology should be examined in the thesis.

The requirements of museum visitors gained more importance in 1980s, and needs of new visitors were tried to be met through museum education. K.Schubert's The Curator's Egg asserted that instead of academic studies museums were transformed into new organizations with their experience, aesthetics, and educational aspects which presented the transformation of new museology. [3]

Between 1980 and 1990, new museology had been rapidly spread in the Europe. "The definition of new museology" was discussed in 1970s in Britain has brought new application and definitions to the old museology. In the classical museology, collection, protection, and exhibition required expertise work. J.D.Harrison

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2 Duncan, C. and Wallach A. Evrensel Müze. Müze ve Eleştirel Düşünce. Tarih Sahneleri-Sanat Müzeleri II (Ed: A.Artun) İstanbul: İletişim Yayınları, (2006). 49-89.

3 K. Schubert, *Küratörün yumurtası*. İstanbul: İstanbul Sanat Müzesi Vakfı Yayınları, 2004, 24-27.

brought new museology into forefront with the definitions such as "curiosity, independence, dialog, communication platform, polysemy, critical thinking, social responsibility, and cultural strengthening". 'Instead of an organization that transfers information, new museology is defined as a creative environment indicating a real communication. [4]

After 1980, there have been significant effects of new museology shaped through economic and technological development on the museums. The number of private museums has increased in Turkey after 1980. The sort of museums has increased. Institutional museums and personal museums have created new marketing areas for themselves in this new museology. Museums were transformed into new communication areas like culture centers with their cafes and workshops. Although the studies exhibited the importance of the museum management in Turkey in 1992 were limited, developments in museum management and museum governance were not been at sufficient pace. Museum management and multidisciplinary studies. As the museum management education in Istanbul University is given to the people from different multidisciplinary areas, it provided the development of museology to develop in the governance perspective. The rapid development of new technologies has required the studies in the new museology.

This thesis study was prepared to shed light on the change in the field of museology in Turkey.

The new museology works are affected by the number of visitors and the expertise and numbers of museum employees. The characteristics of the technological instruments used also influence the exhibition and presentation techniques in museums. The opportunities offered by the museum to the visitors are shaped by the economic structure. The effect of legal sanctions is important in reshaping the new museology studies. The impact of international institutions such

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4 J. D Harrison, *Ideas of museums in the 1990s. Heritage, museums and galleries. An introductory reader.* (Ed. G.Corsane). London: Published by Routledge, 2005, 38-53.

as UNESCO-ICOM has been a driving force in the development of museum studies. The formation and development of the new museology works in Turkey are not at the same level and and do not have the same characteristics as the new museology works of the West. Nowadays, the state-sponsored structure of the museums shaped in public sphere is elitist visitor oriented.

Collections in the Turkish museology system have always been the basis for museums. As a matter of fact, getting legal permission to establish a museum without a real collection is very difficult. The collection layout includes protection-oriented exhibitions instead of visitor-oriented exhibitions. Visitor-oriented museum studies, museum workshops and educational studies have recently entered the system. Figuring out how the collections will meet the visitors is problematic. Digital media studies stand out with virtual tours. There are no curator studies outside of the museums. Museum curation are done by the museum experts who have been researching the collections for years. Their experiences include exhibition studies. After 2010, the curators outside the museum planned the exhibition areas in private museums and Istanbul Archaeology Museums. In the new museums opened by the Ministry of Culture and Tourism and in the museums affiliated to the municipalities, consultants, curators and exhibitors planning the exhibition, and people from outside the museum began to take part in the exhibition projects within the scope of museum projects.

In the new museum studies, the criteria of the museums have changed as a socio-cultural space which is shaped by marketing practices. Places such as cafes and workshops where visitors would spend a long time were tried to be created. Visitor-oriented communication techniques are being developed for the visitors to stay in the museum for longer periods of time. In the new museology studies, multi-disciplinary professional staff are needed in visitor-oriented works. The number and qualifications of these professional staff should be adequate. Public relations studies in museums should be managed at a professional level. Today, professional management

studies are not at the same level for state museums and private museums. The visitor's involvement is higher in private museums. Private museums carry out more visitor-oriented studies.

The impact of new museum studies in Turkey has increased with the opening of different themed museums at a limited level. Education workshops for children, students, and adults are gradually increasing in museums. Access to visitors-oriented, accessible museum studies, and access through web pages and internet are still limited. Visitor access to museums takes place with virtual 360-tours.

It is not common for the visitors to participate in activities by touching and experiencing the artworks. With the use of technology in museums, visitors' habits of access to exhibitions and collections have changed. Virtual museums have provided quick and instant accessibility to technology as part of the everyday life. Access to collections in the virtual environment has changed the visitor practices of the museums. Museums create new, timeless and placeless assets in virtual environments. This change creates the concern that the number of museum visitors will be reduced.

One of the criticism brought to new museology studies in Turkey is the concern that the notion of museum will be torn away from education and shifted to the entertainment industry. The interactive applications that the museums offer are also renewed every day. Museums cannot keep up with the pace of change with their limited facilities. The fast-changing technology creates a variety of different accesses and data. The concern that the unique collections of museums will turn into insufficient cultural elements in the virtual environment is common. These concerns reveal that the museology studies in Turkey developed in a predominantly traditional way.

The connection to the new museology in Turkey has been compared to different periods and the change created by the new generation of museum studies has been determined.

In order to identify developments in the field of new museology in Turkey, studies that have been conducted abroad were examined. The works of authors such as Jolia D. Harrison, Peter Vergo, Barbara

J. Soren, Vikki McCall, and Clive Gray in the new museology fields were examined.

The change of the history of Turkish museology plays a big role in the social movements. This is why the formation of the collection supported by the palace and making state-sponsored laws indicate an ideological connection between the development of museums and social change.

It is a fact that the new museum studies have changed the roles of the museologists and forced them to conduct more visitor-oriented studies. The association of the new museology with management sciences can be seen as a result of the changing economic structure of the world. The effective use of new technologies and social networks in environmental activism with new museum studies has shaped the new concept of museology. Some museum researchers, who have been viewing the new concept of museology with different concerns in mind, have made publications on how the potential structure of the museum venues and varieties has activated the learning. Museums have leading forces that affect society.

In this study, new museology shaped with the changing technological, economic, sociocultural structure in Turkey after 1980 was defined. During the phase until today, it was aimed to present the development and change in the Turkish museology history. New museology attracted interest particularly in the new museum types in Turkey. It developed as against to the focused, classical, traditional museology of the collections. These museums of eco-museums, social museums, scientific and cultural centers, etc. changed to support local development. This transformation caused the opening of new museums in different types. Orhan Pamuk's "The Museum of Innocence" criticized the post-modernist structure. The living museum opened in 2007 and exhibit the initial public life and its production provides new museology experience. New museology, post-modern museums provide the museum transformation attempts of a personal activity or life style of a natural area into a new type of museum.

These attempts have been reshaped with museum exhibition and workshop studies.

Janet Marstine stated the political and ideological contexts of museum exhibition in the book of New Museum Theory and Practice (2006). *"She analyzed the changing structure of museology in four different groups. First, she defined museums as shrines, market-driven industry, colonizing places, and post-museums. Postmodern museums are shaped with the effect of these four groups".* In the 20th century, the institutional studies on the effect of museum collections and museum's physical spaces have increased. In the 21th century, museum access and experiences toward museum visitors have been shaped with new museology. New museology was named as the postmodern museum and it is difficult to explain with a single definition. Postmodern musuems that are open to change are centers that give importance to the active participation of their visitors with the concepts of communication, cultural variety, and accessibility. [5]

Today, museums are neither shrines where the objects are hidden, nor museologists are responsibles to protect and guard these artworks. In the new museology, museums are emotional discovery centers providing new experience areas. Museologists are professional researches who communicate with visitors and motivate new discovery experiences. Museologists are experts who always re-build continuous change, make research and provide sustainability of museums. New museology also requires new work and expertise areas in addition to the exhibition techniques and spatial architectural changes. In "The Museum as Mass Medium", A.Huyssen (2006) defined the new museology as the places presenting the permanent experience of objects, and stated that the number of museum fans

5 Janet Marstine, *Introduction. New museum theory and practice: An Introduction*, Blackwell Publishing, 2006, 10-23.

will increase with the transformation of museum visits into requirements. [6]

This thesis study examined new museology in abroad and analyzed their effects on Turkey. It was conducted to shed light on to the change in the museology in Turkey. The effect of international organizations as UNESCO and ICOM had become a driving force on the development of museology. To understand the change in the contemporary museology in Turkey, the transformation of international concepts should be examined and analyzed as a whole.

Thanks to being a member of UNESCO and ICOM, the scope of museum studies' pace and direction has changed. This study will form an important reference for the evaluation of the history of Turkish museology's development in the modern sense. Therefore this thesis study "The Historical Development of Museology in Turkey" has been prepared by taking into consideration the scarcity of studies which cover the history of museology in Turkey to date.

The studies of ICOM "International Council of Museums" and ICOFOM "International Committee for Museology" should be analyzed. This study was evaluated through the publishing in the museology area and from various journals on museology such as Museum and Society, Museum Antropology, Museum International, Curator, and UNIMUSEUM. The analysis and discussion in the light of these data is significant for this study. This study that was addressed the development of Turkish museology was carried out with the use of reviewing method to collect and analyze of the data. According to this, researches were conducted to constitute the theoretical framework to determine the situation and principles on the development of museology.

To conclude, functions of the museum formation and their styles continuously change based on the social structure. This functional

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6 A. Huyssen, *Bellek yitiminden kaçış: Kitle iletişim aracı olarak müze. Müze ve Eleştirel Düşünce. Tarih Sahneleri-Sanat Müzeleri II* , (Ed: A. Artun) İstanbul: İletişim Yayınları, 2006, 259-290.

structure of the museum is reconsidered to answer this continuous transformation. To keep pace with this transformation, it is significant to transform international scientific inputs into the data to lead contemporary museum studies. This stdy aims to address the perceptual development of redesign of new museology studies in Turkey by combining the data of the establishment of contemporary museum.

The contemporary museum phenomenon in Turkey developed to meet newly emerged demands of visitors. It includes radical transformations in theoretical and practical ways of the museology area. The physical structure of museums is also newly reconsidered to give an answer to this change. The historical development of Turkish museology aims to define and understand today's Turkey with new museology. Considering the fact that this thesis study named as "The Historical Development of Museology in Turkey" is one of the exceptional work in Turkey in the area of museology, it is aimed to fill the gap in the literature.

Appendix A Private Museums affiliated to the Ministry of Culture and Tourism

ÖZEL MÜZELER				
Sıra	Özel Müze	Bulunduğu İl	Bağlı Olduğu Kurum/Kişi	Denetleyen Müze
1	Florya Model Uçak Müzesi	İstanbul	Fly Hava Kargo Servis Havacılık ve Turizm Hiz.Ltd. Şirketi	İstanbul Arkeoloji Müzeleri Müdürlüğü
2	İstanbul Arkeoloji ve Kültür Müzesi	İstanbul	İstanbul Üniversitesi, Edebiyat Fakültesi Prehistorya Ana Bilim Dalı	İstanbul Arkeoloji Müzeleri Müdürlüğü
3	İstanbul Üniversitesi Beyazıt Kulesi Anıt Müzesi	İstanbul	İstanbul Üniversitesi	İstanbul Arkeoloji Müzeleri Müdürlüğü
4	II. Bayezid Türk Hamam Kültürü Müzesi	İstanbul	İstanbul Üniversitesi	İstanbul Arkeoloji Müzeleri Müdürlüğü
5	Adalar Müzesi	İstanbul	Adalar Vakfı ve Adalar Belediyesi	İstanbul Arkeoloji Müzeleri Müdürlüğü
6	Haluk Perk Müzesi	İstanbul	Haluk Perk	İstanbul Arkeoloji Müzeleri Müdürlüğü
7	İstanbul Oyuncak Müzesi	İstanbul	Sunay Akın Müzecilik ve Kül. Hiz. Ltd. Şti.	İstanbul Arkeoloji Müzeleri Müdürlüğü
8	İstanbul Üniversitesi Jeoloji Müzesi	İstanbul	İstanbul Üniversitesi	İstanbul Arkeoloji Müzeleri Müdürlüğü
9	Sadberk Hanım Müzesi	İstanbul	Vehbi Koç Vakfı	İstanbul Arkeoloji Müzeleri Müdürlüğü
10	Sirkeci Garı T.C.D.D. Müzesi Sanat Galerisi	İstanbul	TCDD İşl. Genel müdürlüğü	İstanbul Arkeoloji Müzeleri Müdürlüğü
11	Yapı Kredi Vedat Nedim Tör Müzesi	İstanbul	Yapı Kredi Bankası	İstanbul Arkeoloji Müzeleri Müdürlüğü
12	Tekfur Sarayı Çini Müzesi	İstanbul	İstanbul Büyükşehir Belediyesi	İstanbul Arkeoloji Müzeleri Müdürlüğü
13	Basın Müzesi	İstanbul	Türkiye Gazeteciler Cemiyeti	İstanbul Ayasofya Müzesi Müdürlüğü
14	Çatalca Mübadele Müzesi	İstanbul	Çatalca Belediyesi ve Lozan Mübadilleri Vakfı	İstanbul Ayasofya Müzesi Müdürlüğü
15	Kont Szechenyi İtfaiye Müzesi	İstanbul	İstanbul Büyükşehir Belediyesi	İstanbul Ayasofya Müzesi Müdürlüğü
16	Yerebatan Sarnıcı	İstanbul	İstanbul Büyükşehir Belediyesi	İstanbul Ayasofya Müzesi Müdürlüğü
17	Atatürk Müzesi	İstanbul	İstanbul Büyükşehir Belediyesi	İstanbul Galata Mev. Müz. Müd.
18	Mimar Sinan Güzel Sanatlar Üniversitesi Resim ve Heykel Müzesi	İstanbul	Mimar Sinan Güzel Sanatlar Üniversitesi	İstanbul Galata Mev. Müz. Müd.
19	İstanbul Gümrük Müşavirleri Derneği Müzesi	İstanbul	İstanbul Gümrük Müşavirleri Derneği	İstanbul Galata Mev. Müz. Müd.
20	Pera Palas Atatürk Müzesi	İstanbul	Maçka Konaklama ve Otel Hizmetleri A.Ş.	İstanbul Galata Mev. Müz. Müd.
21	Aşiyan Müzesi (Tevfik Fikret'in Evi)	İstanbul	İstanbul Büyükşehir Belediyesi	İstanbul Hisarlar Müzesi Müdürlüğü
22	Türkiye İş Bankası Müzesi	İstanbul	Türkiye İş Bankası	İstanbul Hisarlar Müzesi Müdürlüğü
23	Darüşşafaka Cemiyeti Müzesi	İstanbul	Darüşşafaka Cemiyeti	İstanbul Hisarlar Müzesi Müdürlüğü
24	Arnavutköy Yerel Tarih Müzesi	İstanbul	Arnavutköy Belediye Başkanlığı	İstanbul Hisarlar Müzesi Müdürlüğü
25	Intercity Otomobil Müzesi	İstanbul	Eylül Tarım Oto Kiralama ve Paz. Ltd. Şti.	İstanbul Hisarlar Müzesi Müdürlüğü
26	Ayşe ve Ercüment Kalmık Müzesi	İstanbul	Ayşe ve Ercüment Kalmık Vakfı	İstanbul Topkapı Sarayı Müzesi Müdürlüğü
27	Cerrahpaşa Tıp Fakültesi Tıp Tarihi Müzesi	İstanbul	İstanbul Üniversitesi Tıp Fakültesi	İstanbul Topkapı Sarayı Müzesi Müdürlüğü
28	Hisart Canlı tarih Müzesi	İstanbul	Halil Nejat Çuhadaroğlu Kül. ve Tur. Sanat İşletmeciliği A. Ş.	İstanbul Topkapı Sarayı Müzesi Müdürlüğü
29	Pera Müzesi	İstanbul	Suna-İnan Kıraç Vakfı	İstanbul Topkapı Sarayı Müzesi Müdürlüğü
30	Rezzan Has Haliç Kültürleri Müzesi	İstanbul	Rezzan Has Haliç Kültürleri Vakfı	İstanbul Topkapı Sarayı Müzesi Müdürlüğü
31	Sait Faik Abasıyanık Müzesi	İstanbul	Darüşşafaka Cemiyeti	İstanbul Topkapı Sarayı Müzesi Müdürlüğü
32	Santral İstanbul Enerji ve Çağdaş Sanatlar Müzesi	İstanbul	İstanbul Bilgi Üniversitesi	İstanbul Topkapı Sarayı Müzesi Müdürlüğü

33	İstanbul Özel Okçular Tekkesi Müzesi	İstanbul	Okmeydanı Spor ve Eğitim Vakfı	İstanbul Topkapı Sarayı Müzesi Müdürlüğü
34	İstanbul Lale Vakfı Müzesi	İstanbul	İstanbul Lale Vakfı	İstanbul Topkapı Sarayı Müzesi Müdürlüğü
35	İSKİ Su Medeniyetleri Müzesi	İstanbul	İstanbul Büyükşehir Belediyesi	İstanbul Türk ve İslam E. M. Müdürlüğü
36	İstanbul PTT Müzesi	İstanbul	PTT Genel Müdürlüğü	İstanbul Türk ve İslam E. M. Müdürlüğü
37	Kazım Karabekir Paşa Müzesi	İstanbul	Kazım Karabekir Vakfı	İstanbul Türk ve İslam E. M. Müdürlüğü
38	Marmara Üniversitesi Cumhuriyet Müzesi ve Sanat Galerisi	İstanbul	Marmara Üniversitesi	İstanbul Türk ve İslam E. M. Müdürlüğü
39	Masumiyet Müzesi	İstanbul	Masumiyet Vakfı	İstanbul Türk ve İslam E. M. Müdürlüğü
40	Miniatürk Mini Türkiye Parkı	İstanbul	İstanbul Kültür Ve Sanat Ürünleri Tic. A.Ş.	İstanbul Türk ve İslam E. M. Müdürlüğü
41	Orhan Kemal Müzesi	İstanbul	Orhan Kemal Kültür Merkezi	İstanbul Türk ve İslam E. M. Müdürlüğü
42	Osmanlı Bankası Müzesi	İstanbul	Galata Araş. Yay. Tan. Bil. Tek. Hiz. A.Ş.	İstanbul Türk ve İslam E. M. Müdürlüğü
43	Rahmi M. Koç Sanayi Müzesi	İstanbul	Rahmi Koç Müzecilik ve Kültür Vakfı	İstanbul Türk ve İslam E. M. Müdürlüğü
44	Sakıp Sabancı Müzesi	İstanbul	Sabancı Üniversitesi	İstanbul Türk ve İslam E. M. Müdürlüğü
45	Türk Vakıf Hat Sanatları Müzesi	İstanbul	Vakıflar Genel Müdürlüğü	İstanbul Türk ve İslam E. M. Müdürlüğü
46	Vakıflar Halı Müzesi	İstanbul	Vakıflar Genel Müdürlüğü	İstanbul Türk ve İslam E. M. Müdürlüğü
47	Vakıflar Kilim ve Düz Dokuma Yaygılar Müzesi	İstanbul	Vakıflar Genel Müdürlüğü	İstanbul Türk ve İslam E. M. Müdürlüğü
48	Yahya Kemal Beyatlı Kent Müzesi	İstanbul	İstanbul Fetih Cemiyeti-Yahya Kemal Enstitüsü	İstanbul Türk ve İslam E. M. Müdürlüğü
49	Türker İnanoğlu Vakfı Sinema Tiyatro Müzesi	İstanbul	Türker İnanoğlu Vakfı (TÜRVAK)	İstanbul Türk ve İslam E. M. Müdürlüğü
50	Madame Tussauds Balmumu Müzesi	İstanbul	İstanbul Sualtı Dünyası Turizm Tic. A.Ş.	İstanbul Türk ve İslam E. M. Müdürlüğü
51	Özdilek Vakfı Balmumu Heykel Müzesi	İstanbul	Özdilek Eğitim, Sağlık, Kültür ve Sanat Vakfı	İstanbul Türk ve İslam E. M. Müdürlüğü
52	Hilye-i Şerif ve Tespih Müzesi	İstanbul	İstanbul Sanat ve Medeniyet Vakfı	İstanbul Türk ve İslam E. M. Müdürlüğü
53	Delta Teknoloji Müzesi	İstanbul	Adem Yılmaz Kültür ve Eğitim Vakfı	İstanbul İslam Bilim ve Teknoloji tarihi Müzesi Müdürlüğü
54	Çikolata Müzesi	İstanbul	Detay Gıda Sanayi ve Ticaret A.Ş.	İstanbul İslam Bilim ve Teknoloji tarihi Müzesi Müdürlüğü
55	500. Yıl Vakfı Türk Musevileri Müzesi	İstanbul	500. Yıl Vakfı	İstanbul Yıldız Sarayı Müzesi Müdürlüğü
56	Başbakanlık Vakıflar Genel Müdürlüğü Akaretler Mustafa Kemal Müzesi	İstanbul	Vakıflar Genel Müdürlüğü	İstanbul Yıldız Sarayı Müzesi Müdürlüğü
57	BJK Müzesi	İstanbul	BJK Vakfı	İstanbul Yıldız Sarayı Müzesi Müdürlüğü
58	Doğa ve Bilim Müzesi	İstanbul	Ahmet Hamza	İstanbul Yıldız Sarayı Müzesi Müdürlüğü
59	İstanbul Modern Sanat Müzesi	İstanbul	İstanbul Modern Sanat Vakfı	İstanbul Yıldız Sarayı Müzesi Müdürlüğü
60	Şehir Müzesi (Depo ile birlikte)	İstanbul	İstanbul Büyükşehir Belediyesi	İstanbul Yıldız Sarayı Müzesi Müdürlüğü
61	İstanbul Üniversitesi Türk Eczacılık Tarihi İhtisas Müzesi	İstanbul	İstanbul Üniversitesi	İstanbul Arkeoloji Müzeleri Müdürlüğü
62	Rahmi M. Koç Müzesi Ankara	Ankara	Çengelhan Otelcilik Turizmn Organizasyon, İnş. ve Rest. A.Ş.	Ankara Anadolu Med. Müzesi Müdürlüğü
63	Meteoroloji Müzesi	Ankara	Meteoroloji Genel Müdürlüğü	Ankara Anadolu Med. Müzesi Müdürlüğü
64	Şehit Cuma Dağ Tabiat Tarihi Müzesi	Ankara	MTA Genel Müdürlüğü	Ankara Anadolu Med. Müzesi Müdürlüğü

33	İstanbul Özel Okçular Tekkesi Müzesi	İstanbul	Okmeydanı Spor ve Eğitim Vakfı	İstanbul Topkapı Sarayı Müzesi Müdürlüğü
34	İstanbul Lale Vakfı Müzesi	İstanbul	İstanbul Lale Vakfı	İstanbul Topkapı Sarayı Müzesi Müdürlüğü
35	İSKİ Su Medeniyetleri Müzesi	İstanbul	İstanbul Büyükşehir Belediyesi	İstanbul Türk ve İslam E. M. Müdürlüğü
36	İstanbul PTT Müzesi	İstanbul	PTT Genel Müdürlüğü	İstanbul Türk ve İslam E. M. Müdürlüğü
37	Kazım Karabekir Paşa Müzesi	İstanbul	Kazım Karabekir Vakfı	İstanbul Türk ve İslam E. M. Müdürlüğü
38	Marmara Üniversitesi Cumhuriyet Müzesi ve Sanat Galerisi	İstanbul	Marmara Üniversitesi	İstanbul Türk ve İslam E. M. Müdürlüğü
39	Masumiyet Müzesi	İstanbul	Masumiyet Vakfı	İstanbul Türk ve İslam E. M. Müdürlüğü
40	Miniatürk Mini Türkiye Parkı	İstanbul	İstanbul Kültür Ve Sanat Ürünleri Tic. A.Ş.	İstanbul Türk ve İslam E. M. Müdürlüğü
41	Orhan Kemal Müzesi	İstanbul	Orhan Kemal Kültür Merkezi	İstanbul Türk ve İslam E. M. Müdürlüğü
42	Osmanlı Bankası Müzesi	İstanbul	Galata Araş. Yay. Tan. Bil. Tek. Hiz. A.Ş.	İstanbul Türk ve İslam E. M. Müdürlüğü
43	Rahmi M. Koç Sanayi Müzesi	İstanbul	Rahmi Koç Müzecilik ve Kültür Vakfı	İstanbul Türk ve İslam E. M. Müdürlüğü
44	Sakıp Sabancı Müzesi	İstanbul	Sabancı Üniversitesi	İstanbul Türk ve İslam E. M. Müdürlüğü
45	Türk Vakıf Hat Sanatları Müzesi	İstanbul	Vakıflar Genel Müdürlüğü	İstanbul Türk ve İslam E. M. Müdürlüğü
46	Vakıflar Halı Müzesi	İstanbul	Vakıflar Genel Müdürlüğü	İstanbul Türk ve İslam E. M. Müdürlüğü
47	Vakıflar Kilim ve Düz Dokuma Yaygılar Müzesi	İstanbul	Vakıflar Genel Müdürlüğü	İstanbul Türk ve İslam E. M. Müdürlüğü
48	Yahya Kemal Beyatlı Kent Müzesi	İstanbul	İstanbul Fetih Cemiyeti-Yahya Kemal Enstitüsü	İstanbul Türk ve İslam E. M. Müdürlüğü
49	Türker İnanoğlu Vakfı Sinema Tiyatro Müzesi	İstanbul	Türker İnanoğlu Vakfı (TÜRVAK)	İstanbul Türk ve İslam E. M. Müdürlüğü
50	Madame Tussauds Balmumu Müzesi	İstanbul	İstanbul Sualtı Dünyası Turizm Tic. A.Ş.	İstanbul Türk ve İslam E. M. Müdürlüğü
51	Özdilek Vakfı Balmumu Heykel Müzesi	İstanbul	Özdilek Eğitim, Sağlık, Kültür ve Sanat Vakfı	İstanbul Türk ve İslam E. M. Müdürlüğü
52	Hilye-i Şerif ve Tespih Müzesi	İstanbul	İstanbul Sanat ve Medeniyet Vakfı	İstanbul Türk ve İslam E. M. Müdürlüğü
53	Delta Teknoloji Müzesi	İstanbul	Adem Yılmaz Kültür ve Eğitim Vakfı	İstanbul İslam Bilim ve Teknoloji tarihi Müzesi Müdürlüğü
54	Çikolata Müzesi	İstanbul	Detay Gıda Sanayi ve Ticaret A.Ş.	İstanbul İslam Bilim ve Teknoloji tarihi Müzesi Müdürlüğü
55	500. Yıl Vakfı Türk Musevileri Müzesi	İstanbul	500. Yıl Vakfı	İstanbul Yıldız Sarayı Müzesi Müdürlüğü
56	Başbakanlık Vakıflar Genel Müdürlüğü Akaretler Mustafa Kemal Müzesi	İstanbul	Vakıflar Genel Müdürlüğü	İstanbul Yıldız Sarayı Müzesi Müdürlüğü
57	BJK Müzesi	İstanbul	BJK Vakfı	İstanbul Yıldız Sarayı Müzesi Müdürlüğü
58	Doğa ve Bilim Müzesi	İstanbul	Ahmet Hamza	İstanbul Yıldız Sarayı Müzesi Müdürlüğü
59	İstanbul Modern Sanat Müzesi	İstanbul	İstanbul Modern Sanat Vakfı	İstanbul Yıldız Sarayı Müzesi Müdürlüğü
60	Şehir Müzesi (Depo ile birlikte)	İstanbul	İstanbul Büyükşehir Belediyesi	İstanbul Yıldız Sarayı Müzesi Müdürlüğü
61	İstanbul Üniversitesi Türk Eczacılık Tarihi İhtisas Müzesi	İstanbul	İstanbul Üniversitesi	İstanbul Arkeoloji Müzeleri Müdürlüğü
62	Rahmi M. Koç Müzesi Ankara	Ankara	Çengelhan Otelcilik Turizmn Organizasyon, İnş. ve Rest. A.Ş.	Ankara Anadolu Med. Müzesi Müdürlüğü
63	Meteoroloji Müzesi	Ankara	Meteoroloji Genel Müdürlüğü	Ankara Anadolu Med. Müzesi Müdürlüğü
64	Şehit Cuma Dağ Tabiat Tarihi Müzesi	Ankara	MTA Genel Müdürlüğü	Ankara Anadolu Med. Müzesi Müdürlüğü

65	ODTÜ Tabiat Tarihi Müzesi	Ankara	Orta Doğu Teknik Üniversitesi	Ankara Anadolu Med. Müzesi Müdürlüğü
66	Yüksel Erimtan Arkeoloji ve Sanat Müzesi	Ankara	Yüksel Erimtan Kültür ve Sanat Vakfı	Ankara Anadolu Med. Müzesi Müdürlüğü
67	75.Yıl Cumhuriyet Eğitim Müzesi	Ankara	Milli Eğitim Bakanlığı	Ankara Cumhuriyet Müzesi Müdürlüğü
68	Kurtuluş Savaşında Atatürk Konutu ve Vagonu	Ankara	TCDD İşl. Genel Müdürlüğü	Ankara Cumhuriyet Müzesi Müdürlüğü
69	Özel TED Ankara Koleji Vakfı Müzesi	Ankara	Özel TED Koleji Vakfı	Ankara Cumhuriyet Müzesi Müdürlüğü
70	PTT Pul Müzesi	Ankara	PTT Genel Müdürlüğü	Ankara Cumhuriyet Müzesi Müdürlüğü
71	TCDD Malıköy Müzesi	Ankara	TCDD İşl. Genel Müdürlüğü	Ankara Cumhuriyet Müzesi Müdürlüğü
72	Telekomünikasyon Müzesi	Ankara	Türk Telekom Genel Müdürlüğü	Ankara Cumhuriyet Müzesi Müdürlüğü
73	Türk Hava Kurumu Müzesi	Ankara	Türk Hava Kurumu Genel Başkanlığı	Ankara Cumhuriyet Müzesi Müdürlüğü
74	Türkiye Ormancılık Müzesi	Ankara	Orman ve Su İşleri Bakanlığı	Ankara Cumhuriyet Müzesi Müdürlüğü
75	Ziraat Bankası Müzesi	Ankara	Ziraat Bankası Genel Müdürlüğü	Ankara Cumhuriyet Müzesi Müdürlüğü
76	A.O.Ç Müze ve Sergi Salonu	Ankara	A.O.Ç (Atatürk Orman Çiftliği)	Ankara Etnografya Müzesi Müdürlüğü
77	Ankara Üniversitesi Eğitim Bilimleri Fakültesi Oyuncak Müzesi	Ankara	Ankara Üniversitesi	Ankara Etnografya Müzesi Müdürlüğü
78	Ankara Üniversitesi Tarihi Müzesi	Ankara	Ankara Üniversitesi	Ankara Etnografya Müzesi Müdürlüğü
79	Anadolu Mimarlık ve Mobilya Kültür Mirası Müzesi	Ankara	Ali Rıza Bozkurt	Ankara Etnografya Müzesi Müdürlüğü
80	Anadolu Açıkhava Müzesi / Yaşayan Köy	Ankara	Zehra Sema Demir	Ankara Etnografya Müzesi Müdürlüğü
81	Ankara Somut Olmayan Kültürel Miras Müzesi	Ankara	Gazi Üniversitesi	Ankara Etnografya Müzesi Müdürlüğü
82	Beypazarı Kent Tarihi Müzesi	Ankara	Beypazarı Belediyesi	Ankara Etnografya Müzesi Müdürlüğü
83	Beypazarı Tarih ve Kültür Müzesi	Ankara	Ankara Valiliği	Ankara Etnografya Müzesi Müdürlüğü
84	Beypazarı Yaşayan Müze	Ankara	Zehra Sema Demir	Ankara Etnografya Müzesi Müdürlüğü
85	Çankaya Atatürk Köşkü Müzesi	Ankara	Cumhurbaşkanlığı	Ankara Etnografya Müzesi Müdürlüğü
86	Gazi Ü. Mes. Eğ. Fak. Prof. Ülker Muncuk Müzesi	Ankara	Gazi Üniversitesi	Ankara Etnografya Müzesi Müdürlüğü
87	Keçiören Belediyesi Etnografya Müzesi	Ankara	Keçiören Belediyesi	Ankara Etnografya Müzesi Müdürlüğü
88	Kızılcahamam - Hocalı Müzesi	Ankara	Kızılcahamam Belediyesi	Ankara Etnografya Müzesi Müdürlüğü
89	Mustafa Ayaz Vakfı Plastik Sanatlar Müzesi	Ankara	Mustafa Ayaz Vakfı	Ankara Etnografya Müzesi Müdürlüğü
90	Sanayi ve Teknoloji Müzesi	Ankara	Makine ve Kimya Endüstrisi Kurumu Genel Müdürlüğü	Ankara Etnografya Müzesi Müdürlüğü
91	Sebahattin Yıldız Müzesi	Ankara	Sebahattin Yıldız	Ankara Etnografya Müzesi Müdürlüğü
92	Şerife Uludağ Kız Olg. Enst. 100. Yıl Müzesi	Ankara	Milli Eğitim Bakanlığı	Ankara Etnografya Müzesi Müdürlüğü
93	Toprak Mahsulleri Ofisi Müzesi	Ankara	T.M.O.	Ankara Etnografya Müzesi Müdürlüğü
94	TRT Yayıncılık Tarihi Müzesi	Ankara	TRT Genel Müdürlüğü	Ankara Etnografya Müzesi Müdürlüğü
95	Türk Hamam Müzesi	Ankara	Zehra DEMİR	Ankara Etnografya Müzesi Müdürlüğü
96	Türkiye Barolar Birliği Hukuk Müzesi	Ankara	Ankara Barosu	Ankara Etnografya Müzesi Müdürlüğü
97	Ulucanlar Cezaevi Müzesi	Ankara	Altındağ Belediyesi	Ankara Etnografya Müzesi Müdürlüğü
98	Vakıf Eserleri Müzesi	Ankara	Vakıflar Genel Müdürlüğü	Ankara Etnografya Müzesi Müdürlüğü

99	Ziraat Fakültesi Müzesi	Ankara	Ankara Üniversitesi	Ankara Etnografya Müzesi Müdürlüğü
100	Gökyay Satranç Spor ve Kültür Vakfı Müzesi	Ankara	Gökyay Satranç Spor ve Kültür Vakfı	Ankara Etnografya Müzesi Müdürlüğü
101	Çubuk Şehir Müzesi	Ankara	Çubuk Belediyesi	Ankara Etnografya Müzesi Müdürlüğü
102	İş Sağlığı ve İş Güvenliği Müzesi	Ankara	Çalışma ve Sosyal Güvenlik Bakanlığı	Ankara Etnografya Müzesi Müdürlüğü
103	Key-E. Özgörkey Müzesi	İzmir	Key Museum Müzecilik ve Sanat A.Ş.	İzmir Müzesi Müdürlüğü
104	Ege Üniversitesi Etnografya Müzesi	İzmir	Ege Üniversitesi Rektörlüğü	İzmir Müzesi Müdürlüğü
105	Hamza Rüstem Fotoğraf Evi Müzesi	İzmir	Karşıyaka Belediyesi	İzmir Müzesi Müdürlüğü
106	İzmir Neşe ve Karikatür Müzesi	İzmir	Konak Belediyesi	İzmir Müzesi Müdürlüğü
107	İzmir Kadın Müzesi	İzmir	Konak Belediyesi	İzmir Müzesi Müdürlüğü
108	Kağıt ve Kitap Sanatları Müzesi	İzmir	Ege Üniversitesi	İzmir Müzesi Müdürlüğü
109	Latife Hanım Köşkü Anı Evi Müzesi	İzmir	Karşıyaka Belediyesi	İzmir Müzesi Müdürlüğü
110	Konak Bel. Ümran Baradan Oyun ve Oyuncak Müzesi	İzmir	Konak Belediyesi	İzmir Müzesi Müdürlüğü
111	Konak Belediyesi Necdet Alpar Mask Müzesi	İzmir	Konak Belediyesi	İzmir Müzesi Müdürlüğü
112	Radyo ve Demokrasi Müzesi	İzmir	Konak Belediyesi	İzmir Müzesi Müdürlüğü
113	Selçuk Yaşar Resim Müzesi ve Sanat Galerisi	İzmir	Yaşar Eğitim Ve Kültür Vakfı	İzmir Müzesi Müdürlüğü
114	TCDD Müze ve Sanat Galerisi	İzmir	İzmir TCDD 3.Bölge Müdürlüğü	İzmir Müzesi Müdürlüğü
115	Ticaret Odası Müzesi	İzmir	İzmir Ticaret Odası	İzmir Müzesi Müdürlüğü
116	Selçuk Çamlık Açık Hava Buharlı Lokomotif Müzesi	İzmir	İzmir TCDD 3. Bölge Müdürlüğü	İzmir Efes Müzesi Müdürlüğü
117	Tire Kent Müzesi Müzesi	İzmir	Tire Belediyesi	İzmir Tire Müzesi Müdürlüğü
118	Yıldız Kent Arşivi ve Müzesi	İzmir	İzmir-Ödemiş Belediye Başkanlığı	Ödemiş Müzesi Müdürlüğü
119	Ahmet Piriştina Kent Arşivi ve Müzesi	İzmir	İzmir Büyükşehir Belediyesi	İzmir Müzesi Müdürlüğü
120	Kozan Kent Müzesi	Adana	Kozan Belediyesi	Adana Müzesi Müdürlüğü
121	Bolvadin Müzesi	Afyon	Bolvadin Belediyesi	Afyonkarahisar Müzesi Müdürlüğü
122	Zafer Müzesi	Afyon	Orman ve Su İşleri Bak. 5. Bölge Müd. Başkomutan Tarihi Milli Park Müdürlüğü	Afyonkarahisar Müzesi Müdürlüğü
123	Şehzadeler Müzesi	Amasya	İl Özel İdaresi	Amasya Müzesi Müdürlüğü
124	Alpaslan Belediye Müzesi	Amasya	Alpaslan Belediye Başkanlığı	Amasya Müzesi Müdürlüğü
125	Antalya Oyuncak Müzesi	Antalya	Antalya Büyükşehir Belediyesi	Antalya Müzesi Müdürlüğü
126	Suna-İnan Kıraç Kaleiçi Müzesi	Antalya	Vehbi Koç Vakfı	Antalya Müzesi Müdürlüğü
127	Anadolu Oyuncak Müzesi	Antalya	Kepez Belediyesi	Antalya Müzesi Müdürlüğü
128	Fatma Suat Orhon Müze ve Sanat Evi	Aydın	Söke Belediyesi	Aydın Milet Müzesi Müdürlüğü
129	Adnan Menderes Üniv. Çine Arıcılık Müzesi	Aydın	Adnan Menderes Üniversitesi	Aydın Müzesi Müdürlüğü
130	Çine Kuvayi Milliye Müzesi	Aydın	Çine Belediyesi	Aydın Müzesi Müdürlüğü
131	Nazilli Etnografya Müzesi	Aydın	Nazilli Belediye Başkanlığı	Aydın Müzesi Müdürlüğü
132	Zeytin ve Zeytinyağı Tarihi Müzesi	Aydın	Adnan Menderes Üniversitesi, Ziraat Fakültesi	Aydın Müzesi Müdürlüğü

133	Tales Matematik Müzesi	Aydın	Başak Eğitim Hizmetleri	Aydın Müzesi Müdürlüğü
134	Aya Nikola Anıt Müzesi	Balıkesir	Rahmi M. Koç Müzecilik ve Kültür Vakfı	Balıkesir Kuva-yi Milliye Müzesi Müdürlüğü
135	Küçükköy Belediyesi Kent Müzesi	Balıkesir	Balıkesir-Küçükköy Belediyesi	Balıkesir Kuva-yi Milliye Müzesi Müdürlüğü
136	Ayışığı Manastırı Müzesi	Balıkesir	Suzan Sabancı DİNÇER	Balıkesir Kuva-yi Milliye Müzesi Müdürlüğü
137	Kuvayi Milliye Kültür Müzesi	Balıkesir	Burhaniye Belediye Başkanlığı	Balıkesir Kuva-yi Milliye Müzesi Müdürlüğü
138	Sıdıka Erke Etnografya Müzesi	Balıkesir	Edremit Belediye Başkanlığı	Balıkesir Kuva-yi Milliye Müzesi Müdürlüğü
139	Kemal Samancıoğlu Etnografya Müzesi	Bartın	Bartın Belediye Başkanlığı	Bartın Amasra Müzesi Müdürlüğü
140	Bartın Kent Müzesi	Bartın	Bartın Belediye Başkanlığı	Bartın Amasra Müzesi Müdürlüğü
141	Baksı Müzesi	Bayburt	Hüsamettin Koçan-Bayburt Kül. San.Vakfı	Erzurum Müzesi Müdürlüğü
142	Bilecik Belediyesi Yaşayan Şehir Müzesi	Bilecik	Bilecik Belediyesi	Bilecik Söğüt- Ertuğrul Gazi Müzesi Müdürlüğü
143	Bozüyük Şehir Müzesi ve Arşivi	Bilecik	Bozüyük Belediyesi	Bilecik Müzesi Müdürlüğü
144	Bursa Ormancılık Müzesi	Bursa	Bursa Orman Bölge Müdürlüğü	Bursa Müzesi Müdürlüğü
145	Bursa Göç Tarihi Müzesi	Bursa	Bursa Büyükşehir Belediyesi	Bursa Müzesi Müdürlüğü
146	Bursa Kent Müzesi	Bursa	Bursa Büyükşehir Belediyesi	Bursa Müzesi Müdürlüğü
147	Bursa Merinos Tekstil Sanayi Müzesi	Bursa	Bursa Büyükşehir Belediyesi	Bursa Müzesi Müdürlüğü
148	Bursa Vakıf Kültürü Müzesi	Bursa	Bursa Büyükşehir Belediyesi	Bursa Müzesi Müdürlüğü
149	Bursa Yaşam Kültürü Müzesi	Bursa	Bursa Büyükşehir Belediyesi	Bursa Müzesi Müdürlüğü
150	Bursa Bıçak Müzesi	Bursa	Bursa Büyükşehir Belediyesi	Bursa Müzesi Müdürlüğü
151	Karagöz Müzesi	Bursa	Bursa Büyükşehir Belediyesi	Bursa Müzesi Müdürlüğü
152	Merinos Enerji Müzesi	Bursa	Bursa Büyükşehir Belediyesi	Bursa Müzesi Müdürlüğü
153	Kur'an ve El Yazmaları Müzesi	Bursa	Bursa Büyükşehir Belediyesi	Bursa Müzesi Müdürlüğü
154	Bursa Basın Tarihi Müzesi	Bursa	Bursa Basın Cemiyeti	Bursa Müzesi Müdürlüğü
155	Bursa SMMMO Muhasebe Müzesi	Bursa	Bursa Serbest Muhasebeci ve Mali Müşavirler Odası	Bursa Müzesi Müdürlüğü
156	Panorama 1326 Bursa Fetih Müzesi	Bursa	Osmangazi Belediye Başkanlığı	Bursa Müzesi Müdürlüğü
157	İnegöl Kent Müzesi	Bursa	İnegöl Belediye Başkanlığı	Bursa Müzesi Müdürlüğü
158	İnegöl Mobilya ve Ağaç Sanayi Müzesi	Bursa	İnegöl Belediye Başkanlığı	Bursa Müzesi Müdürlüğü
159	TOFAŞ Bursa Anadolu Arabaları Müzesi	Bursa	Tofaş A.Ş.	Bursa Müzesi Müdürlüğü
160	Çanakkale Belediyesi Seramik Müzesi	Çanakkale	Çanakkale Belediye Başkanlığı	Çanakkale Müzesi Müdürlüğü
161	Adatepe Zeytinyağı Müzesi	Çanakkale	Ada Çiftlik Gıda Ür. San. Tic. A.Ş.	Çanakkale Müzesi Müdürlüğü
162	Antika Tarım Aletleri ve Traktör Müzesi	Çanakkale	Dursun Keskin	Çanakkale Müzesi Müdürlüğü
163	Çanakkale Kent Müzesi ve Arşivi	Çanakkale	Çanakkale Belediye Başkanlığı	Çanakkale Müzesi Müdürlüğü
164	Yer Bilimleri ve Doğa Tarihi Müzesi	Çanakkale	Çanakkale 18 Mart Üniversitesi	Çanakkale Müzesi Müdürlüğü
165	Piri Reis Deniz Müzesi	Çanakkale	Çanakkale 18 Mart Üniversitesi	Çanakkale Müzesi Müdürlüğü
166	Yenice Belediyesi Türkevi Etnografya Müzesi	Çanakkale	Yenice Belediyesi	Çanakkale Müzesi Müdürlüğü
167	Köyden Kente Teknoloji Müzesi	Çanakkale	Şeyda Karadağ	Çanakkale Müzesi Müdürlüğü
168	Diyarbakır Kent Müzesi	Diyarbakır	Diyarbakır Büyükşehir Belediyesi	Diyarbakır Müzesi Müdürlüğü

169	Sarsılmaz Harp ve Av Silahları Müzesi	Düzce	Sarsılmaz Silah Sanayi A.Ş.	Düzce Konuralp Müzesi Müdürlüğü
170	İlhan Koman Heykel ve Resim Müzesi	Edirne	Trakya Üniversitesi	Edirne Müzesi Müdürlüğü
171	Trakya Üniversitesi II. Beyazıd Sağlık Müzesi	Edirne	Trakya Üniversitesi	Edirne Müzesi Müdürlüğü
172	Milli Mücadele ve Lozan Müzesi	Edirne	Trakya Üniversitesi	Edirne Müzesi Müdürlüğü
173	Edirne Kent Belleği Müzesi	Edirne	Edirne Belediye Başkanlığı	Edirne Müzesi Müdürlüğü
174	Vakıf Eserleri Müzesi	Edirne	Vakıflar Genel Müdürlüğü	Edirne Müzesi Müdürlüğü
175	Uzunköprü Kent Müzesi	Edirne	Vakıflar Genel Müdürlüğü	Edirne Müzesi Müdürlüğü
176	Edirne Osman İnci Müzesi	Edirne	Osman İnci Bilim, Sanat, Kültür, Müzecilik, Turizm ve Ticaret A.Ş.	Edirne Müzesi Müdürlüğü
177	Ali Gürer Müzesi	Erzincan	Mustafa Gürer	Malatya Müzesi Müdürlüğü
178	İslam Eserleri Müzesi	Erzurum	Çat Belediye Başkanlığı	Erzurum Müzesi Müdürlüğü
179	Anadolu Üniversitesi Cumhuriyet Tarihi Müzesi	Eskişehir	Anadolu Üniversitesi	Eskişehir Müzesi Müdürlüğü
180	Anadolu Üniversitesi Çağdaş Sanatlar Müzesi	Eskişehir	Anadolu Üniversitesi	Eskişehir Müzesi Müdürlüğü
181	Anadolu Üniversitesi Eğitim Karikatürleri Müzesi	Eskişehir	Anadolu Üniversitesi	Eskişehir Müzesi Müdürlüğü
182	Eskişehir Kent Müzeleri Kompleksi	Eskişehir	Eskişehir Büyükşehir Belediye Başkanlığı	Eskişehir Müzesi Müdürlüğü
183	Eskişehir Kurtuluş Müzesi	Eskişehir	Eskişehir Büyükşehir Belediye Başkanlığı	Eskişehir Müzesi Müdürlüğü
184	Eskişehir Ticaret ve Sanayi Müzesi	Eskişehir	Eskişehir Ticaret Odası	Eskişehir Müzesi Müdürlüğü
185	Eskişehir T.C.D.D. Müzesi	Eskişehir	TCDD İşl. 1. Bölge Müdürlüğü	Eskişehir Müzesi Müdürlüğü
186	Tülomsaş Müzesi	Eskişehir	Türkiye Lokomotif ve Motor Sanayi A. Ş.	Eskişehir Müzesi Müdürlüğü
187	Gaziantep Oyuncak Müzesi	Gaziantep	Gaziantep Büyükşehir Belediyesi	Gaziantep Müzesi Müdürlüğü
188	Atatürk Anı Müzesi	Gaziantep	Gaziantep Büyükşehir Belediyesi	Gaziantep Müzesi Müdürlüğü
189	Bayaz Han Kent Müzesi	Gaziantep	Gaziantep Büyükşehir Belediyesi	Gaziantep Müzesi Müdürlüğü
190	Emine Göğüş Gaziantep Mutfak Müzesi	Gaziantep	Gaziantep Büyükşehir Belediyesi	Gaziantep Müzesi Müdürlüğü
191	Ali İhsan Göğüş Müzesi ve Gaziantep Araştırmaları Merkezi	Gaziantep	Gaziantep Büyükşehir Belediyesi	Gaziantep Müzesi Müdürlüğü
192	Kent Müzesi (Kültür Tarihi Müzesi)	Gaziantep	Gaziantep Üniversitesi	Gaziantep Müzesi Müdürlüğü
193	Mevlevi Kültürü ve Vakıf Eserleri Müzesi	Gaziantep	Vakıflar Genel Müdürlüğü	Gaziantep Müzesi Müdürlüğü
194	Özel Gorgo Medusa Cam Eserler Müzesi	Gaziantep	Gazi Truva Turizm Limited Şirketi	Gaziantep Müzesi Müdürlüğü
195	Savaş Müzesi	Gaziantep	Gaziantep-Şahinbey Belediyesi	Gaziantep Müzesi Müdürlüğü
196	İslam Bilim Tarihi Müzesi	Gaziantep	Gaziantep-Şahinbey Belediyesi	Gaziantep Müzesi Müdürlüğü
197	Baklava Müzesi	Gaziantep	Oğuzhan Saygılı	Gaziantep Müzesi Müdürlüğü
198	Kilim Müzesi	Hakkari	Hakkari İl Özel İdaresi	Diyarbakır Müzesi Müdürlüğü
199	Mustafa Erim Kent Tarihi Müzesi	İçel	Mustafa Erim	Mersin Müzesi Müdürlüğü
200	Silifke Taşucu Amphora Müzesi	İçel	Taşucu Eğitim ve Doğal Hayatı Kor. Vakfı	Mersin Silifke Müzesi Müdürlüğü
201	Maraş Kültür Evi ve Etnografya Müzesi	Kahramanmaraş	Kahramanmaraş Belediyesi	Kahramanmaraş Müzesi Müdürlüğü
202	Safranbolu Kent Tarihi Müzesi	Karabük	Safranbolu Kaymakamlığı	Kastamonu Müzesi Müdürlüğü
203	Özel 75.Yıl Cumhuriyet Müzesi	Kastamonu	Kastamonu Valiliği	Kastamonu Müzesi Müdürlüğü
204	Şeyh Şaban-ı Veli Külliyesi Vakıf Eserleri Müzesi	Kastamonu	Vakıflar Genel Müdürlüğü	Kastamonu Müzesi Müdürlüğü
205	Taşköprü Kent Tarihi Müzesi	Kastamonu	Taşköprü Belediyesi	Kastamonu Müzesi Müdürlüğü

206	Kurtuluşa Giden Yolda İnebolu Kent Müzesi	Kastamonu	İnebolu Belediyesi	Kastamonu Müzesi Müdürlüğü
207	Selçuklu Müzesi	Kayseri	Kayseri Büyükşehir Belediyesi	Kayseri Müzesi Müdürlüğü
208	Silahsan Silah Müzesi	Kırıkkale	Silahsan Hafif Silah San. Ve Tic. A.Ş. Gen. Müd.	Cumhuriyet Müzesi Müdürlüğü
209	Özel Büyükkarıştıran Belediyesi Etnografya Müzesi	Kırklareli	Büyükkarıştıran Belediyesi	Kırklareli Müzesi
210	Kocaeli SEKA Kağıt Müzesi	Kocaeli	Kocaeli Büyükşehir Belediyesi	Kocaeli Müzesi Müdürlüğü
211	A. R. İzzet Koyunoğlu Şehir Müzesi	Konya	Konya Büyükşehir Belediyesi	Konya Müzesi Müdürlüğü
212	Selçuk Ünversitesi Müzesi	Konya	Selçuk Ünversitesi	Konya Müzesi Müdürlüğü
213	Aya Elenia Anıt Müzesi	Konya	Selçuklu Belediyesi	Konya Müzesi Müdürlüğü
214	Sille Müzesi	Konya	Selçuklu Belediyesi	Konya Müzesi Müdürlüğü
215	Zaman Müzesi	Konya	Selçuklu Belediyesi	Konya Müzesi Müdürlüğü
216	Sahip Ata Hanegahı Vakfı Müzesi	Konya	Vakıflar Genel Müdürlüğü	Konya Müzesi Müdürlüğü
217	Anadolu Kültür Sanat ve Arkeoloji Müzesi	Kütahya	Kütahya Kuvvetleri Komutanlığı	Kütahya Müzesi Müdürlüğü
218	Dumlupınar Kurtuluş Savaşı Müzesi	Kütahya	Orman Bakanlığı	Kütahya Müzesi Müdürlüğü
219	Dumlupınar Üniversitesi Müzesi	Kütahya	Dumlupınar Üniversitesi	Kütahya Müzesi Müdürlüğü
220	Kütahya Jeoloji Müzesi	Kütahya	Kütahya Belediyesi	Kütahya Müzesi Müdürlüğü
221	Kütahya Kent Tarihi Müzesi	Kütahya	Kütahya Belediyesi	Kütahya Müzesi Müdürlüğü
222	Kütahya Belediyesi Sıtkı Olçar Çini Müzesi	Kütahya	Kütahya Belediyesi	Kütahya Müzesi Müdürlüğü
223	Simav Kent Müzesi	Kütahya	Simav Belediyesi	Kütahya Müzesi Müdürlüğü
224	Tavşanlı Belediye Müzesi	Kütahya	Tavşanlı Belediyesi	Kütahya Müzesi Müdürlüğü
225	Kültür Evi Müzesi	Malatya	Malatya Büyükşehir Belediyesi	Malatya Müzesi Müdürlüğü
226	Fotoğraf Makinesi Müzesi	Malatya	Malatya Büyükşehir Belediyesi	Malatya Müzesi Müdürlüğü
227	İsmet İnönü Müzesi	Malatya	İnönü Üniversitesi	Malatya Müzesi Müdürlüğü
228	Somuncu Baba Darende Tan. Kül. Mekz.	Malatya	Es-Seyyid Osman Hulusi Efendi Vakfı	Malatya Müzesi Müdürlüğü
229	Turgut Özal Müzesi	Malatya	İnönü Üniversitesi	Malatya Müzesi Müdürlüğü
230	Sakıp Sabancı Kent Müzesi	Mardin	İl Özel İdaresi	Mardin Müzesi Müdürlüğü
231	Kopya Heykeltraşlık Eserleri Müzesi	Muğla	Muğla Üniversitesi	Muğla Müzesi Müdürlüğü
232	Arıcılık Müzesi	Muğla	Muğla İli Arı Yetiştiricileri Birliği	Muğla Müzesi Müdürlüğü
233	Özel Bodrum Deniz Müzesi	Muğla	Bodrum Belediyesi	Muğla Bodrum Sualtı Arkeoloji Müzesi Müdürlüğü
234	Marmaris Halıcı Ahmet Urkay Müzesi	Muğla	Ahmet Urkay	Muğla Marmaris Müzesi Müdürlüğü
235	Güray Müze	Nevşehir	Güray Çömlekçilik-Seramik	Nevşehir Müze Müdürlüğü
236	Kapadokya Kültür Müzesi	Nevşehir	Berrin Yıldız	Nevşehir Müzesi Müdürlüğü
237	Kapadokya Sanat ve Tarih Müzesi	Nevşehir	Radiye Gül	Nevşehir Müzesi Müdürlüğü
238	Osmaniye Kent Müzesi	Osmaniye	Osmaniye Belediye Başkanlığı	Osmaniye Müzesi Müdürlüğü
239	Kadirli Kent Müzesi	Osmaniye	Kadirli Belediye Başkanlığı	Osmaniye Müzesi Müdürlüğü
240	Ahmet Hamdi İshakoğlu Doğal Yaşam Müzesi	Rize	Çayeli Belediye Başkanlığı	Rize Müzesi Müdürlüğü
241	Alifuatpaşa Kuvay-i Milliye Müzesi	Sakarya	Geyve Kaymakamlığı	Sakarya Müzesi Müdürlüğü
242	Alaçam Mübadele Müzesi	Samsun	İl Özel İdaresi	Samsun Müzesi Müdürlüğü
243	Bandırma Vapuru ve Milli Mücadele Müzesi	Samsun	Samsun Büyükşehir Belediyesi	Samsun Müzesi Müdürlüğü
244	Özel Samsun Kent Müzesi	Samsun	Samsun Büyükşehir Belediyesi	Samsun Müzesi Müdürlüğü
245	Oyuncak Müzesi	Samsun	Canik Belediyesi	Samsun Müzesi Müdürlüğü
246	Atatürk Evi (Mustafa Kemal Paşa'nın Karargâhı)	Samsun	Havza Kaymakamlığı	Samsun Müzesi Müdürlüğü

247	Mahmut Nedim Konağı Özel Kurtuluş Savaşı Müzesi	Şanlıurfa	Şanlıurfa Valiliği	Şanlıurfa Müzesi Müdürlüğü
248	Şanlıurfa Kent Müzesi	Şanlıurfa	Şanlıurfa Belediyesi	Şanlıurfa Müzesi Müdürlüğü
249	Şanlıurfa Geleneksel El Sanatları Müzesi	Şanlıurfa	Şanlıurfa İli Kültür Eğitim sanat ve Araştırma Vakfı	Şanlıurfa Müzesi Müdürlüğü
250	Mevlevi Kültürü ve Vakıf Eserleri Müzesi	Tokat	Vakıflar Genel Müdürlüğü	Tokat Müzesi Müdürlüğü
251	Atatürk Köşkü Müzesi	Trabzon	Trabzon Belediyesi	Trabzon Müzesi Müdürlüğü
252	Trabzon Ticaret ve Sanayi Odası İpekyolu Müzesi	Trabzon	Trabzon Ticaret ve Sanayi Odası	Trabzon Müzesi Müdürlüğü
253	Ortahisar Belediyesi Trabzon Tarih Müzesi	Trabzon	Ortahisar Belediyesi	Trabzon Müzesi Müdürlüğü
254	Uşak Kent Tarihi Müzesi	Uşak	Uşak Belediyesi	Uşak Müzesi Müdürlüğü
255	Özel İbrahim Müteferrika Kağıt Müzesi	Yalova	Yalova Belediyesi	Bursa Müzesi Müdürlüğü
256	Özel Yalova Kent Müzesi	Yalova	Yalova Belediyesi	Bursa Müzesi Müdürlüğü
257	Atatürk ve Çocuk Müzesi	Yalova	Yalova Belediyesi	Bursa Müzesi Müdürlüğü
258	Çanakçılar Seramik A.Ş. Müzesi	Zonguldak	Çanakçılar Seramik A.Ş.	Zonguldak Ereğli Müzesi Müdürlüğü

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