An Assessment and Recommendation for Improving the Museum Management and the Visitors' Experience of the Hierapolis Archaeology Museum

by

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ABSTRACT

The purpose of this thesis is to examine the current management of the Hierapolis Archaeology Museum, to assess the visitors' present experience at the museum and make recommendations for improving the visitor experience and museum management based upon museum theories.

Several questions and observations about the management of the museum and visitor experience in the museum were formulated during my internship over the summer of 2007. In order to find answers to some of these questions and to compare these observations with that of the visitors, a visitor survey was conducted and tabulated.

Suggestions to improve the Hierapolis Archaeology Museum, particularly in terms of the conservation and education aspects of a museum management have been made. Basic suggestions are given for the development of these two vital components of museum operations and it is hoped that the museum will benefit from these ideas. It is proposed that by conserving its collection properly and by better educating its visitors and immediate community, the museum can improve its service to both current and future visitors and while realizing the mission of the museum.

Keywords: Hierapolis Archaeology Museum, museum management, visitor experience, visitor survey, conservation, museum education

ÖZET

Bu tezin amacı Hierapolis Arkeoloji Müzesi'nin bugünkü yönetimini incelemek, müze ziyaretçilerinin mevcut deneyimlerini değerlendirmek, hem yönetimin hem de ziyaretçi deneyimlerinin geliştirilmesini sağlayacak önerilerde bulunmaktır. Yapılacak önerilerde günümüz müze teorileri merkez alınarak Hierapolis Arkeoloji Müzesi'nin geliştirilmesi hedeflenmektedir.

2007 yazında müzede yaptığım staj esnasında, müze yönetimi ve ziyaretçi deneyimleri konularında aklımda bazı sorular oluştu. Bu sorulara cevap bulmak ve kişisel gözlemlerle ziyaretçilerin deneyimleri hakkındaki düşüncelerini karşılaştırmak adına bir ziyaretçi anketi yürütülmüştür.

Sonuç olarak, Hierapolis Arkeoloji Müzesi'nin müzelerin en önemli görevlerinden olan koruma ve eğitim konularında gelişime açık olduğu saptanmıştır. Müzenin bu iki yönünü geliştirmek adına bazı temel önerilerde bulunulmuştur. Müzenin yapılan bu önerileri değerlendirmeye alması ve bunlardan yararlanması, böylelikle daha iyi bir koruma ve eğitim politikası oluşturması umulmaktadır. Böylece, müze hem şimdiki hem de gelecek nesillerdeki ziyaretçilerine daha iyi hizmet edecektir.

Anahtar kelimeler: Hierapolis Arkeoloji Müzesi, müze yönetimi, ziyaretçi deneyimi, ziyaretçi anketi, konservasyon, müze eğitimi

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CHAPTER 1

INTRODUCTION

The purpose of this thesis is to examine the current management of the Hierapolis Archaeology Museum, to assess the visitors' current experience at the museum and to make suggestions for the improvement of this experience, based on current cultural heritage management and museum education practice theories. In order to do so, I primarily studied the existing management structure, how things are managed in the museum, who is responsible for what and how the museum is running in general terms during my internship between August 7 and September 7, 2007. While doing this I had the chance to speak with the museum staff and we shared and compared our thoughts about the museum. As I learned more about the structure of the museum, I realized that there was room for improvement in conservation and education practices of the museum. In addition, I discovered that some of the visitors had some complaints about the museum. By conducting a visitor survey I decided to look into whether the majority of the visitors had the same complaints or not, as well as getting an understanding of the overall satisfaction level of visitors.

Survey research and observation –watching the subjects and recording their natural responses- are among the methods used to collect primary data. I chose to do a survey because it is a more accurate and useful method, when compared with direct observation and measurement to produce information about a large population (Rea and Parker 1-5).

Hierapolis is located in the district of Denizli and is 18 km to the north of the city center. Denizli is situated in the south-west part of Anatolia, in the Aegean region. Denizli was, and still is, a passage way between the Aegean, Middle Anatolia and the Mediterranean regions of Turkey. Hierapolis, which was one of the most important Roman cities of its time, is situated on a limestone plateau, overlooking the Lykos valley. The area had numerous springs that led to the formation of calcium carbonate deposits, which eventually gave birth to impressive white basins, known as the Pamukkale travertine formations. These travertine formations and the thermal water coming from the springs were probably the main reason for people to settle here. Also, the steep road leading towards the valley has protected the city from outsiders by creating a natural fortress, making it a safe place for settlement. People lived in the ancient site of Hierapolis from pre-Hellenistic times until a destructive earthquake destroyed the whole city in 1354. Besides the large necropolis, there are numerous monuments that can be seen in the ancient site. One these monuments, a Roman Bath dated to 2nd AD, turned into a museum in 1984 and it is housing artifacts not only from Hierapolis but other ancient sites around Denizli.

Initially, I planned to write my thesis about the ancient site and had planned to propose a well developed tour plan that could improve the visitors' experience of the site. However, while I was doing my internship, I found myself more involved in the museum than the ancient site. I was able to observe the visitors coming into the museum, how they behaved during their visits and their concerns. I was also able to access other parts of the museum that visitors can not, such as the storage rooms. My observations of the museum made me question the condition of the objects in storage and the conservation methods currently employed at the museum. Therefore, I decided to shift my focus of research away from the archaeological site to the

museum and to study how to improve its existing situation, as this had not changed significantly since it opened in 1984. I believe in the great potential of the Hierapolis Archaeology Museum to educate, communicate and inspire the public and hope it can meet these objectives by implementing suggestions I make in this thesis.

According to International Council of Museums (ICOM) Statutes article 2:

> A museum is a non-profit making, permanent institution in the service of society and of its development, and open to the public, which acquires, conserves, researches, communicates and exhibits, for purposes of study, education and enjoyment, material evidence of people and their environment.

In addition ICOM Code of Ethics for Museums, article 1 states that:

> Museums are responsible for the tangible and intangible natural and cultural heritage. Governing bodies and those concerned with the strategic direction and oversight of museums have a primary responsibility to protect and promote this heritage as well as the human, physical and financial resources made available for that purpose.

The two articles of ICOM defining a museum are important to keep in mind as we study how the Hierapolis Archaeology Museum can better fulfill the stated ideals of the ICOM.

Anatolia's cultural and historical riches have amazed many people and nations throughout history. These riches still attract thousands of visitors to Turkey from all over the world. Ancient cities, like Hierapolis, constitute important part of these treasures and those who come here often want to understand the history of these cities and try to imagine how the Romans and Byzantines lived hundreds, or even thousands, of years ago. In Turkey the potential role of a museum as an educational institution committed to community service has recently been recognized. The development of this concept is an exciting process, particularly the aspect of building civil institutions where debate about the past and present can occur. It is essential for museum professionals in Turkey to examine and develop the

role of museums in the lives of its citizens and visitors. The following chapters are dedicated to indentifying the challenges facing the Hierapolis Archaeology Museum and its visitors.

Chapter 2 provides a preliminary historical background of the ancient city of Hierapolis and information about the site and the excavations. There are also some recommended books on the archaeological site and history of Hierapolis that might be helpful for further readings.

Chapter 3 is an introduction to the Hierapolis Archaeology Museum. The history of the museum, the collection, the mission statement, the existing collection policies, the museum staff structure and roles, public access and accessibility, finance and accounting procedures and communications of the museum are examined in detail within the context of the Turkish regulations and laws, since the Hierapolis Archaeology Museum must abide by them.

Chapter 4 begins with a review of the statistics of visitor numbers from 2002 to 2008. Unexpected increases and decreases are pointed out and the reasons behind the fluctuations are explored. In addition, the importance of visitor satisfaction is underlined. This chapter also explains why and how the visitor survey was conducted in the museum. Each stage of designing and conducting the questionnaire is explained in detail. Afterwards, the results of the visitor survey are examined showing high levels of visitor satisfaction.

Chapter 5 is on conservation regarding global standards. The chapter provides some practical suggestions for the conservation of the collection, mainly the objects of marble and other stone artifacts, baked clay, and coins since they constitute the majority of the artifacts. An existing study of Akan Mimarlık on Pamukkale Site

Management is included in this chapter. Their suggestion of relocation of the museum building to the town of Pamukkale and its feasibility is questioned.

Chapter 6 is about providing education services in the Hierapolis Archaeology Museum. The benefits of an education service are examined and how to construct an education service is analyzed. Examples of education services from Turkey and abroad are considered, implementing the practical programs and cooperation with Pamukkale University is recommended.

The thesis is concluded with a short summary of the study conducted. The necessity of future research work which can help the museum to be a living and learning center is underlined and short and long term recommendations are provided in order to reach that goal.

All of the photographs used in this thesis are taken by the author.



Figure 2.1: The Map of Turkey, Denizli is situated on South-West Anatolia, in the Aegean Region.

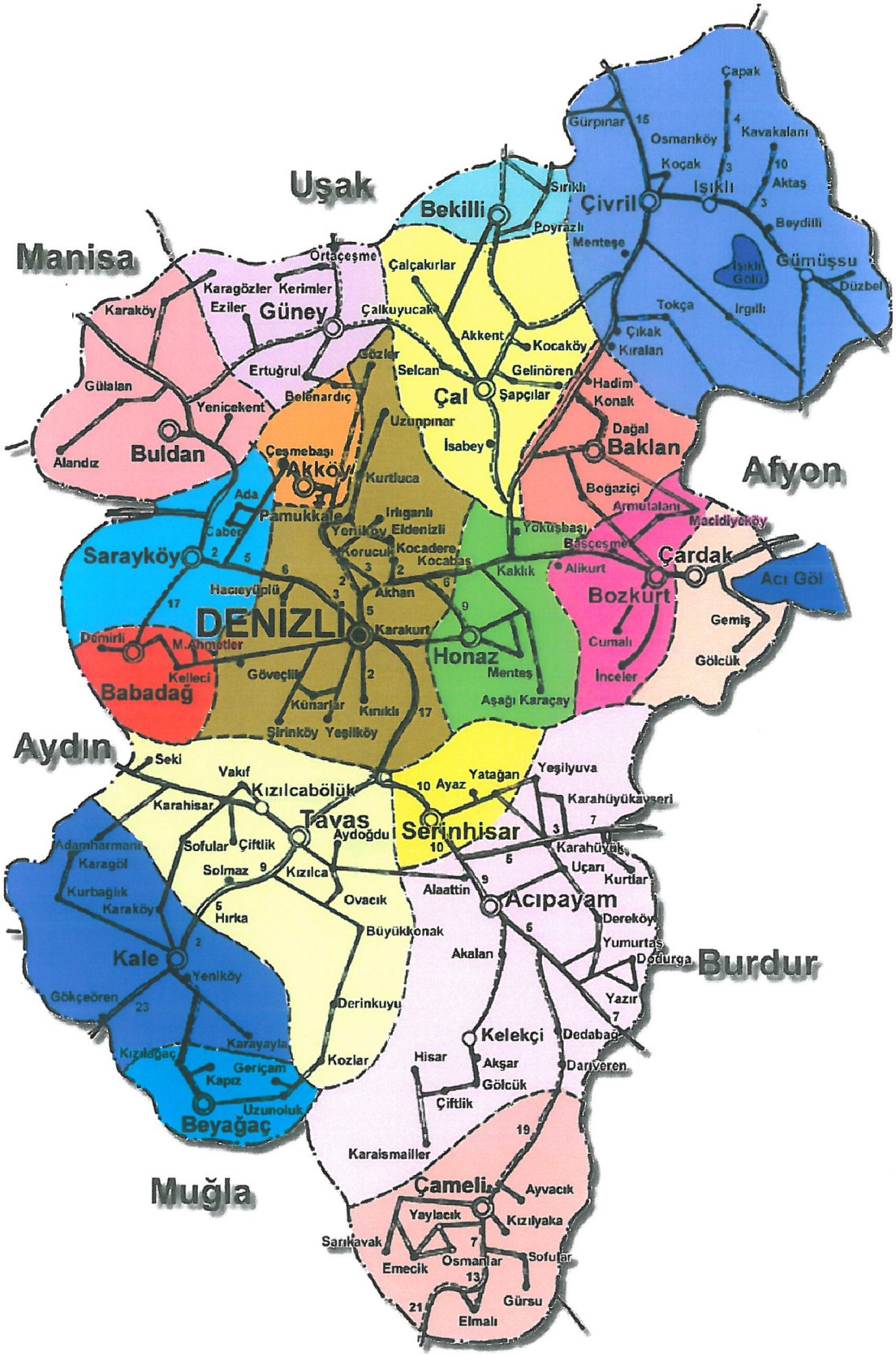


Figure 2.2: The Map of Denizli, Pamukkale is situated in the North-West corner of central Denizli, brown region.

CHAPTER 2

THE HISTORY of the ANCIENT SITE of HIERAPOLIS and the HISTORY of the EXCAVATIONS

2.1 The History of the Ancient Site of Hierapolis

2.1.1 Pre-Hellenistic Times

The settlement of Hierapolis began in the prehistoric times. There are limited prehistoric findings such as pieces of obsidian in the valley in which Hierapolis was founded. Before the foundation of Hierapolis, it is thought that a kind of cult existed around the cave of Plutonium (D'Andria et al. 21). This was a cave full of poisonous gases, such as carbon dioxide caused by geological activities; to enter meant instant death.

Strabo was an early Greek historian, geographer and philosopher, born between the years 64-50 BC (Dueck 1-2). He described Plutonium in his book Geographika XIII as, "Only a man could fit into this deep but small hole. It is full of intense and misty steam, that one barely can see the ground. If one can try to approach the cave, this steam will be harmless, but as soon as one takes a step into the cave he will die immediately" (Strabon 177-178, D'Andria 142). Strabo also mentioned another belief. This was that castrated Cybele priests would be able to go into the cave and they were the only ones who would not be affected (Strabo 177). He thought that either the priests were under divine protection or they had physical disabilities. However, the priests were either holding their breaths or locating sources of oxygen. Yet, since the public was unaware of this fact, the Cybele priests would have superior power (Atilla and Öztüre 54, D'Andria et al. 77).

Ancient Greeks must have thought that Plutonium was related with the underground world, since they gave the name Plutonium, meaning the place of Pluto, derived from the name of Pluto the underworld god. Plutonium was thought to be one of the special and sacred gates leading to the underworld and to die and to be buried in Hierapolis was a privilege because of this reason (D'Andria 142-144).

The cave of Plutonium was identified by several travelers in different time periods (D'Andria et al. 21). In addition to this cult, it is believed that there was an ancient city of Kydrara. However, archaeologists have not found adequate remains of the city so far to substantiate this claim (D'Andria 9).

2.1.2 Hellenistic Times

According to D'Andria (9) Hierapolis was founded in the third century BC by the Hellenistic Kingdom of Seleukos, with Antiokheia as the capital. The name "Hierapolis" meaning the "sacred city" comes from the cult and religious rituals that surrounded the sacred cave of Plutonium. Also in the third century BC the cult of Apollo began to expand. It is thought that the protectorate deity Apollo of Hierapolis was linked with Plutonium, because Plutonium shows similarities with the Temple of Apollo in Delphi (D'Andria et al. 82).

In 190 BC, Pergamine King Eumenes II defeated the Seleukos family and in 188 BC the Attalos family dynasty of the Pergamum Kingdom began to rule the city. Some sources claim that it was the Pergamine King Eumenes II who established the city, and named it Hierapolis after the wife of the legendary founder of the city, Telephos (Johnson 12). In 133 BC the Pergamine King Attalos III promised to hand over all the land under his rule, including Hierapolis, to be ruled by the Roman Empire following his death (D'Andria 10, Arthur 14).

2.1.3 Roman Empire Times

Under the Roman administration, Hierapolis became one of the wealthiest towns in Asia Minor. Its marble, textile and agricultural products, and its role as a religious center, helped the city grow even more (Johnson 12). The prosperity of the city was destroyed by an earthquake in 60 AD. Nearly 30 years later, in 86 AD Flavius Zeuxis, a wool merchant of Hierapolis who traveled to Italy numerous times, began a massive construction campaign under the direction of the Roman emperor Domitian (81-96 AD) (D'Andria 10, D'Andria et al. 85). During the reign of Hadrianus (117-138), the city reached its zenith in terms of its economic wealth. These decades would be known as the golden age of the city. Following Hadrianus, Antonius Pius (138-161) took the crown and even a destructive earthquake during his rule could not stop the lively economy. It was during this period when Jews began to settle in the city. It was also the period when Christianity flourished. Papias and Apollinarios became bishops (Ramsay 340, 1882). Between the years 161 and 180 Marcus Aurelius ruled. He sent his troops to the East, because of the tension between Rome and Parthia over control of Armenia, but on their way home there was an epidemic of plague. Many people visited the Temple of Apollo to cure their disease. The city continued to grow during the reign of Septimius Severus (193-211) and the construction of new buildings continued. The third century witnessed mainly constructions and reconstructions, due to destructive earthquakes (Ferrero 73-74, D'Andria 11, Arthur 14).

Following the building period of the third century, the reign of Constantine the Great (324-337) began at the beginning of the fourth century. Through the Edict of Milan in 313 he established religious freedom. In 380, Christianity became the official state religion of the Roman Empire during the reign of Theodosius I (Kamm

196). In addition, all other cults were prohibited in 391 by another edict of Theodosius I and the temples dedicated to previous gods and goddesses began to be demolished during his reign. The population of Christians in Asia Minor increased in the fifth and sixth centuries. The further growth of Hierapolis' religious importance could be connected with the establishment of the worship of St. Philip the Apostle.

The similarities in decoration of the Justinian phase in Martyrion of St. John of Ephesus indicate that the Martyrion of St. Philip was built in the 6th century (D'Andria et al. 125-130). The cult of St. Philip is thought to have superseded the earlier pre-Christian cult of Apollo in Hierapolis. These two cults of Apollo and of St. Philip, can be compared to each other because they were both used as worship places and considered holy by the believers. Archaeological evidence has revealed that by the time the Martyrion was built, the Temple of Apollo was in ruins and was only used as a source of spolia[1] (Ferrero 73). The cave of Plutonium was still a pilgrim center, but became associated with the goddess Cybele. In 535, during the reign of Justinian, Hierapolis became the metropolis of the region of Phyrgia Pacatiana Secunda (Ramsay 349, 1887, D'Andria et al. 130). Another significant earthquake destroyed the city between 610 and 641. Most of the main administrative buildings were damaged badly. In addition, throughout this period, Byzantium was at war with the Persians who latter invaded an important part of the city by 616. This, along with the earthquake, challenged the economy of the city. However, recovery did not take long, since the Byzantium Empire was going through a change in the pattern of settlement and constructing simpler buildings. Smaller chapels were built instead of grandiose churches. The city thus turned into an agricultural city with the

[1] Spoila is reusing earlier building materials or decorative sculptures on new monuments.

development of smaller rural centers, governed by landowners and leaving its glorious trading days behind (Ferrero 75-76, D'Andria 12, Arthur 17).

2.1.4 The Decline of the City

After the Persian invasions, the Arabs emerged as another threat between the years 632 and 718 went through Asia Minor toward the capital of the empire, Constantinople. The threats lessened after the Abbasid dynasty moved its capital to Baghdad from Damascus in 762 (Ferrero 76, Arthur 18-19). Following the Persians and the Arabs, Asia Minor attracted the Seljuks. They first occupied Manzikert in 1071 and then Konya in 1075. It took just two years for them to reach the Aegean coast. The next century witnessed unsuccessful efforts by the Byzantines to stop the expansion of the Seljuks. The Byzantines failed, in 1176, Manuel I Comnenus was defeated at Myriokephalon. The Turks (the Seljuks), were approaching Hierapolis. They reached as far as Tralles (Aydın) just 200 km away from Hierapolis. In 1190, when the Crusaders, headed by the emperor Frederic, reached the city they found it in ruins and with the saying "cum cruce in litania majori[2]" they honored and dedicated the city to St. Philip (D'Andria 12). Although some historians and some texts indicate Hierapolis was abandoned by 1190, there are coins found in the excavations dated 1195-1203 and various findings indicate the existence of a community that was importing goods (Arthur 25).

In 1206, the upper Maeander (Büyük Menderes River), which includes Chonai and Laodicea as well as Hierapolis, was occupied by Turkic people. From that period onwards, Hierapolis was ruled by the following rulers: The Turcoman tribe of Germiyanoğulları, Tunguzlu/Denizli Beyliği, and the Ottomans. After the destructive earthquake in 1354, Hierapolis was left to decay and was abandoned

[2] Meaning "with a cross in the greater litany"

totally. In 1453, Mehmet the Conqueror sealed the unification of Asia Minor. During that time, Hierapolis was not mentioned in any documents of home farmers, shepherds and bandits. Toward the end of the 17th century western travelers discovered the city and the excavations began in 1957 (Ferrero 81, D'Andria et al. 21, Arthur 30-31). An Italian team that began excavations in 1957 still leads the excavations and celebrated the 50th year of the excavations in February 2007.

2.2 Background Information about the Site and the Excavations

The first information about Hierapolis after its abandonment was given by Spoon, Wheeler and Smith between 1678 and 1699 (D'Andria et al. 21, Arthur 30-31, D'Andria 17, Ferrero 81). They mentioned the massive necropolis and white travertine formations. Afterwards, in 1745 Pococke described the ancient theater, Nymphaeum and the Temple of Apollo. In his book "A Description of the East" he specifically defined the parts of the city he observed. Pococke (1745: 166-167) wrote:

> The water that supplied the town, as I was informed, comes from a hill about twelve miles to the south, and the city being on the advanced ground, the water runs in a channel, which is near twenty feet below the surface of the earth, and in several parts of the city there are holes down to the water about five feet wide, and fifteen long, with two stones across, one about five feet, the other about ten feet from the top, in order, as may be supposed, to facilitate the descent of the water; it is probable that they had some machines to draw up the water at these holes. In the side of one of them I saw a stone about four feet long, and three wide, on which there was a relief of two winged persons holding a sheet behind a woman a little over her head; they seem to carry her on their fishy tails which join together, and were probably designed to represent the Zephyrs, carrying Venus to the sea.

During the 19th century, Cockerell and Arundell identified Plutonium, the sacred cave; Laborde recognized the ancient site and its monuments and Tremaux drew the plan of the site (Ferrero 81, D'Andria et al. 21, D'Andria 17). In 1957, excavations were started by the Mission of Italian Archaeology founded by Paolo

Verzone and were supported by Arif Müfid Mansel, who was one of the founders of Turkish archaeology.

Between the years 1957 and 1969 the Italian Excavation Team examined the possible city plan and studied the structures of the Christianity era. They began to excavate the Martyrion of St. Phillip and the Temple of Apollo. In addition, renovations of some of the sarcophagi in the necropolis were made. During the following two years 1970 and 1971, the team mostly focused on the roads of the city and determined the plan of the city and the location of the insulae[3] (D'Andria et al. 11, D'Andria 18). Between 1972 and 1979 the team focused on the excavation of the ancient theatre with contributions from Eski Eserler ve Müzeler Genel Müdürlüğü[4]. Renovations in the theatre and the Roman Bath continued and the bath was turned into a museum in 1984. Prof. Daria De Bernardi Ferrero headed the renovations in the necropolis between the years of 1984 and 1989. It was during this time due to the unique beauty of the travertine formations of Pamukkale, the site began to be a popular tourism site with a growing tourist population. In addition to its glorious archaeological past, Hierapolis, or Pamukkale as it is named in Turkish, has an exceptional natural beauty. In 1988 Hierapolis was included on the World Heritage List of UNESCO, being an archaeological site and possessing unique natural features (D'Andria et al. 12, D'Andria 18). In 1990 and 1991 the Italian Excavation Team began to work on the framework of the Agora and the Frontinus Street and continued to renovate the necropolis. With the sponsorship of the Koç Group of Turkey and Fiat of Italy, essential renovations took place both in the theatre and necropolis

[3] Insulae (sing. Insula) were blocks of houses in Roman architecture where the lower and middle classes of Romans used to live.
[4] Eski Eserler ve Müzeler Genel Müdürlüğü: General Directorate of Antiquities and Museums

between the years 1992 and 1994. Türkiye Anıtlar ve Müzeler Genel Müdürlüğü[5] generated a management plan to protect the natural environment and travertine formations. The construction of two entrance gates (North and South gates) began in order to properly deal with the incoming tourist population (D'Andria et al. 13, D'Andria 19).

The Italian Excavation Team continued to excavate the ancient site in various locations during 2000-2003. These excavations helped to expand our knowledge about the site. There were also topographical studies which shed light on the pathway from the Walls of Theodosius to the Martyrion of St. Phillip (Spanò 99).

The excavations are still going on and there is a lot more to unearth. During the celebrations of the 50th year of excavations in 2007 D'Andria proclaimed that until today only 30% of the archaeological site has been excavated and it can take up to 100 years to uncover the remaining 70% of the ancient site since it is enormous.

2.3 Further Readings on the Ancient Site of Hierapolis

The best way to learn about the history of the ancient site of Hierapolis is to read the site's excavation books. Among them Francesco D'Andria's books are especially helpful since he has been the head of the excavation team in Hierapolis since 2000 and knows Hierapolis better than any other person after working on the site for over 36 years, beginning from 1973. His book "An Archaeological Guide: Hierapolis (Pamukkale)" is an archaeological guide book of the excavations going on since 1957, which also can be used to learn about the history of the site. There is a section dedicated to the Hierapolis Archaeology Museum and it can be very helpful while visiting the museum. This book is available in English, Turkish, Italian and German.

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[5] Türkiye Anıtlar ve Müzeler Genel Müdürlüğü: General Directorate of Monuments and Museums of Turkey

"Hierapolis Di Frigia 1957-1987" is another book to which D'Andria has contributed. Daria De Bernardi Ferrero, Tullia Ritti and Donatella Ronchetta are the other writers of the book. This book explains the works of the Italian Archaeological Excavation team beginning in 1957. Initially, it describes the background, geography and topography of the site and how it was discovered by European travelers. The history of the site, its plan, the ancient theatre, the agora, the religion and the economy of Hierapolis are also explained in this book. It is especially helpful for providing an insight of the site. All of its sections are written in three different languages: Italian, Turkish and English.

"Hierapolis Di Frigia I, Le Attivita Delle Campagne Di Scavo e Restauro 2000-2003"[6] is edited by Francesco D'Andria and M. Piera Caggia and it consists of various articles about the excavations, which are mostly written in Italian. There are some articles in English and in German. Although, the articles are mainly about the topography of the site and excavation methods it can still be useful as a guide book for the history of the site.

Another important document on Hierapolis is written by Daria De Bernardi Ferrero in the book called "Arslantepe, Hierapolis, Iasos, Kyme: Türkiye'deki İtalyan Kazıları"[7]. It is written in Turkish and includes the history of Hierapolis, its economy, social events, important buildings and necropolis, the history of Christianity in Hierapolis and craftsmen in the ancient site. It is significant because it gives an overall view of Hierapolis, as well as giving specific details about the social life.

"Byzantine and Turkish Hierapolis (Pamukkale)" is another archaeological guide written by Paul Arthur and it is referring to later periods of Hierapolis.

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[6] Hierapolis of Phrygia I, Excavation and Restoration Activities 2000-2003.
[7] Arslantepe, Hierapolis, Iasos, Kyme: The Italian Excavations around Turkey.

Arthur's intention in writing this book was especially to supplement the information presented in D'Andria's guide book. In addition, he also wanted to show the transformation of Hierapolis from an ancient city to a Byzantine and medieval town. Arthur also included a section on the territory around Hierapolis.

Additional insight can be gained about the social life of the people of Hierapolis in the book of Tullia Ritti, "An Epigraphic Guide to Hierapolis of Phrygia (Pamukkale)". Starting from the Hellenistic times, the inscriptions of Hierapolis can be used to understand many aspects of the urban life, institutions and the government, provincial roles, religion, trade, contests and games and funerary rites. The book not only sheds light on these aspects of life, but also familiarizes visitors with epigraphy and how the inscriptions are interpreted.

There are two books specifically dedicated to the history of the theatre. One of them is in Italian and called "Hierapolis Scavi e Ricerche – Le Sculture Del Teatro, I Rilievi con I Cicli Di Apollo e Artemide"[8]. It was written in 1985 by Francesco D'Andria and Tullia Ritti. The other book is "Hierapolis Tiyatro Kabartmaları"[9] and written by Nizami Çubuk, a Turkish archaeologist. He separated the reliefs among Artemis, Apollo, Hades, Dionysus and Septimius Severus and examined them accordingly.

Speaking Italian is helpful for those studying Hierapolis, because most of the documents are in Italian due to the work conducted by the Italian Excavation Team. The bibliographies of the books mentioned above include mostly Italian books and articles, which can be useful during the research of the history of Hierapolis.

"Turkey Community Development and Heritage Project: Pamukkale Site Management Plan, Final Report" is a management plan completed under the

[8] Excavation and Research in Hierapolis – The Sculptures of the Theatre, The Reliefs with Apollo and Artemis
[9] The Reliefs of Ancient Theatre of Hierapolis

supervision of Ministry of Culture and World Bank by Akan Mimarlık, Oxford Archaeological Unit and Past Forward (Experts in Tourism Planning and Management, Presentation, and Interpretation) in August 2002. In this management plan the project members define the existing problems and difficulties regarding the site and give recommendations to improve these situations. Although, the management plan is focused on the site of Hierapolis rather than the Hierapolis Archaeology Museum, some of their valuable suggestions to improve the ancient site can also be used in the Hierapolis Archaeology Museum.

Citations for all mentioned books can be found in the bibliography section.

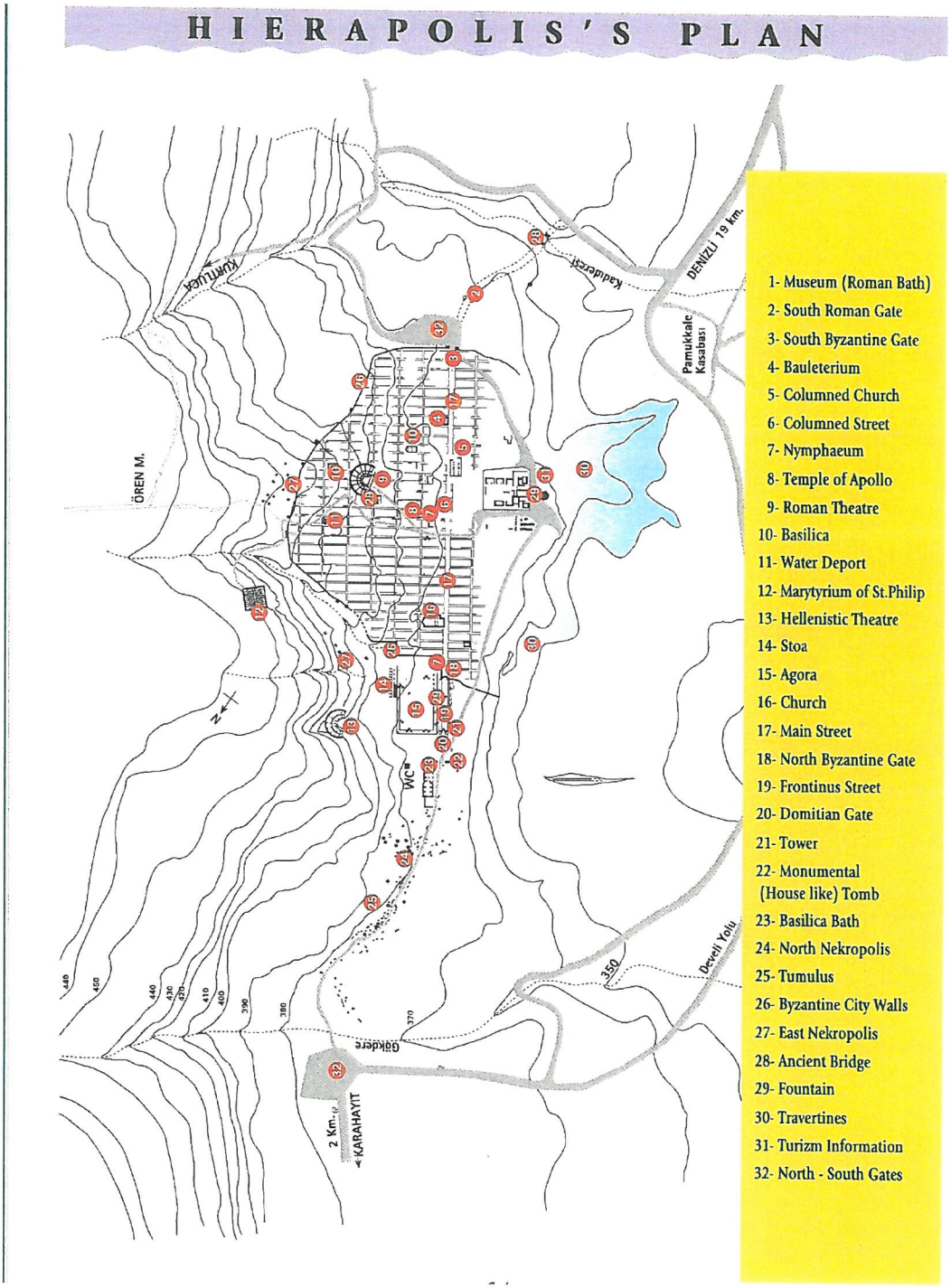


Figure 3.1: The plan of the ancient site of Hierapolis (Denizli Eski Eserleri ve Müzeleri Sevenler Derneği 14)

CHAPTER 3

THE HIERAPOLIS ARCHAEOLOGY MUSEUM and its CURRENT MANAGEMENT

3.1 The History of the Museum and the Collection

3.1.1 The Museum

The Hierapolis Archaeology Museum is situated at the ancient site of Hierapolis. It is one of the five archaeological site museums[10] in Turkey, and is run by the Ministry of Culture and Tourism (Ertürk 339). The museum was built on the ruins of the Roman Bath, Gymnasium, and Roman library, which date to the 2nd century AD. The Roman Bath, constructed of block travertine stones, had vaulted ceilings and marble covered halls. Being a typical Roman bath, it included a caldarium (hot room), tepidarium (warm room) and frigidarium (cold room). The area behind the gymnasium is thought to be the palaestra, where in Roman times athletic activities or gymnastics would take place. It is not a part of the exhibition area, but the administrative buildings and the storage rooms are thought to have been located here.

The building of the Roman bath was converted into a museum after it was renovated in 1984. The basement of the Roman Bath was raised 5 meters after the abandonment of the ancient site, due to the accumulation of sediments from the mineral springs. The exhibition area consists of three closed areas of the Roman bath, and the open areas to the eastern side, which are known to have been the library and the gymnasium. The permanent exhibition space is 600 m^2. This is currently not

[10] The other four archaeological site museums in Turkey are the Side Museum iñ Antalya, the Gordion Museum in Ankara, the Miletus Museum and the Aphrodisias Museum in Aydın.

enough space to showcase the recently found artifacts and statues or the existing collection of artifacts.

3.1.2 The Collection

A major part of the collection of the museum consists of findings belonging to Hellenistic-Roman times that came from Hierapolis. The oldest findings were excavated in the Beycesultan Mound (Beycesultan Höyüğü), which was a settlement dating back to the Copper Age 4500-3200 BC. There are also artifacts from the area that date to the late Bronze Age 1300-1200 BC. The Beycesultan Mound is in Çivril, a district located in the North-East of the city center of Denizli. It may have once been the capital of the Arzawa Kingdom in the 15^{th} – 14^{th} century BC (Rykwert 283).

Findings from the classical period (500 BC-320 BC) come from three ancient sites: Laodicea, Colossae and Tripolis, as well as Attouda, the Lycos Valley (Çürüksu Vadisi), Caria, Pisidia and Lydia regions (D'Andria 207).

Ancient Laodicea is 6 km to the north of Denizli now located in the villages of Eskihisar, Goncalı and Bozburun, and in the middle of the Lykos Valley. The earlier findings date back to the Early Bronze Age 3000 BC. This was one of the richest sites in Western Anatolia during the Roman Empire and early Byzantine Empire (Şimşek 11).

Colossae, an important town from the fifth century BC, is in Honaz, 25 km to the east of the city center of Denizli. The population of Colossae was comprised of people speaking different languages, practicing various religions and cultures, which shows it was a cosmopolitan city of its time (Arthur 181). Colossae lost its importance in the 2^{nd} century BC, after Hierapolis and Laodicea was established.

Tripolis is 40 km to the north of Denizli and is in the district of Buldan. It was one of the leading Lydian cities, being a center of trade, agriculture and a

communication link between the Carian and Phrygian regions. The surviving remains date to the Roman and Byzantine periods (Şimşek 376). Attouda, modern Hisarköy, was a Hellenistic, Roman and Byzantine town to the south-west of Hierapolis in the district of Sarayköy (Arthur 179). These districts can be found in Figure 2.1, showing the map of Denizli.

There are 5,616 archaeological artifacts and 19,021 ancient coins in the inventory of the museum, however, only 800 of the artifacts and coins can be displayed in total. The three exhibition rooms of the museum are Salon A, Salon B and Salon C (Figure 3.2).

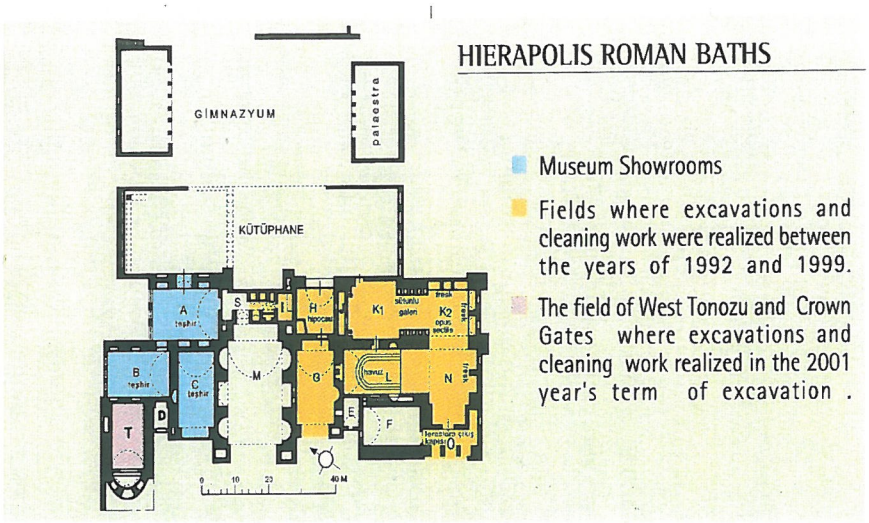


Figure 3.2: The whole area of the Hierapolis Archaeology Museum. A, B and C are the closed exhibition areas (Denizli Eski Eserleri ve Müzeleri Sevenler Derneği 33).



Figure 3.3: The entrance of the museum: Salon A –Sarcophagi and Statues Gallery- and Salon B – Small Works of Art Gallery

Salon A is also known as the Sarcophagi and Statues Gallery (Figure 3.3). There are grave stones, pedestals, pillars and inscriptions as well as sarcophagi and statues displayed in this section from either Hierapolis or Laodicea. All of the sarcophagi with columns and garlands were made in the 2nd and 3rd centuries AD. Among these, the sarcophagi of Asian Archon Euthios Pyrrhon, Hippolytos and Flacilla were embellished with mythological characters and animal reliefs. Gladiator fight reliefs most probably were decorating one of the monumental tombs that was believed to belong to Gnaeius Airreius Apuleius Aurelianus. Another important sarcophagus from Hierapolis called "the Beautiful Tomb" is a kind of temple grave that was found in pieces and was adorned with several great mythological reliefs. In addition to the spectacular sarcophagi in Salon A, there are also marble statues of Dionysus – the god of wine, Hygiene – the goddess of health, Tyche – goddess of destiny, Priestess of Isis and Attis, the lover of Cybele (Figure 3.4).

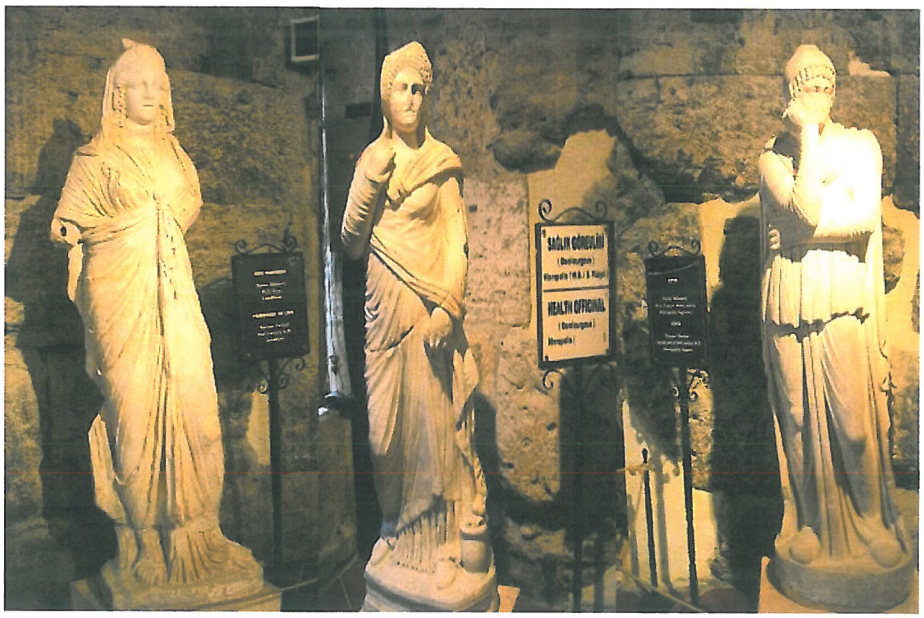


Figure 3.4: Statues of the Priestess of Isis (2nd century AD, Laodicea), a Health Official and Attis (2nd century AD Hierapolis).

The heads, arms and legs of some statues that belong to the Roman period are broken. Some were broken while they were made and they were repaired, however,

some of the heads were broken intentionally and replaced with other marble heads that belonged to a different statue. The collection consists primarily of Roman statues, which were modeled after earlier Hellenistic examples.



Figure 3.5: Showcase exhibiting the oldest findings from the Beycesultan Mound, Salon B

In Salon B (Figure 3.2), small artifacts that were excavated from archaeological sites around Denizli are displayed. The oldest findings that were found at the Beycesultan Mound, date back to the Copper (4500-3300 BC), Bronze (3300-1200 BC), and Iron Ages (1200-1000 BC). Among items exhibited there are marble idols, baked earth bowls, libation cups, vases, seals, tools made out of bones, beads and other stone artifacts (Figure 3.5).

In another showcase, there are antiquities displayed from the Phrygian, Hellenistic, Roman and Byzantine periods such as glass cups, plates, tear bottles, mirrors, figurines, combs, necklaces, and gemstones –in the form of rings, bracelets, earrings- and ceramic lamps. There is an important sequence of ancient coins arranged in chronological order as well. Coins that belong to the Archaic, Hellenistic, Roman, Byzantine, Seljuk and Ottoman periods are part of the display.



Figure 3.6: Entrance of Salon C: The Hierapolis Ancient Theatre's Ruins Gallery

The third room, Salon C (Figure 3.6), is called the Gallery of Hierapolis Theatre Findings, where reliefs and marble statues from the 2nd century theatre are displayed. There are reliefs devoted to the myth of the musical contest between Apollo and Artemis, the festivals of Dionysus, the coronation of the Roman emperor Septimus Severius, the coronation of the founder of the ancient site of Hierapolis and the abduction of Persephone by Hades. All of these reliefs are made of marble. There are statues of the goddesses Leto and Artemis, and the gods Apollo and Hades, Triton (end of 2nd century AD). In addition to the statues, sculpted reliefs of the Pergamine kings Eumenes and Attalos are also exhibited (end of 2nd century AD).

In addition to the closed exhibition area, the museum also has an open area for displays. When visitors first enter the museum, two lion statues from the Hellenistic period (2nd century BC) welcome them. They are in front of the Salon A, which is part of the big garden. Turning to the east, there are two statues, with missing heads. In the rest of the garden mostly sarcophagi and tombstones are displayed. One of the tombstones is from Colossae; two are from Laodicea and

others are from Hierapolis. Although, most of the tombstones date to the Roman period, there are also a few that date to the late Hellenistic period. The area also contains a baptism pool, two altars and columns' capitols from the basilica in Hierapolis dating back to the 2nd century AD that depict lions killing bulls (Figure 3.7).



Figure 3.7: Columns' capitals exhibited in the garden (2nd century AD)



Figure 3.8: Some of the statues waiting to be exhibited

The number of artifacts in 2008, that are not on display are, 23,837, far more than the number currently being exhibited, 800. Only those who are working at the museum have access to these items. Most of the objects in storage include ancient coins, amphorae of different sizes, copper arrow heads, and other

small findings. In addition to the small artifacts, there are statues, sarcophagi and tombstones, which are in the south of the garden (Figure 3.8). They have been documented in the inventories of the museum, but they have not been dated or researched thoroughly yet. One of them is a lion statue, which is the biggest lion statue ever found in Anatolia. There is also a large eagle statue, which was probably standing in one of the entrances to the city. Another triangular shaped marble pediment is thought to originate from one of the Nymphaeums[11], either from Temple or Triton Nymphaeums, dated 1st and 2nd century AD respectively. There are many statues, which are missing extremities, pieces of columns, columns' capitals, as well as Ancient Greek inscriptions on parts of statues, tombstones and parts of Triton Nymphaeum. They are all waiting to be dated, researched, and made ready to be displayed in the museum.

3.2 The Management of the Hierapolis Archaeology Museum

3.2.1 Designing a Template for Museum Management

In his book "Introduction to Museum Work" George Ellis Burcaw (18-20) gives twelve different definitions of the museum from several sources. Although, some aspects repeat the definitions such as conserving, preserving and studying they are all slightly different from one another. Later, he describes museums and museum fields as being art, history, science and industry museums. There are several different branches below all these main areas (Burcaw 37-43). In light of these two examples, different definitions of museum and various museum fields, one can conclude that there no two museums that are managed exactly the same way, because each museum is unique in its cultural context, collections and resources. There are also

[11] Nymphaeum: Monument dedicated to the nymphs, arranged as a supply of water. Since Hierapolis was a city known for its springs and thermal water, to find a decorated Nymphaeum is not a coincidence.

existing management strategies and national laws that need to be kept in mind while analyzing a museum's management strategies.

Studying museum management addresses various management templates that have been generalized for use by all museums. Although useful in general terms, alone they are not sufficient and all templates should be adapted to the environment of the museum. The community of the museum is also important and while managing the museum, the management should also encourage new and better relations between the museum and its community (Witcomb 79).

One of the useful templates studied in this thesis is Malaro's collection management template. Collection management is an essential part of the whole management strategy. This is a written statement explaining why the museum is in operation, how it handles its business and it communicates to the public the museum's standards regarding the objects (Malaro 11). Moreover, it is a guide both for the staff and the public to understand how the museum operates. The template that Malaro suggests is used to analyze the collection policy of the Hierapolis Archaeology Museum.

A museum's collection is its instrument but it is not the end product. The museum management should use its collection to make the past interesting and intriguing, provoke its visitors' interest, develop their understanding and extend their enjoyment beyond their visit (Spalding 164). The museum members, who manage and interpret the collections, and the museum's community who respond to these interpretations are equally important as the collection in creating a two-way dynamic (Swain 5-6). "The Manual of Museum Planning" edited by Gail Dexter Lord and Barry Lord, "Museum Basics" written by Timothy Ambrose and Crispin Paine, "Collection Management Policies" written by Marie Malaro, "Managing Museums

and Galaries" written by Michael A. Fopp, "Re-Imagining the Museum: Beyond the Mausoleum" written by Andrea Witcomb and "Running a Museum: A Practical Handbook" of ICOM were helpful in formulating a template that could be used for the Hierapolis Archaeology Museum. The following areas of operation should be undertaken by museum management to reach the goal of better communicating information about its collection to its community while preserving and conserving its collection and abiding by related national laws:

- Developing a Mission Statement that defines the purpose of the museum, and the museum's primary purpose of existence,
- Collection management should include, acquisition methods, deaccessioning and loan policies, conservation, security and insurance of the collections, record keeping requirements and conducting periodic inventories,
- Staffing, staff training and professional development,
- Public access and accessibility,
- Finance and accounting procedures,
- Communications – including all types of communication with the community, such as exhibitions, museum education services and web sites.

Using this template and adopting it to the Hierapolis Archaeology Museum would help to improve the museum's current management. There are already many sources both about the history of Hierapolis and museum management. However, there is no written document combining these sources which could help the management of the Hierapolis Archaeology Museum. This thesis fills that gap by analyzing and interpreting the ancient site and its history and suggesting how the Hierapolis Archaeology Museum can better communicate its unique history and collection to its local and global community.

3.2.2 The Mission of the Museum

Hierapolis Archaeology Museum was established in 1984 in order to exhibit the archaeological artifacts found in the city of Denizli. The Hierapolis Archaeology Museum does not have a separate mission statement but it accepts the mission statement written in the Vakıflar Genel Müdürlüğü Müzeler Yönetmeliği[12] in 2007. According to this document the mission of each museum is to successfully implement and execute subjects related scientific, educational, technical and management services, while contributing to the Anatolian heritage. Along with this core mission statement the regulation also states how to reach this goal. Therefore, the museum has several goals and challenges that it hopes to accomplish. The Hierapolis Archaeology Museum aims to:

- Take over the artifacts from the units of the General Directorate of Foundations,
- Communicate with real and legal persons who retain artifacts that could be exhibited and acquire them either by donation or through purchasing.
- Classify the artifacts that are already in the museum or recently inherited,
- Conduct the necessary research on these antiquities as well as displaying them,
- Introduce historic Anatolian civilizations to the public, raise awareness of the importance of the archaeological findings and eliminate illicit trafficking,
- Arrange educational programs, conferences and tours both in and out of the museum and contribute to the community's cultural life,
- Provide maintenance, renovation, conservation, and restoration for the museum collection, and establish ateliers and laboratories towards this goal,

[12] Museums' Regulations of the General Directorate of Foundations, http://www.resmi-gazete.org/sayi/3772/vakiflar-genel-mudurlugu-muzeler-yonetmeligi.html

- Organize and better protect the storage area, and provide opportunities for scientific research for the objects in storage,
- Cooperate with educational institutions to educate students on museums and conserving their cultural heritage.

The Hierapolis Archaeology Museum has to follow all these regulations because it is a state museum. Although the general mission statement and goals may seem comprehensive it would be more efficient for the Hierapolis Archaeology Museum if it could create and adopt its own specific mission statement, to properly address its own unique cultural and historic features.

3.2.3 The Collection Policies of the Museum

The collection policies suggested for the Hierapolis Archaeology Museum follow the guidelines of Marie C. Malaro (11). Therefore, the subjects covered include following issues and their branches:

- The purpose of the museum and its collections of artifacts' goals
- Acquisition methods
- Deaccessioning policies
- Conservation policies
- Loan policies
- Inventory requirements
- Periodic inventories
- Insurance procedures

Since the mission statement and purpose of the Hierapolis Archaeology Museum is stated in the previous section, that part of the collection policy will not be covered again.

3.2.3.1 Acquisition Methods

The acquisition methods of the state museums are outlined in the Museums' Regulations of the General Directorate of Foundations. There are several ways in which the museum can acquire antiquities for its collection. The most important sources are the excavations around the city of Denizli done by official excavation teams, universities, and the Museum Directorate of Denizli. For instance, most of the Hellenistic and Roman findings are from the excavations in Hierapolis and Laodicea. There are also surface findings from both of these sites. Besides excavations, official museum representatives can bring their findings to the museum and citizens can report their own findings of such items or they can denounce any other person possessing any artifacts illegally. If necessary, the museum can buy the objects from a real or legal source. Here, buying refers to a bonus payment, since every antiquity whether under the earth, unearthed or under water belongs to the state and individual persons can not be owners of the findings literally without the permission of the Ministry of Culture and Tourism as stated in the Kültür ve Tabiat Varlıklarını Koruma Kanunu[13]. Another way of acquisition is through donations. Objects coming from overseas can be included in the collection if they are legally purchased. There are also examples of transference of some artifacts from another museum to the Hierapolis Archaeology Museum. For example, according to the inventory records, the oldest artifacts in the museum, which were found around the Beycesultan Mound, were transferred in 1983 from the Museum of Anatolian Civilizations in Ankara. Acquisitions can also be made by detecting illicit trafficking. If the Security General Directorate (Emniyet Genel Müdürlüğü) or gendarmerie identifies illegal excavations or smuggling they can possess the artifacts and take these kinds of actions to court. If

[13] The Law of Protection of Cultural and Natural Heritage, http://www.kom.gov.tr/dosyalar/Mevzuat/2863.pdf

an antiquity is found in another city because of illicit trafficking, a court decision is needed as well to return it. Depending on the legal decision of the judges the objects can be added to the collection of the museum.

3.2.3.2 Deaccessioning

Deaccessioning is the process of disposing, selling or trading artifacts from the collection of the museum. The Hierapolis Archaeology Museum does not dispose or sell any objects of its collection, but it can transfer chosen artifacts to another museum, especially if it is a newly established one, with the approval of the Ministry of Culture and Tourism.

3.2.3.3 Conservation

Conservation and the care of the collection is one of the main missions of the museum as stated by law. Conservation can be defined as changing the object or its environment to lead to the object's long term survival by minimizing the rate of change (Pye 121). Objects need to be preserved as well as possible so that the next generations may have a chance to share the prosperity of previous cultures and interpret them as well, where preservation means protecting, maintaining and saving, including both conservation and restoration (Strangstad 6). However, there is not always enough resources to provide the best conditions for the artifacts. The Hierapolis Archaeology Museum experiences difficulties in terms of conservation due to the lack of financial resources. The museum management declares a year in advance the amount of money needed for conservation of the collection to the Ministry of Culture and Tourism. If the ministry approves the amount of money requested, then it can allocate it to the museum from the ministry's own budget.

Besides economic factors, the building of the museum, the Roman Bath, which is a historical monument as well, makes this process more complicated

because the museum management can not adopt the Roman Bath to create a suitable environment for its collection. It is not only the objects that are on display, which present a conservation challenge but there are also artifacts in the storage rooms or in the garden waiting to be exhibited that need to be preserved.

There are certain environmental facts causing damage to museum collections, which can not be eliminated entirely, but their impact on the collections can be reduced (Ambrose and Paine 169). Light, temperature, humidity, air pollution, insect and pest attack can be the main destructive elements if not monitored and controlled. Therefore, while studying the conservation policies of the Hierapolis Archaeology Museum the tracking of these factors were considered. According to the archaeologist in the museum, both because of the lack of financial resources and difficulties working in a historical monument none of these elements of destruction can be monitored and controlled in the enclosed sections of the museum.

Conservation of the artifacts in the garden, whether on display or not, is even more problematic. The weather is the biggest threat to the objects that are located in the garden. In Denizli, summers are quite hot whereas winters are not very cold but rainy. The temperature range is between -11°C and 40°C. Therefore, it is essential to take the necessary actions as soon as possible. In terms of conservation there is a lot of room for improvement in the museum and how these enhancements can be implemented regarding the budget of the museum will be discussed later in Chapter 5.

3.2.3.4 Loan Policies

The Hierapolis Archaeology Museum can loan objects from its collection if authorized by the Ministry of Culture and Tourism and if the obligatory requirements are met which are set by the General Directorate of Foundations. The chosen artifacts

have to be insured by a private insurance company and all the costs of insurance, transportation and security are paid by the party requesting these objects and its sponsors.

3.2.3.5 Inventory Requirements

According to the regulations, each museum should have set up an inventory system of their objects. Before the summer of 2007, the Hierapolis Archaeology Museum was keeping inventory books to keep the track of the artifacts. In the summer of 2007 the museum staff began to enter all inventory data into the computer and now all of the records of the artifacts in the collection are computerized. The chart used provides the inventory number, registration number, the name and the type of the artifact, the place it was found, the date it was registered in the museum, how it was acquisitioned, its location in the museum or in storage, its measurements, its time period and its brief description. These are the fields that were provided, but there is more information which could be included. An example of the chart used in computerizing the records can be seen in the Appendix A.

3.2.3.6 Periodic Inventories

Periodic inventories are done at least twice a year, one of them at the end of each year, and if the museum director finds it necessary sudden inventory checks can also be conducted.

3.2.3.7 Insurance Procedures

According to the archaeologist of the museum, the artifacts have not been insured by a private company. According to the regulations, if an object in the collection is damaged, broken, lost or stolen the museum members should report this event to the District Office (Bölge Müdürlüğü) and the Ministry of Culture and Tourism immediately. If anyone causes harm to an artifact an official record will be

kept and courts will decide if that person is guilty or not. The archaeologist also reported that all the fragile objects are in showcases, and that marble statues, tomb stones and sarcophagi can not be broken or damaged easily. However, this does not take into account earthquake damage, which destroyed the ancient city severely several times before.

3.2.4 The Staff of the Museum

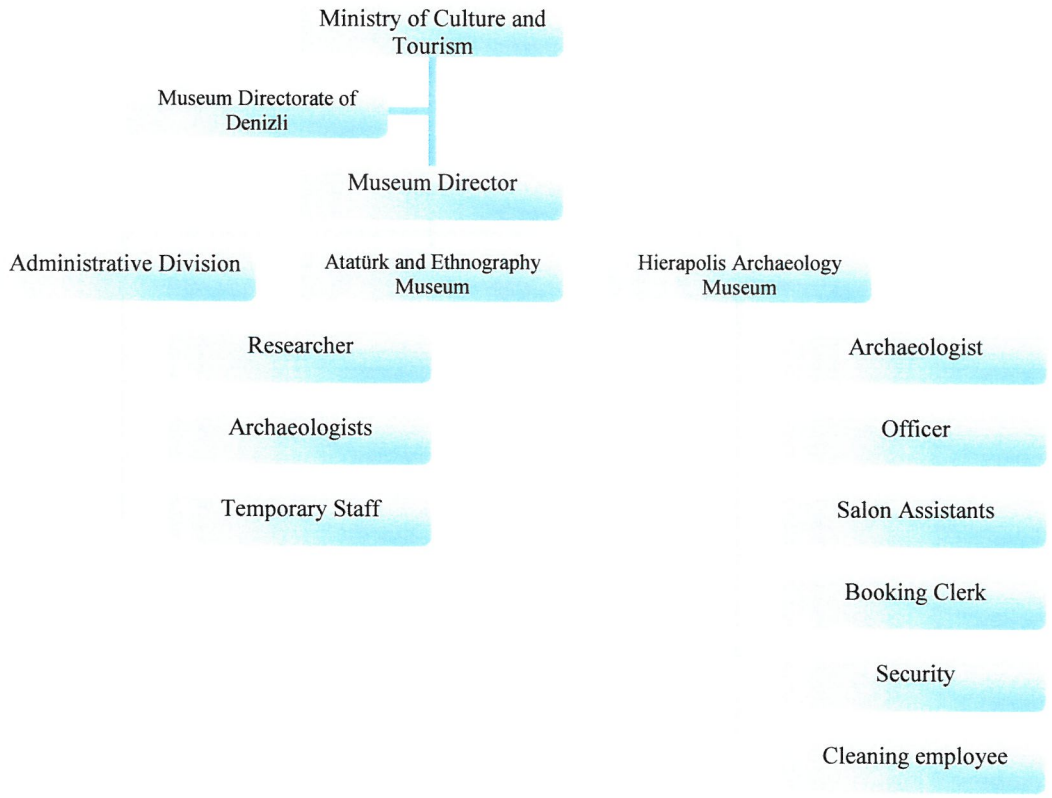


Figure 3.9 Work Flow Chart of the Museum Staff

The museum director is responsible for the Hierapolis Archaeology Museum and the Atatürk Ethnography Museum as well as running the administrative division. Because of this he/she can not be at the Hierapolis Archaeology Museum all the time. The director is in charge of the museum staff and administration of the museum. His/her duties constitute managing all the administrative tasks of the museum according to the related laws, statutes, regulations, circulars and orders.

He/she also is responsible for the division of labor and supervising to ensure each member of the museum is working efficiently.

The researcher assists the museum director in every aspect. Although, the researcher is located under the administrative division he/she is directly related with the museum. He/she examines selected lands to understand if further excavations should be conducted. In some cases he/she needs to identify the objects which can be included to the museum collection and provide their registrations. Moreover, he/she studies the collection in order to answer some of the unknown questions such as the location, origin or history of a particular artifact or a part of one. He/she is in control of the conservation of the artifacts and if any objects need immediate restoration he/she reports it to the director. Although, these are the responsibilities of a curator, the museum does not have a curator position specifically.

Archaeologists take turns working in the museum; if they are not on duty in the museum they work in the administrative building. This is the reason they appear both in the administrative division and museum in the chart (Figure 3.9). They are in charge of the museum and personnel administration in the absence of the director. They guide the visitors in the museum and take over the artifacts that are brought to the museum either by legal or private persons.

The officer is in control of all the administrative correspondences, financial aspects, the income from the tickets, preparing statistics of visitor numbers and assigning turn of duties to the members of the museum.

The salon assistants check the tickets of visitors and are responsible for the protection of the artifacts in the salons. Usually, they answer visitors' questions when possible or direct them where the visitors can find information about the museum or

Hierapolis in general. Every night one of them seals each door in the museum, including the administrative offices and the storage.

The booking clerk is responsible for selling tickets and handing in the total amount of money collected to the officer at the end of each day. He/she also keeps track of visitors who do not pay an entrance fee as well as welcoming the museum visitors and providing basic information about the museum.

There are six security guards working in the museum. They only work when the museum is closed and are employed by a private security company. After the museum closes nobody except the security guards can stay in the museum. The cleaning employee is responsible for the cleanliness and neatness of the whole museum. He is in control of maintenance jobs. In addition, he works as a gardener and keeps the garden tidy.

3.2.5 Public Access and Accessibility

Before even going to the museum, the visitors should know that they will be welcomed and feel comfortable in the Hierapolis Archaeology Museum. The museum staff should be hospitable and the visitors should feel comfortable in the environment. The museum should not make people think that the museum is not for them, but should instead greet all of its visitors.

In order to reach the museum the visitors enter the ancient site of Hierapolis first by paying the entrance fee which is 20 TL per person in 2009. There are three entrances to the site: two main gates located on the north and south, and another entrance situated on the road to the travertine formations. Parking lots are available at the north and south gates and cars can not go beyond the gates. The distance between the museum and the north gate, the south gate and the other entrance is 1500 meters, 600 meters and 500 meters respectively. The visitors can choose to walk

around the ancient site. If they have entered from the north gate they can see the necropolis, Domitian Gate, Basilica and travertine pools. There are also minibuses which charge visitors 2 TL to take them from either the north or south gate to the museum.

The admission charge, the cost of transportation, refreshments and souvenirs may add up to quite a large sum for families to visit. The Museum Card (Müze Kart), offered by the Ministry of Culture and Tourism, can be very advantageous in these cases. It can be obtained from selected museums all around Turkey and by paying only 20 TL a visitor can visit more than 300 museums and ancient sites all around the country for a year. Teachers and students pay half the price, 10 TL, and children under 17 years old just pay 2 TL. Only Turkish citizens can use the Museum Card.

Once inside the museum, the visitors can walk around easily. All doors and displays are wide enough for wheelchairs, and although there are a few stairs they are equipped with ramps. However, the visitors with walking disabilities or wheelchairs may not know this before coming to the museum and they may assume the museum is inaccessible. In order to avoid such prejudgments about the museum, the management can make certain that all publicity includes access details.

3.2.6 Finance and Accounting Procedures

At the end of every day the money earned by ticket sales is deposited in the bank account of the Ministry of Culture and Tourism. The amount of money the museum gets from the Ministry is not dependent on the ticket sales. The museum makes a budget for its expenses and asks the Ministry for this amount of money a year in advance. If the Ministry can allocate its financial resources, it approves this request and the museum can get the money that was requested. However, what the Hierapolis Archaeology Museum gets is usually less than what was applied for.

According to the officer of the museum, financial problems are the main reason why conservation of the artifacts can not be accomplished properly.

Although not directly included in the museum administrative chart (Figure 3.8), the governor of Denizli has the power to act as an administrator in the Hierapolis Archaeology Museum. His/her words are taken very seriously. However, not each governor appreciates the achievements of the former one and the frequent changes in the governorship, four governors in five years, can cause financial problems. If the newest governor does not want to follow what had been undertaken by the former governor, he/she can order to redo it, eliminate it or disuse it. Examples of abandoned equipment that were bought and never used are filling up the spaces of the storage rooms. Since the allocated money to the Hierapolis Archaeology Museum is very limited it would be better used for the most important needs of the museum such as conservation.

3.2.7 Communications

Communications constitute of all forms of interactions with the public, exhibitions, texts and labels, educational services and the web site, in the case of the Hierapolis Archaeology Museum.

The permanent exhibition has remained nearly the same from the establishment of the museum, which was in 1984. Although, the number of artifacts in the collection increases every year these objects are in storage areas waiting to be presented to the public. While temporary exhibitions can provide change and diversity to the museum, there have not been any done till today, 2009. The museum management may consider the probability of arranging a temporary exhibit based on representations supported by information technologies, if putting up one with real artifacts is time and money consuming.



Figure 3.10 Examples of labels, providing the name, date and origin of the artifact

Texts and labels used around the museum are other very important aspects of communication. Text refers to the general, extended information on the walls, where labels are used to describe particular objects. Writing, designing and positioning museum texts and object labels need to be undertaken with great care and they should be kept short and clear, targeting visitors. The only place where texts for museum exist is Salon B, where the small artifacts and coins are exhibited and they give specific information about the Beycesultan Mound, excavations going on in the Necropolis, and Hierapolis in general. The majority of the labels at the Hierapolis Archaeology Museum only give the name, date and origin of the artifact (Figure 3.10).

Only in Salon C, some of the labels are a bit more detailed and tell the story of the depictions on the reliefs. For instance, the scene and the myth of Hades kidnapping Persephone is explained in detail on the label. Still, there are several labels which may not be very explanatory or meaningful to the majority of visitors. For example, one such label reads, "Ostothek, Roman Period, IIIrd century A.D., Laodicea". There were many visitors who asked what "ostothek" was. If the label was more informative it would have defined an ostothek as something used to preserve either the ashes or the bones of a sacred person. Ambrose and Paine (101) state that, avoiding jargon and scientific terms and using the language most visitors would use will be more beneficial. In addition to missing information in the labels,

there are also some spelling mistakes. In some cases, the English version of the label is not the same as the Turkish version. Clear and concise labels are essential and they serve as substitutes for curators who write the labels, but are not present to communicate with visitors. Therefore, the language used on the labels is a key element to facilitate the visitors' visit to the exhibit and to help them make sense of it (McManus 39 and Ravelli 1).

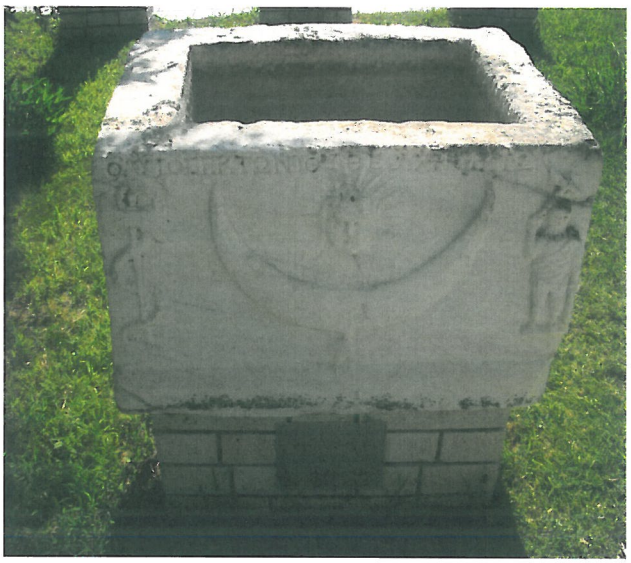


Figure 3.11: An example of a deteriorated label, which makes it nearly impossible to read

Besides what is written on the labels, the material used to write them also should be considered. For example, the labels of the statues located in the garden have deteriorated over time, but because the plate is attached to the object, it is challenging to change them (Figure 3.11). Free standing boards and printouts can be used to eliminate this

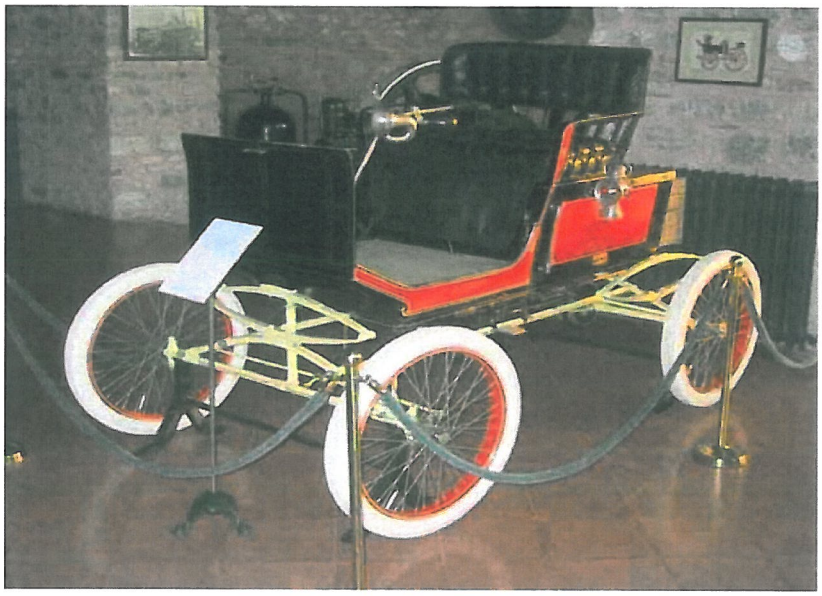


Figure 3.12: Printed out label used to describe the object in Rahmi M. Koç Museum

problem. Although, it would be costly to buy a large amount of boards all at once, it would be more valuable because the labels can be printed if the ink seems to vanish over time. The examples of this kind of label can be seen at the Rahmi M. Koç Museum (Figure 3.12).

There are no educational services offered by the Hierapolis Archaeology Museum. The officer of the museum stated that it is very unlikely that the museum will have a specific educator, because of the framework of the museum. If there would be any educational services presented, the archaeologists will be in charge of these. Until 2009, the only educational service the archaeologists provided was to guide some of the visitors and give basic explanations about Hierapolis and the Hierapolis Archaeology Museum. Certainly there are school groups coming to the museum, especially in April and May as confirmed by the booking clerk, but the museum does not offer any special museum education programs for them. Since the importance of museum education is growing both globally and locally, what the Hierapolis Archaeology Museum can do to develop an education service in line with its budget will be discussed in detail in Chapter 6.

The Hierapolis Archaeology Museum does not have its own web site. However, there are some internet pages dedicated to the museum. One of them can be reached through the official web site of the Ministry of Culture and Tourism[14]. Another good source of information on the Internet about the museum is provided by the Directorate of Culture and Tourism of Denizli, both in Turkish and English[15]. There are also several pages on the web such as tourist and regional info sites, giving

[14] The Hierapolis Archaeology Museum, http://www.kultur.gov.tr/TR/Genel/BelgeGoster.aspx?F6E10F8892433CFFE200AFCAF5415DF3FAEB5097C9CF4D87

[15] Directorate of Culture and Tourism of Denizli, the Hierapolis Archaeology Museum, Turkish, http://www.pamukkale.gov.tr/tr/content.asp?id=568 and English, http://www.pamukkale.gov.tr/EN/Content.asp?id=568

basic information about the Hierapolis Archaeology Museum. These are nearly identical to each other and use the same photos of the artifacts and provide similar information. Obviously, an internet presence should provide sufficient information on the museum and collection. However, it should be more than just photos of the objects. What the museum needs is to communicate to the public its working hours, admission charges, its accessibility and any other services provided by the museum management. It also can offer interactive opportunities for the visitors. The web page should arouse visitors' interest and make them see the artifacts in the museum. If it is decided that the Hierapolis Archaeology Museum should have its own web site, many examples of specific web pages of museums, nationally and globally, can be examined for models.

After examining the Hierapolis Archaeology Museum management, at this point it is useful to study the number of visitors, the variation in numbers over time and the level of visitor satisfaction. Assessing the latter factor was done by conducting a visitor survey to better understand the issues. Based on this data further suggestions have been made to improve the museum management and increase the satisfaction levels of the visitors.

CHAPTER 4

DESIGNING and CONDUCTING the MUSEUM VISITORS SATISFACTION SURVEY

4.1 Numerical Data

There were two main factors which made me conduct a visitor satisfaction survey at the Hierapolis Archaeology Museum. First, the fluctuation recognized in the numerical data on the visitors to the Hierapolis Archaeology Museum. Second, I wanted to gather more systematic and qualitative information to compare with my personal observations regarding current visitor satisfaction levels. It is useful to study the existing statistics about visitor numbers to the museum during the years 2002 to 2008, by reviewing the records of the museum. Examining each visitor group separately is helpful because each group shows different tendencies over the years and their motivations for going to the museum varies. In order to understand the variations in the specific visitor sections it helps to begin by observing the total numbers of visitors and to look for reasons for the dramatic drops or sudden increases. Table 4.1 and Figure 4.1 provided below give information about the number of visitors of the Hierapolis Archaeology Museum from 2002 to 2008 and the graphical representation of these numbers.

Number of Visitors of the Hierapolis Archaeology Museum from 2002 to 2008							
Year	**2002**	**2003**	**2004**	**2005**	**2006**	**2007**	**2008**
Domestic Visitors (fee)	63.876	33.989	27.501	26.500	34.719	20.124	16.638
Domestic Visitors (w/o fee)	52.428	44.149	41.474	45.868	59.073	21.416	37.232
Overseas Visitors (fee)	48.722	41.611	45.900	54.400	33.931	45.576	45.412
Overseas Visitors (w/o fee)	1.182	921	1.347	1.196	1.130	924	584
TOTAL	166.208	120.670	116.222	127.964	128.853	88.040	99.866

Table 4.1: Number of Visitors of the Hierapolis Archaeology Museum 2002-2008

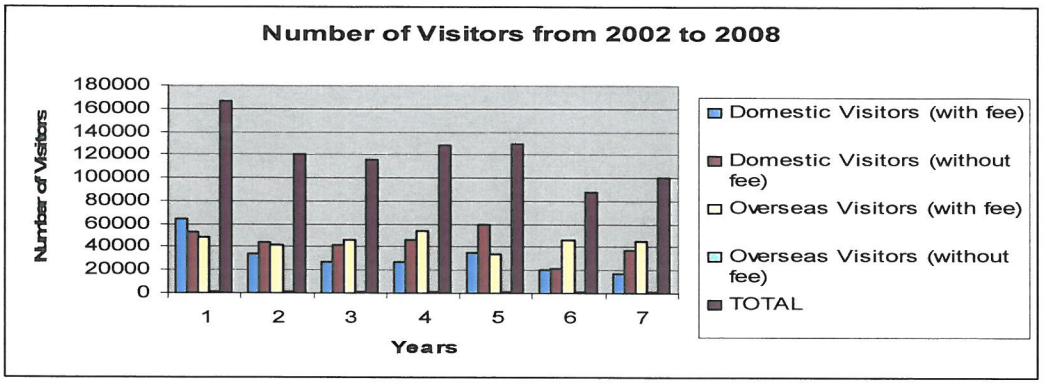


Figure 4.1: The graphical representation of number of visitors 2002-2008

The main officer of the museum has been working at the Hierapolis Archaeology Museum since 1992 and he reported that the number of the visitors is declining each year except for some extraordinary increases. According to the officer, it is getting harder to spend money for the leisure time, like a museum visit, for Turkish citizens due to the current financial climate. On the other hand, the fluctuations in the number of overseas visitors who are paying a fee to enter has remained relatively stable except for the years 2005 and 2006, where a sudden increase was followed by a sharp decrease. The officer attributed these fluctuations to the modifications in the tourism sector, especially the promotions given by tourist agencies. In addition the overall economic and political situation of Turkey is also a factor as to whether it is affordable and/or secure to visit. He also added that the museum management does not do anything special to increase the number of the visitors, since the money the management receives from the Ministry at the end of the year is not dependent on this number. The officer's explanations should be kept in mind, while examining the statistics.

There are two major declines in the total number of the visitors; from 2002 to 2003 and from 2006 to 2007 and these decreases are mainly due to the dramatic change in the number of domestic visitors. The reason for the tremendous drop in

2003 can be blamed on increased terrorist attacks during the year. Çakıcı, Mercan and Harman (130-132) studied the development of tourism in Çanakkale and they found out that the visitor numbers to Troy and Assos archaeological sites were lower in 2003 as well. The same tendency also occurred in Istanbul museums. According to the Cultural Directorate of Istanbul, Ayasofya Museum was greatly influenced and its number of visitors declined from thousands to hundreds per month. To understand whether the decrease in 2003 was a common tendency in other Turkish museums and archaeological sites further studies would need to be conducted.

On the other hand, terrorist attacks can not be used as a reason to explain the decline in 2007. According to the data from the Ministry of Culture and Tourism, the number of visitors to the museums in Istanbul increased by 14% in 2007 compared with 2006. Therefore, the decline was not a general trend in Turkish museums. There are no temporary exhibits and the permanent exhibit did not change much since 1984. This also can be the cause of a decline of the visitor numbers to the Hierapolis Archaeology Museum. A comprehensive study should be done to understand the key reasons for the increases or decreases. While studying the domestic visitor numbers national and religious holidays also need to be considered, because the longer the holidays the more domestic tourists tend to travel and visit museums.

In 2002 domestic visitors who were paying an entrance fee (referred as domestic visitors with fee in Table 4.1 and Figure 4.1) constituted 38% of the total with 63,876 visitors. However, in 2003 there was a sharp decline of nearly 30,000 visitors and they constituted 28% of the total. The decline continues until 2006, with continued drops to 24% and 21% in 2004 and 2005 respectively. There was an increase in 2006 and domestic visitors paying an entrance fee constituted 27% of the total visitors. The museum management did not undertake any particular effort in this

year to increase the visitor number; therefore the specific reasons behind this increase can not be determined exactly but may be attributed to extraneous factors, factors which have little to do with the museum per se and more with general fluctuations in tourism in Turkey. Yet in the last two years, 2007 and 2008, the number of the domestic visitors paying an entrance fee declined and this group constituted only 23% and 17% of the total respectively. The explanation behind the decline after June 2008 is the Museum Card. When visitors show their cards at the entrance they are counted as domestic visitors who do not pay an entrance fee. Again because of the Museum Card, in the first seven months of 2009 there are only 709 domestic visitors who paid an entrance fee. The total number of 2009 visitors is not included in Table 4.1 since it constitutes only the first seven months and comparing those numbers with a whole year would be confusing. If the usage of the Museum Card by domestic visitors continues to increase, it seems that this category of visitors in the coming years will be negligible.

Meanwhile, the trend in the number of the domestic visitors who are not paying an entrance fee[16] (referred as domestic visitors without fee in Table 4.1 and Figure 4.1) showed some other variations. Although the number of the domestic visitors paying an entrance fee declined from 2002 to 2003, the percentage of the group increased from 32% to 37% because the decline in the total visitor number was more drastic than the number of domestic visitors not paying an entrance fee. In both 2004 and 2005 this group was at 36%, because the number of visitors in this group

[16] The domestic visitors who are not paying an entrance fee are the following: Turkish citizens under the age of 17, and their accompanying teachers, Turkish citizens age 65 and above, veterans and wives and children of both veterans and martyrs, disabled Turkish citizens and one companion, soldiers and noncoms, press card holders, card holders of ICOM (International Council of Museums), ICOMOS (International Council on Monuments and Sites) and UNESCO (United Nations Educational, Scientific and Cultural Organization), employees and retired staff of the Ministry of Culture and Tourism and their accompanying wives and children, authorized guests of the Ministry of Culture and Tourism and their attendants, tourist guides approved by the Ministry of Culture and Tourism.

and total number of visitors increased at the same rate. In 2006, there was a sudden increase in the number of the domestic visitors without fee and they constituted the 46% of the total. The officer of the museum reported that there were large school groups coming in that particular year, and that led to this sudden increase. While there was a dramatic increase in this group, domestic visitors who are not paying an entrance fee, nearly 15,000 visitors, the total number of visitors to the museum just increased by a thousand. The question of why there were more students in 2006 and why this trend did not continue in the following years needs to be studied. In 2007, the numbers of domestic visitors with and without fee were nearly the same, constituted 23% and 24% respectively. In 2008, with an increase of 15,816 visitors, the number of the domestic visitors without fee constituted 37% of the total. The reason for this increase can be due to the Museum Card, which began to be implemented in June 2008. In the first seven months of 2009, there were 34,282 visitors who entered the museum without paying the entrance fee.

Compared with the previous two categories, the number of overseas visitors who pay an entrance fee (referred as overseas visitors with fee in Table 4.1 and Figure 4.1) remained stable except for 2005 and 2006, when an increase was followed by a sharp decrease. However, the percentage rates of this group increased over time because the total numbers of visitors to the museum were declining while the number of overseas visitors paying a fee was relatively constant. In 2007, 52% of the total visitors belonged to this group.

The number of overseas visitors who do not pay an entrance fee[17] also changed between the years of 2002 and 2008. However, these changes can be

[17] The overseas visitors who are not paying an entrance fee are made up of the following types of visitors: All children under age of 12, card holders of ICOM, ICOMOS and UNESCO, the authorized guests of public enterprises and their companions, foreign tour operators and information groups authorized by the Association of Turkish Travel Agencies.

ignored because this group constituted only 1% of the total number and the variation of visitor numbers is statistically not significant.

It is very interesting that while the visitor number at the Hierapolis Archaeology Museum has decreased over the years, the visitor numbers for the ancient site of Hierapolis has increased and it was the second most visited ancient site after Ephesus according to the 2008 data of the Ministry of Culture and Tourism. The data given from the Hierapolis Archaeology Museum indicated that 1,151,842 and 1,408,213 visitors visited the ancient site in 2007 and 2008 respectively. Only 7% of these visitors chose to enter the Hierapolis Archaeology Museum. There can be various reasons to why 93% of the visitors to the ancient site of Hierapolis do not enter the museum. First of all, in hot summer days tourists probably choose to swim in the Ancient Pool, which is also in the ancient site, or taking a sun bath around rather than visiting the museum. The Ancient Pool provides an extraordinary experience to the visitors where they can swim in a 35°C thermal pool in the middle of the fragments of ancient structures as in Figure 4.2 (Akan Mimarlık 40).



Figure 4.2: A general view from the Ancient Pool in the ancient site of Hierapolis

Secondly, after visiting the whole site people may get tired and think that they saw everything about the ancient site and they do not pay close attention to the museum itself. The tourist guides can be listed as another factor. As far as I am concerned the guides give the tour around the site and then leave the group to have leisure time, without even mentioning the possibility of visiting the museum. Only several people from these groups find out about the museum and visit it. Another reason can be the usage of Turkish currency. There are many tourists who would like to pay the entrance fee in Dollars or Euros but it can only be paid in Turkish Lira. I observed numerous tourists who gave up entering because they did not have enough Turkish Lira and did not want to exchange money. However, these reasons alone may not be enough to explain the huge gap between the visitor numbers. Even Akan Mimarlık did not take the Hierapolis Archaeology Museum into consideration seriously while creating a management plan for the ancient site of Hierapolis. They just mentioned the museum once or twice, and mainly to criticize it (Akan Mimarlık 13, 33). However, creating good collaboration between the two will be beneficial for both sides as well as their visitors. The lack of integration between the site and the museum of Hierapolis should be examined further and the museum management should be working on the investigated problematic areas. There will be a short term suggestion made on this aspect in Chapter 7.

4.2 Why Conduct A Visitor Survey?

The unpredictable variations in the visitor numbers made me question the satisfaction level of the visitors. One of the most important things I have learned in the past three years about management in the hospitality sector is putting the visitor, customer or guest first in whatever service is being provided. My experiences at the Hierapolis Archaeology Museum, Walt Disney World and Rosen College of

Hospitality Management made me think that, without reaching people and giving them what they desire one is doomed to fail.

Some may think that museums are only about the objects they contain, but in fact they are also about people. In order for a museum to be effective and successful, it should convey the meaning and importance of its artifacts to its community. By community I am referring to groups of people who have something in common, in this case, an interest in visiting museums (Lord and Lord 19). In order to communicate with its community, a museum should know who its visitors are, what they want and need, why they choose to visit museums. Management plans should be developed accordingly. Without the proper type of visitor research many actions can be useless. A museum can change all its management policies, exhibits, programs or promotions but if this is not undertaken to better communicate with visitors all such efforts will be inefficient (Kelly and Sas 4, Sullivan 5-8). Therefore, the satisfaction level of the visitors is extremely important. Conducting a visitor survey periodically is beneficial.

Surveys are perceived as reflections of attitudes, preferences and opinions of the public; surveys can be used to understand if an organization is working properly or not. Surveys also allow the researcher to make generalizations about large groups of people, by reaching and studying only a small group. To collect primary data usually a combination of survey research, direct measurement and observation methods are used. Still, conducting a survey is better than direct measurement and observation, for getting accurate information when implemented correctly (Rea and Parker 1-5). Moreover, visitor surveys allow a museum to ask direct questions to their visitors (Kinsey 1).

The numerical data showing mostly the decline of the total visitor numbers to the Hierapolis Archeological Museum each year made it important to investigate the reasons behind this significant decrease from 2002 to 2008. One of the primary reasons to explain this decrease can be economic factors. When people loose their jobs they can not afford to go to a museum as this kind of activity has to be supported by a certain amount of disposable income. It should also be kept in mind that to enter the museum, visitors are initially required to pay an entrance fee for the ancient site, making the total cost of the visit 20 TL plus 3 TL per person 23 TL. While, this reasoning might be valid for explaining the decline in the number of visitors who are paying an entrance fee, the same thing can not be said for those who are not paying an entrance fee. The reasons behind the increase in the numbers of these visitors also needs to be researched; if there were particular initiatives or programs provided in those years, 2005-2006, it would be beneficial to repeat them.

Both decreasing visitor numbers and my observations of the visitors made me think that the reason for the decline in the visitor numbers could be that the museum management needed some improvements and changes in the exhibition. During my survey work some visitors approached me and shared their concerns about the museum. Often their comments were about the problems they encountered with the out sources such as the lavatory facilities or the information desk. Also, it was clear that there was a notable lack of communication between the museum and its visitors. However, I did not want to depend on my observations alone, but wanted to see if my observations were in line with visitors' opinions and if the majority of the visitors share some of the same complaints and critics.

4.3 Designing the Survey

The process of designing an effective survey is a complicated one and unique for each project. First I contacted with the Istanbul Archaeology Museum, the Aydın Aphrodisias Museum, the Ephesus Museum, the Muğla Museum, the Bergama Museum, and Museum of Anatolian Civilizations in order to learn if they had conducted visitor surveys. It would have been beneficial to see another visitor survey of an archaeology museum before designing my own. Except for the Museum of Anatolian Civilizations no visitor surveys of these museums had been conducted. The representative from the Museum of Anatolian Civilizations informed me that they had compiled and used a questionnaire titled "Anatolia before You" with students. I realized that there were no examples of a survey like the one I wanted to conduct in Turkey so I researched examples abroad. I found some good survey examples, for example "the Fleming Museum Visitor Survey"[18] and "the Lutz Children Museum Visitor Satisfaction Survey"[19]. As I wanted to conduct a visitor survey for a particular museum, the survey had to be specifically tailored for the Hierapolis Archaeology Museum. In order to do so, I had to learn the key concepts of designing a survey, since before conducting the survey there are important decisions to be made about the objectives of the study (Weisberg, Krosnick and Bowen 29).

4.4 The Structure of the Survey

Surveys are commonly used to collect three types of information which are descriptive, behavioral and preferential. In descriptive information, usually income, age, education are included. In behavioral information, the researcher is mostly interested in the visitor behavior such as the use of transportation, activities, and

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[18] The University of Vermont, the Fleming Museum Visitor Survey: http://www.uvm.edu/~fleming/survey/fleming.htm

[19] The Lutz Children Museum Visitor Satisfaction Survey: www.lutzmuseum.org/pdf/Museum%20Visitor%20Satisfaction%20Survey%20v.3.pdf?cat=asdfasdf

whether the person is alone, with family or within another group. The last area of information gathered by the surveys show the researcher the respondents' opinions about a certain condition. In order to fully understand the opinions of the population a successful survey should include all three information categories. Therefore, even before designing the survey I knew that the survey questions should include all of these categories. Surveys also enable the researcher to examine the differences between the groups of people (Rea and Parker 4, Weisberg, Krosnick and Bowen 25).

There are eleven stages of designing and conducting survey research according to Rea and Parker (10-14). Although, some of the stages were neglected in the design of my survey most of them were used and were very helpful both in designing and conducting the survey. Below is a description of the individual stages of the survey and how each stage was implemented.

Stage 1: Identifying the focus of the study and method of research

After learning about how to conduct a survey, I was satisfied that survey research was an appropriate method for collecting the necessary information I needed. In addition, it was essential to determine the goals and objectives of the study and to identify which format was an appropriate one to collect the data. The objective of the study was to find out if the visitors were feeling the same way about the problems of the museum that I had observed. I was curious to learn where the visitors were coming from, in which age group they belonged, how they had heard about the museum, what they thought about the other facilities around the museum and how they felt about being in the museum. Out of various formats, hand-out, mail-out, telephone, and in-person (face to face), I decided that a hand-out survey would be the best way to collect data; because I was working in the museum I would be able to

hand out each survey to the incoming visitors (Rea and Parker 10, Weisberg, Krosnick and Bowen 29). The hand-out survey was preferable to a face to face format, because with the latter format I would have to ask questions to the visitors by myself, note down their answers and repeat this cycle for each participant. This would take a lot of time and effort and distract the visitors from seeing the objects which they had come to see.

Stage 2: Determining the research schedule and budget

The next step was to identify the, the research schedule. The 23 and 24 September, 2008 were selected as the dates to conduct the survey. During the summer it is usually incredibly hot in Denizli and I thought that the visitors may not want to complete a visitor survey, because they would be too uncomfortable to take extra time. At the end of these two days there were 89 surveys completed and since there were fewer than a hundred, I decided to continue to conduct the survey one more day. If the sample size was less than a hundred than the sampling error would be above 10% points which means that the results could vary by a significant amount and could not be used to generalize all visitors (Kinsey 5). Therefore, I spent another day doing the survey and gathered 132 surveys at the end of three days: 23, 24 and 25 September, 2008. Budgeting consisted of the cost of photocopying the surveys, 10 TL and travelling to and from Denizli, 90 TL, total of 100 TL.

Stage 3: Establishing an information base

An important part of survey-based research is establishing an information base. As Rea and Parker (10-11) suggest, it is better to establish an information base, and to gather information about the museum from the museum staff members since they are the ones who are most frequently facing problems. I interviewed the museum staff

and I realized that there are some key points such as information, labels and lighting, about which questions had to be included in the survey.

Stage 4: Determining the sampling frame

The survey was distributed to each and every visitor on the above mentioned dates. However, some of the visitors were in a hurry, some did not want to participate, some did not understand the reason behind the survey and gave irrelevant answers, and some just took the survey and never returned it. Therefore, the working population, who completed the surveys properly, ended up being less than the estimated figure. I handed out 200 surveys and 132 of them (66% of the distributed surveys) were ready to be used.

Stage 5: Designing the survey instrument

The development of the questionnaire was the most important stage of the whole process. In order to acquire the information identified in Stage 1, simple and unbiased questions were asked. The wording of the questions was done with great care since the questions were supposed to be easy to understand and internally consistent. I made sure that the visitors would not feel that the survey was testing their knowledge, but rather was being used for gathering information about their thoughts and needs. I had to take into consideration the balance of the fixed-answer and open-ended questions as well. I believed that most of the participants would not want to write a lot of information and for that reason there was only one open-ended question, which was asked visitors about their general ideas about the museum. The length of the questionnaire was also an important factor. There were only enough questions to obtain the information needed, as the longer the survey the fewer people would like to fill it (Rea and Parker 43).

The first 7 questions and question 11 were dedicated to learn some of the visitors' descriptive and behavioral characteristics. Descriptive information constituted income, age, education and behavioral information including the use of transportation, activities, and whether the person is alone, with family or within another group. All the other questions were about the museum staff, the cleanliness of the museum, labels, lighting, sounds -music in the museum- and other facilities, which all inquired about the preferences of visitors.

After the questions were determined, another important step was the organization of the questions. The early questions in the survey were simple and easy to answer so these questions encouraged people to continue completing the survey. In addition, because grouping the questions on the same topic together makes the questionnaire easier to answer, the survey was divided into specific parts (Weisberg, Krosnick and Bowen 97).

Stage 6: Pretesting the Survey Instrument

After preparing a draft questionnaire several people helped me to pretest the survey. The clarity of the questionnaire was discussed and poorly worded questions were rewritten. None of the questions were confusing and all the existing ambiguities were eliminated. The comprehensiveness of the questionnaire if the questions and the responses are complete to cover an entire range of alternatives was also tested in this stage. Irrelevant questions were removed. Questionnaire acceptability was also taken into consideration. The pilot test group told me that they would not feel uncomfortable filling out the survey. There were no questions which might bother people ethically. After considering all the feedback from the pilot group the necessary changes were made to the survey.

Following the corrections, the survey was translated from English into Turkish, German, Russian and Italian. Turkish was chosen since, although decreasing in number, the Turkish visitors still constitute the majority of the total visitors, except in 2007. German and Russian were chosen because, according to the information from local tourism agencies, Germany and CIS[20] were the largest foreign markets for the area between 1997 and 2000 (Akan Mimarlık 108). The figures issued by World Travel and Tourism Council, WWTC, and Türkiye Seyahat Acentaları Birliği, TÜRSAB[21], also confirmed this statement (Akan Mimarlık 112). In addition, although most of the German visitors could speak English, very few Russians could. Therefore, translating the survey into Russian was a necessity. I believed there would be more Italians interested in Hierapolis due to the Italian excavation team in charge, but only four Italians filled out the survey. One example of the survey in each language can be found in Appendix B.

Stage 7: Selecting and training the interviewers

I decided to make a hand-out survey and I was the only one distributing them, so this stage was skipped.

Stage 8: Implementing the survey

At the beginning distributing the survey was difficult, because I had never done this before. However, the museum members were very supportive and helped me while I was distributing in the surveys. While handing out the surveys, I told the visitors that their participation was valued and there was no such thing as a right or wrong answer in the survey. I tried to take notes as people were handing back the surveys, because

[20] CIS: Commonwealth of Independent States which include Belarus, Russia, Ukraine, Armenia, Azerbaijan, Georgia, Kazakhstan, Kyrgyzstan, Moldova, Tajikistan, Turkmenistan and Uzbekistan. Although, Russian is the official language of only four of these countries, most of the population living in CIS speaks Russian.

[21] Türkiye Seyahat Acentaları Birliği: The Association of Turkish Travel Agencies

they were making comments about the museum rather than writing them probably because they were more comfortable talking and this took less time.

Stage 9: Coding the completed questionnaire and computerizing the data

After all questionnaires were returned, the process of analyzing the forms started. At this stage all of the returned questionnaires were checked to see if enough questions had been answered in order to validate the use of the questionnaire. Some of the questionnaires were never returned and some of them were partially completed. There can be several reasons for this. Although I tried to explain this was not the case some visitors still thought that the survey would evaluate their knowledge on archaeology and they did not want to complete the whole questionnaire. Some of the visitors in the tourist groups took the surveys, they began to fill them in, and then they left before finishing the survey because their guide was leaving. The survey could have also seemed long and visitors did not want to fill all the questions.

To keep the data assessment process simple I decided to enter the data collected into an Excel spreadsheet. This way it made it easier for me to compare the results and for others to read the results of the information I had collected. I kept Turkish, English, German, Russian and Italian survey results separate because I wanted to assess the preferences and opinions of different nationalities.

Since there was only one open-ended question, the answers to this question were not entered into the computer. Still, additional notes to the answers on this question were taken. Some of the answers given to the open-ended question were a bit irrelevant but many of them were useful and related to the museum, some of these answers will be shared after analyzing the quantitative data.

Stage 10: Analyzing the data and preparing the final report

In this last stage of the process, I hoped to determine if the visitors shared my observations and concerns or not. Moreover, I wanted to analyze the tendencies of the visitors in various areas such as how long they spent in the museum, or if they would like to visit the museum again.

4.5 The Final Report

As mentioned above I kept Turkish, English, German, Russian and Italian survey results separated. There were 53 Turkish, 40 English, 12 German, 23 Russian and 4 Italian surveys completed adding up to 132 surveys in total. Below the results are provided in totality of all language groups. By doing so, I was able to see the views of all the visitors and the view points of specific groups.

The first question was to understand whether the respondent was visiting the museum, alone, with family, with friends, as part of a school, tourist or another organized group. Out of 132 completed surveys only 13 visitors were at the museum alone, and 11 of them were Turks. This result is expected since most of the foreign visitors were either with their families or their tourist guides. Overall 52 of all respondents were visiting the museum with their families and 31 of were with friends. There was no one at the museum as a part of a school group, most probably due to the timing of the survey versus the school calendar. 28 visitors were part of a tourist group and half of this number were Russian tourists. There were only 8 British visitors, who were part of another private organization.

The second question inquired about visitors' genders and age groups. There were 64 males and 68 females who completed the survey. In most of the surveys conducted, the percentage of males and females is usually near 50-50. This is

important because it eliminates the biases that could be caused by gender differences (Rea and Parker 5).

The second part of the question helped me differentiate the visitors according to their age groups (Figure 4.3). There were only 4 visitors who were under 12 years old. There were 8 visitors between the ages 12-18, just 3 of them were Turkish, which brings the total number of Turkish visitors under the age of 18 to only 5. The third group, ages between 19 and 24, numbered 19 and 10 of them were British. Adding all three age groups, there were only 10 Turkish visitors under the age of 25.

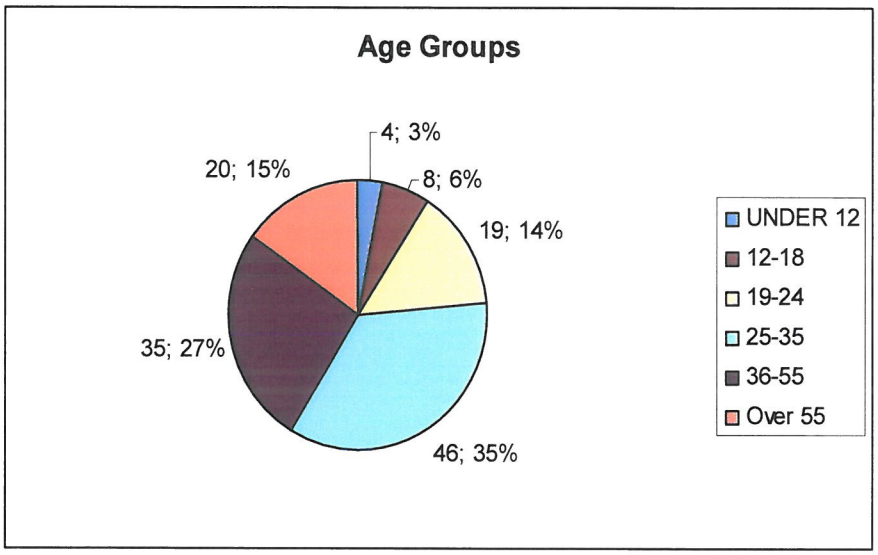


Figure 4.3: The distribution of the visitors according to their ages

Visitors between the age of 25 and 35 were the largest group with 46 visitors. 19 of them were Turkish and 15 of them were Russian. There were 35 visitors in the fifth age group, ages between 36 and 55. 16 were Turkish and 11 were British. 20 visitors were aged above 55, and 8 of them were Turkish and 8 of them were British.

The third question attempted to find out where the visitors were from. All 15 visitors coming from Denizli were Turkish. Of the total number of visitors 25 were Turkish and there was one British visitor from Turkey. 64 visitors were living in the countries of the European Union. Most of these people were from the United

Kingdom, Bulgaria and Germany. There were three visitors from the USA and 24 of the visitors were from other countries, 16 of these were Russian and 8 were Japanese.

The fourth question was intended to find out how the visitors learned about the Hierapolis Archaeology Museum. The selections were: leaflet, information center, local guide, walking by, road signs, personal recommendation, library, TV/radio, the Internet and other. Local guide was the most frequent answer and 36 visitors had found out about the museum this way. Most of the British visitors, 22 of them, selected this option. The second most selected answers were the information center and personal recommendations, both selected by 20 visitors. 11 Russian visitors picked information center and 14 Turkish visitors picked personal recommendation options. 17 visitors found the museum just by walking around, which means they were not particularly looking for the museum, but the road led them there. 14 visitors selected TV/radio, 7 of these were Turkish visitors. The number of people who come to Hierapolis Archaeology Museum because of the Internet is limited to 9 visitors. 10 Turkish visitors found out about the museum through a leaflet. 3 Turkish visitors and one British visitor found information about the museum at the library, and 2 other Turkish visitors arrived at the museum through road signs. No one wrote down another way, and selected from the given choices.

The fifth question asked visitors to identify their mode of transportation and the choices provided were car, bus or other. 44 of 132 respondents came to the museum by car, 80 arrived by bus and the rest, 8 people, used other means of transportation; some walked from the village and some took the minibus. The majority of the Turkish visitors, 35 came with their own car. All the Germans and Russians and most of the British came by bus.

The next question inquired about how long the visitors spent in the museum. 38 people left the museum within half an hour. 70 participants spent between 30 to 60 minutes in the museum. The rest of the visitors, 24 people, spent more than an hour exploring the exhibition and 18 of these were Turkish. Most of the overseas visitors spent under an hour in the museum.

The aim of the seventh question was to understand if the attendants were visiting the entire museum. 101 of the participants answered that they visited the whole museum: Salon A, B, C and the garden. There were a few who visited all the Salons but skipped the garden, or they quickly took a look at the garden and left. The majority of the Turkish visitors, 47, all of the Italians, 4, nearly all Germans 10, and half of the Russians and British, 14 and 26 respectively, visited the entire museum.

In the eighth question the participants were asked to rate the level of their experience as being excellent, good, satisfactory or disappointing. None selected disappointing. 57 participants found the museum to be excellent and 58 found it good which shows a high degree of visitor satisfaction. 17 thought that it was satisfactory. More than half of Turkish and British visitors, 24 and 23 respectively, found the museum to be excellent.

Question 9 consisted of sub-categories A through I. In this question a rating scale was used from strongly agree to strongly disagree. Section A was dedicated to the museum staff. 50 participants strongly agreed that the museum staff was well informed, they could answer questions, provide directions and suggest places to visit. 33 of them agreed while 38 of the visitors neither agreed nor disagreed. 6 of respondents disagreed and 5 strongly disagreed. The second question of section A was whether the museum staff was pleasant and helpful during the visit, and appeared to be concerned about the quality of the visitors' experience or not. 68

people strongly agreed that the staff were pleasant. 28 people said they agreed, 30 of them neither agreed nor disagreed, 3 visitors disagreed and again 3 of them disagreed strongly.

Section B and its four questions were about the cleanliness of the museum. In all these four questions the majority of visitors strongly agreed with the statements. The first question asked the participants if the museum was clean. 89 visitors strongly agreed with this statement. 84 of them strongly agreed that the exhibit cases are in good condition, there were no finger prints on them, and they were all clean so the visitors could see all the artifacts clearly. The third statement inquired whether overall the exhibits were in good condition, 76 visitors strongly agreed and 37 agreed. 83 visitors agreed that the garden was clean and 31 agreed with this statement. Section B was the only section in the survey where the majority of the visitors were in strong agreement.

Section C consisted of a single question. The participants were asked if the admission fee, 3 TL, was reasonable for a family activity. 59 people strongly agreed, 17 just agreed and 40 of them neither agreed nor disagreed. There were also 11 participants, 8 of them Turkish who strongly disagreed. One of the participants wrote down that the museum entrance fee was acceptable but 20 TL admission fee for the ancient site is too much.

Section D was a single question as well which asked whether the exhibit told the story of the ancient site of Hierapolis and other nearby sites clearly or not. In response 52 visitors strongly agreed, 39 agreed and 31 of them neither agreed nor disagreed.

Section E asked whether visitors felt they had learned a lot of new information just by visiting the museum. 48 visitors, 26 of them Turkish, strongly

agreed that they learned new information by visiting the museum. 29 agreed, while 37 visitors neither agreed nor disagreed. 14 visitors disagreed with the statement and the remaining 4 strongly disagreed.

The first question in Section F inquired about the labels asking whether they were at the eye level. There were 40 visitors who strongly agreed and agreed. 34 people neither agreed nor disagreed, 14 disagreed and 4 of them strongly disagreed. The second question in this section inquired whether the fonts were large enough. 44 visitors strongly agreed or agreed. 34 of them neither agreed nor disagreed. 6 of the participants disagreed and 4 of them strongly disagreed. The third question in this section attempted to find out if the typeface of the labels was readable. 48 people strongly agreed that it was legible. 35 agreed, 36 neither agreed nor disagreed, 11 of them disagreed and 2 visitors strongly disagreed. The fourth question in this section asked visitors if the labels had the necessary and useful information about the artifacts. 40 visitors strongly agreed, 33 agreed, 34 neither agreed nor disagreed, 15 disagreed and 10 of them strongly disagreed. The last question of Section F inquired whether the language on the labels was clear and understandable. 46 visitors strongly agreed, 25 agreed, 40 neither agreed nor disagreed, 10 disagreed and 11 of them strongly disagreed. Based on the results of this portion of the survey it appears that overall satisfaction levels with the labels was high and according to survey results of question E and F most visitors gained knowledge by visiting the museum.

Section G, asked the participants two separate questions about the lighting of the museum. The first question asked the visitors if the lighting was sufficient to see the artifacts. 66 strongly agreed, 26 agreed, 34 neither agreed nor disagreed, 3 disagreed and 3 of them strongly disagreed. In the second question they were asked if the lighting was sufficient to read the labels. The answers were pretty close with the

first one. 62 of them strongly agreed, 27 agreed, 35 neither agreed nor disagreed, 4 disagreed and 4 of them strongly disagreed.

The next section which consisted of two separate questions once again, was asking about the sound levels in the museum. 74 visitors strongly agreed that the noise coming from outside of the museum does not obstruct concentration. 26 people agreed, 25 neither agreed nor disagreed, 2 disagreed and 5 of them strongly disagreed. The second question asked if the music playing inside was distracting. Since the music is not on continuously 29 people wrote down that there was no music playing. 4 people strongly agreed, 2 agreed, 22 neither agreed nor disagreed, 28 disagreed and 47 of the visitors strongly disagreed that it was disturbing.

In the last part of the question 9, the participants were asked if the over all atmosphere of the museum made them comfortable. This would include all the impressions the visitor had of the museum staff, the overall cleanliness, the collection and all its means of communication. 66 participants of the survey strongly agreed, 35 agreed, 22 neither agreed nor disagreed, 5 disagreed and 4 of them strongly disagreed. These results once again show a high satisfaction level of the visitors.

Question 10 was about the other facilities of the museum. There were four sub-questions in this section and in all of them the "neither agreed nor disagreed" responses were the most common answers. Furthermore, the number of people who strongly disagreed was higher than the other sections, which brings to mind the question of the importance of the other facilities such as the restrooms and the information desk. There are no restroom facilities inside the museum and visitors have to go to the Ancient Pool where the nearest restrooms are located and than come back to the museum. Also the information desk is not in the museum but near

the South Gate which is approximately 500 meters away from the museum. Keeping these facts in mind, the answers of the participants were as follows:

In response to whether they thought the restroom facilities were convenient. Only 33 of them strongly agreed, 32 agreed, 43 neither agreed nor disagreed, 14 disagreed and 10 of them strongly disagreed.

The second part of this question asked the participants if the number and place of garbage cans was sufficient. I had added this question because as I was working there, many visitors asked me where they could find a garbage can, since they could not find a way to dispose of their garbage thus were carrying it around with them. 36 people strongly agreed that there were enough garbage cans, 30 of them agreed, 39 of them neither agreed nor disagreed, 17 of them disagreed and 10 of them strongly disagreed.

Since the information desk was the only place to get additional information on the museum, I included two questions about it. The participants were asked if the information desk could be easily reached. 33 participants strongly agreed, 24 agreed, 48 neither agreed nor disagreed, 12 disagreed and 15 of them strongly disagreed. One of the visitors who strongly disagreed with the statement mentioned that he should not have to go to another place outside the museum just to get a leaflet about the museum. The second question about the information desk was whether it provided useful information about the museum. 29 visitors strongly agreed, 36 agreed, 40 neither agreed nor disagreed, 12 disagreed and 15 of them strongly disagreed.

Question 11 asked the participants if this was their first visit to the museum, or if they had been to the museum more than once. 109 of the participants, 35 Turkish, 36 British, 12 German, 22 Russian, 4 Italian, said it was their first time in the museum. 23 visitors, 18 of whom were Turkish, were visiting the museum for the

second time or more. As a related item the next question asked if the participants would like to visit the museum again. 99 people said yes, while 33 said no. All 15 of the visitors from Denizli wrote down that they would come back. Several people who said no stated that, visiting a museum once is enough since they do not change over time.

In the last part of the survey, participants were asked to write any other comments they had in mind. Not many people filled in this part of the survey. Yet, there were some constructive comments.

One local visitor, from Denizli, wrote that he would like to visit the museum again because he found both Pamukkale and Hierapolis Archaeology Museum wonderful but to pay 20 TL at the entrance of the ancient site is too much and that may cause him not to visit the site and the museum, where the museum entrance is 3 TL. He also suggested that people who like to visit museums and ancient sites often should buy the Museum Card.

Another local visitor underlined the fact that the Hierapolis Archaeology Museum was a great place to visit but he was concerned that not many people knew about it. He recommended that advertisements of this museum, as well as other museums around Turkey, should be improved to share the richness of the culture with everybody.

Two other local visitors underlined the same point. They also indicated that they would come again to visit the museum, since every year the collection of the museum is getting larger due to findings from the excavations. They probably did not know that not every artifact or statue can be exhibited right away. Still, there are many of them waiting for their turn to be exhibited in the back garden.

One visitor from Istanbul was concerned that there was not enough information about the life styles of the periods represented in the collection. She also wrote down that historical and cultural heritages can help a civilization to go further and they can clarify many unknown facts. She stressed the fact that there was a deficiency in the educational side of the museum, and in order to have a meaningful and enjoyable visit she suggested that the museum should provide more but simplified information.

One Turkish visitor from Bulgaria noted that the museum appeared to be working smoothly. He was very happy to see the entire cultural heritage, but he was concerned about conservation. He thought that conservation was very important and should be performed with great care to be able to share the heritage with next generations.

Two of the participants were a young couple coming from Australia and they had walked from Pamukkale to the ancient site. The young lady wrote, "I definitely would like to come back because it is probably going to contain more and recent finds whilst the excavation goes on. More information than at Ephesus Museum made it more interesting. The museum was very interesting. Guided walks may be helpful to get more information but the labels were sufficient. Some information on current excavation sites would be good." The young man wrote, "Well preserved artifacts, useful background information, excellent presentation, good length and cost (price). It looks like there are future excavations, so if I come back in years to come, yes, I would come again. The myth stories were excellent, provided context. Some of the best preserved artifacts I have seen, as good as or better than Ephesus Museum, but much more interesting due to myths being explained."

An American visitor wrote that she would come back if the contents changed significantly or were greatly added to. She also added that an extra 3 TL per person after 20 TL just to come onto the site seems a bit excessive. A participant from Wales indicated that he would like to see further discovery of historical items. A young British lady, found the museum very informative and labels of the depictions of the myths in Salon C very entertaining. She was glad that everything was so well presented and explained. She was just disappointed that there was too much to see, but she had so little time, so she added that she wanted to come back one day. A Swedish participant described the museum as beautiful and interesting.

On the other hand, there were some comments which were not as pleasant as these. One visitor from Korea expressed her feelings about the museum as "very simple". Two visitors from the United Kingdom agreed that there were other things to see and do, and to see a museum once in a lifetime is enough. A visitor from Germany, also agreed with them by stating there are many other beautiful places in Turkey to visit, so she would not consider visiting Hierapolis Archaeology Museum again. Another lady from the UK wrote down that in Salon C the labels were difficult to read as light shines on them, causing reflections.

All four Italian participants provided comments. One of them wrote, "The exhibits are important and fascinating. Very good. But the labels are short and often not understandable in English." Another wrote, "Interesting! The ultimate location!" One other wrote that she liked the museum and wants to see more photos of the places where the excavation is being conducted. The last Italian visitor stated that he was studying the ancient city of Hierapolis at his university. He wrote that the artifacts were well displayed but not explained sufficiently. He suggested that if people visit the museum with a bit of background knowledge about Hierapolis they

would enjoy it much more. He hoped for an expansion in the museum. In his own Italian words, "Inquadrare meglio i periodi storici per consentire di acere un'idea del tempo che impiega la civilta nel suo cammino." translated means, there should be more appropriate historical context to allow visitors to have an idea about the specific time periods the objects came from.

Most of the Russian participants who wrote down comments were asking for a common thing: information in languages than Turkish and English. One of them suggested Russian, French or Bulgarian. The language barrier was their major concern. The comments section terminated the survey.

Before conducting the visitor survey, I expected that the level of visitor satisfaction would be low and once they visited the museum they would not want to come back. However, after examining the survey results I concluded that visitor satisfaction was rather high, except for concerns regarding the "other facilities" of the museum. Still, there are some minor improvements that can be implemented to increase the number of visitors who found the museum excellent and to communicate with the community better. In addition, the decrease in the total visitor numbers needs further study and research since it can not be explained through visitor satisfaction issues. Other comprehensive surveys can be conducted with more visitors.

Knowing that most visitors are rather satisfied with their visit, the museum management can concentrate on other vital aspects of the organization such as conservation and educational programs and develop these according to the budget provided by the Ministry of Culture and Tourism. According to the archaeologists and the officer of the museum these are the core areas which need immediate attention. Conservation should be the most significant aspect since the museum can

not survive without a collection. Education can not be disregarded either because it is a crucial part of the mission statement of the Ministry and the museum. Even if it was not, it would still be beneficial for the Hierapolis Archaeology Museum to offer some education activities to further enrich the visitor experience.

CHAPTER 5

CONSERVATION of the COLLECTION of the HIERAPOLIS ARCHAEOLOGY MUSEUM

5.1 The Current Situation in the Museum

Conservation and the care of collections is a substantial and complex subject with its own literature, training and standards, which are included in the definition of a museum. The first obligation of an adequate management is preservation and it needs allocation of financial, physical and human resources (Burcaw 102). Accordingly, taking attentive care of its collection can be the best investment that the museum can make (Schultz 6). However, at the Hierapolis Archaeology Museum these assets are in short supply thus the museum cannot always provide the best conditions for its objects, whether on display or not. The difficulties in conservation of the collection are explained in Chapter 3 as being the lack of financial sources, the complication of adjusting a historical monument to meet the requirements of a conservational environment and the absence of an adequate closed area.

While discussing the conservation methods of the Hierapolis Archaeology Museum, the officer of the museum declared that the unearthing of objects with excavations is valuable, yet to conserve them is more vital. The lack of financial sources prevents the museum from taking many of the obligatory actions. He also added that since the museum does not have a conservator and conservation laboratory, the artifacts in need of restoration have to be transferred to the Istanbul Restoration and Conservation Laboratory. Recently, Pamukkale University also established such a laboratory. Consequently, the director of the museum and the

archaeologists will be able to decide which laboratory to use, or they can contact the restorers who can examine the situation of a specific object in the museum.

One of the archaeologists added that it is very hard to take the necessary precautions such as temperature or humidity control both in the Roman Bath and in the storage areas. Conservation of the objects is difficult in the Roman Bath because it is an archaeological monument and the museum can not change its environment or architecture to suit the needs of the collection. In addition, most of the storage areas are open and very few of them have protective roofing. The archeologist is concerned that in a couple of decades some of the artifacts will deteriorate so severely that repairing them will not be possible. To prevent such a devastating scenario the museum needs to allocate adequate resources to the conservation of artifacts that need immediate attention. Furthermore, the director of the museum and the archaeologists should work on identifying the priority areas before implementing any conservation efforts. Assessment of the conditions of the artifacts should be completed, a conservation plan should be formulated, and recommendations for future display options that will help protect the objects from further deterioration should be prepared. Once this is established conservation work can be initiated. Suggestions that are in line with global conservation standards, for the objects in the closed exhibition areas, in the garden and in the storage rooms will be offered in the following sections.

The Information Package of Ankara University Başkent Vocational School – Restoration and Conservation Program can be used as a guide while working on conservation. This package will highlight the important factors of conservation and restoration as well as being a very helpful source for further references[22].

[22] The Information Package can be reached through http://erasmus.ankara.edu.tr/baskent/infopack.doc

5.2 Preventive Conservation

Museum professionals and conservators developed, and are still developing, techniques for the best possible conservation of artifacts. Preventive conservation is one of these, which aims to preserve collections for future generations. It ensures that the collection is displayed, handled, stored and maintained in ways that do not lead to damage or degradation. In addition, it also attempts to guarantee that remedial conservation is not required in the future, where remedial conservation involves repairing damage or decay to collections (Ambrose and Paine 167). Remedial conservation will always be needed, but if the deterioration caused by a poor museum environment can be avoided, less of it will be required (Frost 175). Therefore, it is essential for the Hierapolis Archaeology Museum to focus on preventive conservation, whenever possible, which is comprised of environmental standards, fire, security and safety factors, and design specifications for a new museum building and storage areas. Only environmental factors will be examined in this chapter since fire, security and safety factors are handled quite well in the museum and design specifications can not be implemented. Because it is not a new construction, most probably no new constructions will take place in the near future, and therefore suggestions of this nature will not be realistic and useful for the Hierapolis Archaeology Museum.

5.2.1 Environmental Standards

There are five key environmental factors affecting the conservation of collections and conservators have established standards in order minimize their influences on artifacts. These are relative humidity, temperature, air cleanliness, light levels and insect/pest attacks. The museum staff needs to keep in mind that each collection has its own specific requirements. For instance, leather, textile, and wood

have no resistance to heat whereas silver, iron and glass show good resistance (Bachmann and Rushfield 6, Craddock 15). It is crucial for the museum director and staff to understand the particular needs of different types of collections and act accordingly (Getty Conservation Institute 86). The majority of artifacts are statues made of marble and limestone, baked clay, glass, gemstone and gold, silver and bronze coins. However, the environmental standards can only be implemented in the closed display and closed storage areas since it is not possible to have this type of control over the artifacts in the garden.

5.2.1.1 Relative Humidity and Temperature

The most destructive force faced by most museum objects is relative humidity. Relative humidity (RH) is defined as the ratio, expressed as a percentage, of water vapor in the air to the amount that it could hold if fully saturated. Temperature is a crucial factor in RH because the ability of air to hold water vapor increases with high temperatures and decreases with low temperatures. Therefore, the changes in temperature affect levels of RH. The degree of deterioration caused by RH depends on upon whether the artifact is made up of organic or inorganic materials. Changes in RH create dimensional changes in organic materials such as wood, leather, textile and paper. Size deformation can be permanent in some of these artifacts and irreparable damage can result. On the other hand, RH diversities do not induce size fluctuations in inorganic materials but temperature does. Rusting of iron will become more significant if RH is above 50. As the humidity increases above 70 percent the extent of microbiological attack will multiply with each small increase in RH (Weintraub 24).

The Hierapolis Archaeology Museum should aim to have a constant RH year round in both display and storage areas. 50-55 percentage range is accepted as the

best level for preserving most artifacts. It would be the best if the temperature can be between 20-24 °C (Frost 176, Ambrose and Paine 172). To be able to have control over RH and temperature is especially important in Denizli where severe changes in the temperature and humidity can occur even during a single day. The temperature ranges from -11°C to 40°C. Accordingly, one day the RH can be as low as 24 and the following day it can be as high as 95. The first step in solving the RH and temperature problems is to monitor the environment and keep a record of this data on a regular basis (Baydar 107). A wide range of thermohygrometers, temperature and humidity monitors, are available (Weintraub 23). After examining changes in the level of RH and temperature the museum can decide if it is feasible to implement the following recommendations.

Providing micro-environments, for special categories of material in the collection, especially for the coins and other metals which require low RH levels, may be a practical solution. If this is not a possibility then at least too high or too low levels of RH and sudden changes in humidity should be avoided (Zycherman 100). The museum may need to use its creativity in finding ways of controlling RH since the money is limited and not sufficient to install a full air-conditioning system. Windows may be opened in good weather which helps the ventilation of the indoor climate and introducing warm air into cold rooms. However, the risk of getting dust on the artifacts should be considered while keeping the windows open. If the harm of open windows passes beyond the benefits, they should be kept closed (Bachmann and Rushfield 6). If the humidity levels are too low, trays of wet cotton wool and fungicide can be introduced in various parts of the display and storage areas. It is also important not to bring in water into these areas even for cleaning purposes (Ambrose and Paine 170).

5.2.1.2 Air Cleanliness

Air cleanliness refers to two distinct classes of materials which should be removed from the air. They are gaseous pollutants and particulate matter (dust). The gaseous pollutants are associated with urban and industrial areas and mostly caused by the burning of fuels in factories, cars and machinery (Frost 180-181). Advantageously, the Hierapolis Archaeology Museum is away from the city center, there are no factories around and very few cars are allowed in the Hierapolis ancient site. Yet, the gaseous pollutants may exist in the area. The level of these pollutants should be measured to be on the safe side. On the other hand, dust should be a concern. All the roads of the ancient site are unpaved, causing a great deal of dust especially on windy days. Once dust comes in contact with these objects, it sets up undesirable chemical reactions. Moreover, dust particles absorb moisture and acids from the air. Since the air-filtering and air-conditioning systems can not be implemented the problem of dirt and dust should be minimized in other ways. Using well made, dust resistant display cases, keeping objects wrapped in acid-free tissue paper in closed storage areas, using dust covers for large objects, keeping public and staff areas of the museum as clean as possible, and using vacuum cleaners instead of dusters can be beneficial (Ambrose and Paine 175-176).

5.2.1.3 Light Levels

As mentioned previously, the visitor survey indicated that visitors thought light levels were sufficient to see the artifacts and to read the labels. However, are the light levels appropriate in terms of preventive conservation? All museum objects are to a greater or lesser extent affected by light and any light causes damage. Most metals, stone, ceramics, and glass have low sensitivity to light (Frost 182). There are no artifacts in the collection of the museum which are extremely sensitive to light.

Therefore, the museum should accommodate balance between the needs of the objects (total darkness) and the needs of its visitors (enough light to see the objects and read the labels). In addition, avoiding direct sunlight, at least in the closed areas, will be beneficial. Recommended maximum levels of illumination range from 50-200 lux, where lux is the measurement of light (Bachmann and Rushfield 6). At present, the museum uses 27, 100 watt light bulbs and 24, 50 watt light bulbs in its exhibition salons. However, there is no conversion factor between lux and watt and it is not possible to say if the usage of light is appropriate or not.



Figure 5.1: Salon A after closing

As it can be seen in Figure 5.1 after closing all the curtains of Salon A are drawn and the objects are left in the darkness. The storage rooms should be kept dark at all times, except when someone needs to work there (Burcaw 107).

5.2.1.4 Insect and Pest Attacks

The control and detection of insects, particularly around such a large excavation area and a well cultivated garden, can be complicated. Insects are usually

attracted by food garbage. Therefore, eating or drinking should definitely be prohibited in the entire museum, including the garden. Sticky traps, which are inexpensive and easy to use, should be placed throughout the collection, especially around dark edges of walls and behind the statues, and then inspected at regular intervals (Michalski 77). Dead insects can also attract other insects so, dead or alive, the museum should get rid of all of them. If the museum can not handle the situation, professional advice can be sought and a regular fumigation program can be established.

Pest attacks, mostly by rodents, can be a problem for the museum. One of the security guards recently mentioned that he had seen a couple of rats in the area. Rodents can damage museum items, as well as packaging materials, files or electric circuits. Especially the storage areas should be checked for any signs of rodents. A traditional method of having a museum cat can be beneficial in reducing rodent problems. If chemical treatments will be used all health and safety measures should be considered (Ambrose and Paine 176-177).

5.2.2 Conservation of Outdoor Artifacts

The outdoor artifacts constitute the exhibited artifacts in the garden and non-displayed objects in the back garden. The environmental standards can not be implemented outdoors, presenting a special set of problems with regard to outdoor artifacts. There is nothing much that can be done for the artifacts in the garden in terms of controlling RH or temperature. Fortunately, stone objects, which make up the entirety of objects in the open display areas and the majority of the non-displayed ones, allow more fluctuation in RH than most other mediums. RH ranging from 35 to 60 percent can be acceptable. However, there are still risks to stone objects in the extremes of RH. At the low end, the drying of clay can cause cracking, and at the

high-end biological growth occurs, such as algae, lichens, and mosses. In such cases, the best conservation method will be brushing down the statue with a nylon or natural bristle brush twice a year (Wheeler 124-126). In terms of temperature from 15 °C to 24 °C is allowable. Yet as stated previously, the temperate range in Denizli is both colder and hotter than permitted and the heat from sunlight can cause damage to large grained marbles. Moreover, bright sunlight is said to be 110,000 lux, which is way beyond the acceptable range and even a typical midday sun is between 10,000-25,000 lux. Although, light presents few problems for stone objects, imagine most of the artifacts lying in the garden with direct sunlight shining on them as in Figure 5.2.



Figure 5.2: A view of the non-displayed artifacts in the back garden

Another problem the objects of limestone and marble face is acid rain. They are highly sensitive to acid rain and the carved details can be lost. The museum at least should try to use protective roofing, which can also eliminate direct sunlight up to a degree. Physically sheltering objects will not entirely decrease the effects of the

acid rain but it will definitely increase the lifetimes of these artifacts. Some may think that any protective coat will be beneficial but Wheeler (126) states that waxes, acrylics and urethanes are unsuitable because they can cause damage to the stone in the process and should be avoided. Another suggestion for stone objects in order to prevent them from drawing moisture from the ground is for stone objects to be physically isolated from their support environment upon installation. Some of the displayed artifacts have such bases, but none of non-exhibited has this. There are some artifacts which are on top of another as in Figure 5.3 and no artifact should be used as a base of another object so this practice should be avoided.



Figure 5.3: Artifacts stored on top of another

The artifacts in the garden, whether exhibited or not, are vulnerable to insect and pest attacks. The damage they cause may not be obvious on marble objects, but on carved features in soft stone it may be problematic (Pye 86). In addition, limestone and calcareous sandstone get affected by the bacterial action and released acids from pigeons (Honeyborne 169). For the time being, there is no practical solutions to get rid of them since the artifacts are located in the middle of the garden,

where every kind of animal, especially birds, mice, turtles, lizards, scorpions, and insect can enter. Yet, the back garden is very large and if the museum can allocate more resources it can be turned into a closed storage area, where all non-exhibited artifacts can be stored in better conditions then they are now.

5.3 Relocation of the Museum

Another drastic consideration may include relocation of the museum from its current location to a new building that might be constructed in the future. In "Pamukkale Site Management Plan" Akan Mimarlık (13) argued that the relocation of the museum to the town of Pamukklae and replacing the museum with demonstrative exhibits dealing with baths which include refilling the water of the bathing facilities would be more beneficial. They suggest that the spaces of the Roman Bath can be used to introduce the visitors to the bathhouse experience. The arrangement of the spaces, the services provided and the resources needed to operate the baths can be explained to the visitors (Akan Mimarlık 126). The officer of the museum confirmed that the land of the future museum building is ready in the town of Pamukkale. Although, the suggestion of the relocation dates back a decade, no action has been taken during this time. The museum is dependent on the Ministry of Culture and Tourism in this matter. If the Ministry can allocate the necessary finances to construct the new building, then the Hierapolis Archaeology Museum can be moved from its original location. When the difficulties of conservation in an archaeological building are considered, moving the museum to a new building can be more advantageous. The temperature, relative humidity, light levels, air cleanliness and pest concerns can be turned into more adjustable factors. If there was enough space in the new museum building, more artifacts could be exhibited and the objects

presently exhibited in the garden could be brought inside where new and superior storage rooms would provide much improved conditions for their preservation.

However, if such an action is ever taken, there will be more consequences to the museum collection beyond conservation. There will be a lot of questions regarding specific subjects that need to be answered. The preservation of the Roman Bath will have to be reconsidered. Will it be more constructive to use the bath for its primary usage? How the water flow will be adjusted? The display of the artifacts and the exhibit cases will be reorganized. Will it be possible to display more artifacts? Will the new building have room for temporary exhibitions? The access and accessibility of the museum will have to be redefined: Will the new museum be easier to reach? Will there be sufficient public transportation? The planners and designers will need to ensure there are adequate support facilities such as bathrooms and that the entire museum is accessible for disabled visitors. The visitors will only pay the entrance fee of the museum, not the additional fee for the entrance of the ancient site. Whether this practice will attract more visitors or having the museum at a different location will have an opposite effect should be answered. The planners will need to plan for sufficient educational space. If the new museum building will have an additional education room, further connections with the new institutions in the region can be established and advance activities can be offered. All of these and additional questions will need to be answered, a SWOT[23] analysis completed and then if it is indeed more advantageous to move to another location necessary actions can be taken.

[23] SWOT analysis is a method used to evaluate the strengths, weaknesses, opportunities, and threats involved in a project (Runyard and French 6).

CHAPTER 6

CREATING EDUCATION SERVICES in the HIERAPOLIS ARCHAEOLOGY MUSEUM

6.1 Why Provide Education Services?

The previous chapter stressed the importance of conservation and presented feasible ways of conserving the collection of the Hierapolis Archaeology Museum. The main function of museums is usually considered to be the preservation and display of artifacts rather than education which is considered a lesser priority (Bonner 288). Talboys (5) questions what is so special about these objects that communities are ready to finance buildings to exhibit them, create procedures for their maintenance, manage staff to care for them, and spend money to see them. He answers his own question by stating that humans are concerned with passing on the understanding of the world to their children, so they might have better skills for personal and social survival. Likewise, Frank Oppenheimer states that the whole point of education is transferring culture (Bloom 16). There are many methods to pass this knowledge and one of the best ways to accomplish the transfer of ideas is communication between people, speaking and writing. In addition, a great part of human understanding is derived from the material objects of the past, which shows what people did and what they thought. Although, these objects do not tell the whole story of what the communities were, are and will be they provide appropriate and differentiating ideas to begin exploration (Talboys 6-7). Most of the education curricula is interested in finding answers for the question of what, which (such as what is an amphora?) simply depends on transfer and repetition of knowledge. On

the other hand, people should be supported to ask the questions of why and how (such as why did people need amphorae?), which will assist them to reach their own conclusions (Paykoç and Baykal 102). This is the main goal of museum education: to encourage the communication between its visitors and its collection, not by teaching facts, but by arousing interest and inspiration (Ambrose and Paine 49).

Museums are the most obvious institutions involved in the exploration of material culture, and they act as the collective social memory. Therefore, even though a museum can not be a museum without its collection and their conservation is essential, the objects alone will not be beneficial unless there are visitors interpreting and using them to increase their understanding (Burcaw 150, Edson and Dean 194, Owen 200). Museums should offer an environment where visitors can learn at their own pace and level suitable for their needs because the learning environment is one of the essential factors of learning (Edson and Dean 193, Paykoç 113, 2009). Museum visitors should have the chance to see, touch, hear and have physical, emotional and logical interactions, so that they can interact with aspects of their own and others' material culture (Hein and Alexander 9). The collections of museums can affect how their visitors think and approach the world, as well as provoking interest, curiosity and motivating visitors to find new ways of gaining knowledge. Moreover, learning will be more consistent if it depends on personal experiences. According to the modern learning theories, active participation is needed for learning (Paykoç and Baykal 102-103). Museums and their collections are very valuable for their communities due to their substantial educational value (Hooper-Greenhill 2). Even if the collection would not deteriorate or disappear, if it is not used for educational purposes the enrichment that the objects could have possibly given to the visitors will be lost. For that reason, museums should work on

becoming an education center, keeping in mind that they have an educational responsibility to their communities and museums are places of learning (Hein and Alexander 10).

The importance of museum education and usage of museums as miscellaneous and experiential places for learning are new and needed fields for Turkey during the life long learning process (Paykoç 49, 2003). In Turkey, the importance of museum education is only recently being noticed. However, it would be wrong to conclude there was not any education in the museums before. Satı Bey, the director of Darülmuallimin[24], can be considered one of the first people who introduced museums as means of education in 1909. According to him, the exhibited artifacts were not just there for visitors to draw a lesson from them, but to be researched and questioned. Satı Bey also used sightseeing tours to inform his students about social and historical facts, outside of their school. He strongly believed that museums could help schools to accomplish their missions in practical education (Adıgüzel 99-100).

Despite the fact that the first steps of the museum education were taken a hundred years ago, its significance has begun to be more distinctive, and museums have been trying various methods to provide education services just since 1995. The Ministry of Education, the Ministry of Culture and Tourism, universities, NGOs and museums work together for the development of museum education because understanding the past, respecting history and learning about cultural values are essential for the educators where all these can happen in the museums all at once (Paykoç 114, 2009).

[24] Darülmuallimin was an institute established during the reign of Sultan Abdülmecid in 1847 to educate male high school teachers.

Enjoyment and understanding of archaeology and local history will lead to the acceptance of one's own heritage, creating a sense of ownership and involvement in heritage management (Moreno De Giraldo 169). Educational programs enable museums to communicate with their local communities and contribute in the cultural development of their area (Talboys 16). Consequently, this will contribute to raise awareness, increase appreciation, encourage acceptance, positively influence funding for conservation and decrease ignorance and vandalism (Conti 60). The Hierapolis Archaeology Museum could benefit from all these constructive aspects of an educational program.

I would like to stress the importance of community support for Hierapolis using the example of the Aydın Aphrodisias Museum. It is a state museum just like the Hierapolis Archaeology Museum, and it has been welcoming its visitors since 1979. Its destiny changed considerably with the establishment of the Geyre Foundation in 1987. The establishment was founded by a handful of people. The foundation's mission was to develop cultural and scientific research, to support the preservation of the ancient city of Aphrodisias and to enrich its surrounding area. Restoration of some artifacts were also realized with the donations from the foundation (Ilgım 151). One of the most extensive contributions happened in 2006 with the decision by the Geyre Foundation to enlarge the museum. The Aydın Aphrodisias Museum was very small and needed an annex to display the sculptures that were unique in the ancient world. They belonged to the Sebasteion temple and were discovered during the excavations between the years 1979-1986. In October 2007, the construction of the new building was completed. Meanwhile, the conservation of marble reliefs was completed and individual sculptures were sponsored by the members of the Geyre Foundation. Today, the Sebasteion

sculptures are displayed in this building where environmental factors can be maintained at required levels (Bektaş 15). A similar foundation would be very useful for the future of Hierapolis and the Hierapolis Archaeology Museum. For the time being there are no such associations and the museum is left on its own, but the example of Aphrodisias and Geyre Foundation should encourage the museum to do all the publicity and education of its community. By doing so, it can help the establishment of a foundation for Hierapolis and by receiving its support the museum can realize its conservation, education and other plans.

The Hierapolis Archaeology museum has to create this awareness of archaeology itself because the Turkish education system is highly centralized with a nationalist content to the curriculum that has insufficient emphasis on archaeology (Bartu Candan 97). This situation is not unique to Turkey. The possibility of having courses devoted to archaeology in elementary or secondary schools in the US and the UK are low as well (McManamon 72, Kiyaga-Mulindwa and Segobye 50). In addition, the Turkish system urges students to memorize rather than developing critical thinking (Bartu Candan 97). Therefore, the resources of the Hierapolis Archaeology Museum and other museums around should be used to overcome both of these problems and to familiarize Turkish people with archaeology. After establishing a strong education policy the museum should present education services to foreign visitors, but initially the main focus would need to be on Turkish visitors.

Furthermore, three of the main aims of the Hierapolis Archaeology Museum are directly related with education: Introducing the Anatolian civilizations to the public, raising awareness of the importance of the archaeological findings and eliminate illicit trafficking, arranging educational programs, conferences and tours both in and out of the museum and contribute to its community's cultural life, and

cooperating with educational institutions to educate students on museums and conserving their cultural heritage. These goals are stated in the laws governing all museums in Turkey. Therefore, in addition to all the reasons encouraging the establishment of museum based education, the museum is obliged by law to present education services to its community.

6.2 Examples of Education Services of Museums

In this section specific education activities used in various museums, both in Turkey and abroad will be presented. The museums are selected specifically because they possess archaeological artifacts in their collections and their education services are mostly in cooperation with these objects. The similarity of the museums with the Hierapolis Archaeological Museum was another factor considered while choosing examples.

The Museum of Archaeology, University of Stavanger is located in Rogaland, Norway. The museum exhibitions and activities present knowledge and understanding of prehistory and interactions between humankind and nature. There are archaeological finds from the Stone, Bronze and Viking Ages in the permanent exhibition showing more than 11,000 years of inhabitation in Rogaland. The children are encouraged to find out more about prehistory through various games and the Museum of Archaeology has been particularly adapted for the children. They can participate in treasure hunts, write their names in runes or fix broken pottery remains. Moreover, the museum has a special summer program for children of all ages. In the museum garden they practice living in the Stone Age or in the medieval way, they become archaeologists for a day or make clay dishes (http://am.uis.no/research/).

Besides the museum itself, the excavation area of Ullandhaug is only 3 km away from the museum, where a farmstead from the Migration Period (350-550 AD)

is reconstructed. There are farmhouses, smaller buildings, wells, stone fences and burial mounds in their original places of 1500 years ago. There are women and men demonstrating the daily life back in that period and they provide information about the archaeological excavations and the historical objects. Visiting children can try to make fire with a fire-steel and flint, spin wool on a spindle or play with dolls and furniture of the farmstead (http://am.uis.no/looking_for_a_venue/).

Pointe-à-Callière, Musée d'archéologie et d'histoire de Montréal (the Montréal Museum of Archaeology and History), Canada, is located above the birthplace of Montréal where archaeological excavations continue to shed light on the history of the city. The education program offers activities for kindergarten, elementary and high school students. The kindergarten students explore the museum with the guidance of Arty Fact, a puppet. Arty Fact tells stories of children who lived in Montréal previously and offer basic information on archaeology. Elementary school students take a tour around the site of the Pointe à Callière wearing the costumes of Native children. They also play some ancient games. In the program named "The Young Archaeologists", the museum invites the high school students to take part in a simulated excavation. After participating to unearth the artifacts, the participants analyze some of them in the laboratory and decide which time period they belong to. While engaging in this activity the students have a chance to handle actual historical artifacts and use real tools. The visit does not end when the students leave the museum, but continues in the classroom. The museum presents useful guidelines to be used in the classroom. For instance, after participating in "the Young Archaeologists", the students can produce a newspaper where articles about their visit and archaeology will be published. Teachers can either use the suggested

practices or use other activities after the museum trip (http://www.pacmusee.qc.ca/pages/education/programme.aspx?lang=EN-CA).

The Acropolis Museum, in Athens, works on familiarizing its community with the art and architecture of classical antiquity, and points out the importance of conservation and restoration using both the museum and the excavation area. The Committee for the Conservation of the Acropolis Monuments (ESMA) and the Department of Information and Education of the Acropolis Restoration Service (YSMA) organize educational programs for specific groups on the subject of the Acropolis and its monuments. Conducting seminars both for educators and students and producing educational courses on classical architecture and art, creating lessons about the Acropolis and the restoration of its monuments are among the projects they have been working on (http://www.ysma.gr/En/ekpedeusi/eisagogi.asp).

The education program of the museum is especially created for those students who study the Acropolis in their curriculum. The museum arranges visits around a specific topic each time and the discussed subjects are determined by the age and knowledge of the participated students. There are three kinds of education programs offered by the museum: Open day programs for student groups, tactical programs for individual students, and special programs, matched with temporary exhibitions. One of the open day programs is called "A Day on the Acropolis Working for the Conservation and Restoration of the Monuments". It consists of 20 workshops providing information on the architectural analysis, ancient building methods, and difficult problems professionals are facing in the process of restoration. Architects, archaeologists, civil engineers, conservators and marble sculptors introduce the Acropolis with their point of views. An example of a tactical program can be "A Day in the Search of Olympian Gods at the Parthenon Frieze" where participants try to

identify the gods and their symbols with particular reference to the Frieze. Afterwards, they take parts in a theatrical game where the students act as the gods they have seen on the Parthenon Frieze. There have been various special programs dedicated to specific exhibits or anniversaries. Designing the New Acropolis Museum: Designing the Galleries, the Exhibits' Presentation, the Products for the Shop" and "Ancient Tiles and Antefixes in the periodical exhibition at the Centre for the Acropolis Studies" are the two examples of the special programs carried out at the past (http://www.ysma.gr/En/ekpedeusi/programata.asp).

The J. Paul Getty Museum, in Los Angeles California, emphasizes the importance of museum education by providing diverse opportunities for its visitors. For example, one of the activities for high school children is called "Shaping Ideas: Symbolism in Sculpture" where students explore the ways of integrating the symbols in three-dimensional art forms as well as discussing their meanings, purposes and original contexts. In addition, they design, sketch, and build their own symbolic sculptures. The museum also desires to reach the teachers by arranging professional development opportunities. Teachers are able to attend workshops where they can learn creative ways of incorporating museum artifacts into their classroom teaching by attending lectures and discussions (http://www.getty.edu/education/).

The Jewish Museum in New York City encourages students to learn about ancient people through firsthand experience. The activities are designed to represent the participants the lifestyles and work habits of the people of antiquity, concentrating more on the technological developments, and are relevant to the average public school child. In order to arouse interest in the realities of life thousands of years ago, some of the artifacts of the museum are examined. Many of the students have not thought about the necessity of inventing pottery. The usage of

grinding stones, cylinder seals, writing and metal weapons are also studied and compared with objects people tend to use today. One of the most successful activities completed in the museum with students is building a plow out of wood and stone, by looking at varieties of plows. The students are divided into groups and each of the groups comes up with slightly different plows. They construct a tool of ancient times with their own hands. The contributors do not just learn how to build something but they also learn why the ancient people needed the object. They question the reasons (Ackerman 163-167). The activities offered by the Jewish Museum are not limited with high school students. There are workshops for adults, people with special needs, families and graduate students.

'"Archaeology Zone: Discovering Treasures from Playgrounds to Palaces" is another program planned by the Jewish Museum inviting children to encounter archaeology through a comprehensive study of art and artifacts from ancient times to the present day. The attendants explore the methods exercised by archaeologists after an excavation and they analyze the objects that have been unearthed. Pretending to be an archaeologist, children come across various objects and determine how and why they were made. The site address is: (http://www.thejewishmuseum.org/exhibitions/childrensarchzone). The Museum of Science and the New England Aquarium in Boston have a series of one week summer camps that bring children in daily for similar programs. In this case students can be taken on a safe portion of the excavation site or taught how to dust off things, or put together mock artifacts that were broken over the years to get a feel for archeology and its hidden treasures (http://www.neaq.org/education_and_activities/index.php).

The Museo del Oro (Gold Museum), Bogota, Columbia, offers alternative methods of teaching and analysis. The essential project of this museum, "The Museum Comes to Your School", is about pre-Columbian cultures and it was officially launched in 1987, after a year of examining various countries' museums' activities. The goals to be achieved with this education service are providing encouragement for scientific research and criticism, updating knowledge of pre-Columbian cultures, developing cultural identity, stimulating students to use their own interpretations, and presenting a program to support formal social sciences education. Teaching packs were used in classrooms, and they included samples of original prehistoric objects, booklets, posters, activities and games. The students handled objects, created their own displays, read booklets for more comprehensive information, and developed relationships between the past and present. In less than 10 years, 200,000 children, who are living in 10 different cities, were reached. Both teachers and students benefited from the program. The teachers began to explore new teaching alternatives and children who can not visit museums due to economic reasons were given a chance to experience a museum visit (Delgado Ceron and Mz-Recaman 150-158).

The Benaki Museum, in Athens, is the first Greek museum to propose educational programs for children, by creating the Department of Educational Programs in 1978. The activities offered in this program focus on the museum collections of Prehistoric, Ancient Greek, Roman, Byzantine and post-Byzantine and neo-Hellenic artifacts, as well as paintings, drawings and prints. The museum introduces Greek culture and contemporary art through the use of audio visuals and other specifically produced materials to school children between the ages of 4 and 17. Museum educators encourage children to make observations, ask questions,

express opinions and act independently. The Department of Education works closely with teachers and educational experts. Teachers can guide their own groups with the help of provided sources of the museum, and can borrow related publications. The Department also publishes books and games, and organizes workshops for children visiting the museum alone. There are studio-based courses for adults that aim to preserve traditional Greek arts and crafts. Theory and practice are combined in these seminars and they are held twice a year (http://www.benaki.gr/index.asp?id=301&sid=0&cat=0&lang=en).

I learned about the education program carried in the Istanbul Archaeology Museums while having a conversation with an active volunteer. She has been participating in this program for three years and knows well how it is managed. The Istanbul Archaeology Museums provide an education program for elementary schools students between 4th and 7th grades with the help of volunteers from Türk Eğitim Gönüllüleri Vakfı (Turkish Education Volunteers Foundation) and Çağdaş Yaşamı Destekleme Derneği (Association in Support of Contemporary Life). The volunteers of the education program go through strict tutoring, which includes lessons in history, archaeology, drama, art studio, museum education and pedagogy. Afterwards, the volunteers are allowed to guide student groups by themselves. Before coming in to the museum, the school administrators send a petition to the museum management and the management gives permission as well as a date which would be suitable for both the museum and the students. The participating students usually are in the same grade and always in the same school.

The permitted schools choose one of the four educational themes offered by the museum. 4th and 5th graders can visit the museum to study clothing, housing and nutrition in ancient times. 6th and 7th graders can explore clothing, nutrition,

professions and mythology in Ancient Greek, Roman and Byzantine times. They not only learn facts about these topics but they also participate in drama and art studios where they can use their imagination to create their own artworks. These artworks are exhibited in the museum during the Museum Week (May 18-May 24). In 2008, the volunteers guided nearly 1,000 students and they aim to increase this number in following years.

The Museum of Anatolian Civilizations, in Ankara, introduces six different ateliers. The main intentions of these activities are to acclimatize the participants in visiting museums, to create an environment of active education and to expand students' imaginations and analyzing abilities.

In the tablet atelier children write a cuneiform syllable on wet clay. The students use their imagination and creativity in the ceramics atelier to create objects out of clay. In the jigsaw puzzle activity the attendants differentiate the pieces of ceramics and separate them accordingly. The atelier of coins is dedicated to help students monetize a coin of their own with the depiction of the symbol of the museum. In the restoration and conservation study, the participants work on combining the pieces of an artifact. In another activity the living spaces of the Neolithic period people are examined. While children observe the artifacts of that time, they also question the changes and developments in the objects. The sixth atelier shares the process of an archaeological excavation. The period between the unearthing of an object and displaying it is considered. The aim of this atelier is to familiarize children with their cultural heritage and to increase their awareness on conserving it (Denizli 60-63).

While none of the museums and their communities in the examples listed above have the same circumstances, they are all working to achieve the same

objective of establishing effective museum education services. Although the shared practices can not be implemented directly at the Hierapolis Archaeology Museum due to differences in resources, they are helpful for understanding what educational services other museums perform.

6.3 Creating an Education Program for the Hierapolis Archaeology Museum

In one of the discussions with the officer and archaeologists of the Hierapolis Archaeology Museum, they admitted that creating an education program for the museum would be very beneficial and a museum educator could help the management in achieving the intended goals regarding educating its community. However, for the time being, the limited budget of the museum and its organizational structure do not permit having a staff member specifically for education. Moreover, the museum needs to use its financial resources on the conservation of its collection primarily. Therefore, it will not be realistic to come up with an ideal education plan that would represent every step of the process, because it can not be implemented. Hopefully, the museum management will be more aware of the increasing importance of museum education in the near future and can find the necessary resources and can employ a specialist who can present an education program comprehensively. In the meantime, it is still possible to develop various education activities with the help of the museum staff, especially the archaeologists, and other institutions such as schools and NGOs. The museum should work in collaboration with the Italian excavation team as well. They have been excavating the ancient site for a long time and they are familiar with both the visitors of the site and museum and the local people.

6.3.1 Background Research

As stated previously, knowing who visits an institution and understanding what they want is crucial in any service sector. The needs of different visitor groups and the capabilities of the museum to meet those needs should be assessed and acknowledged. Therefore, a comprehensive background research regarding the demographics of visitors to the Hierapolis Archeological Museum is compulsory before launching any kind of education service. The archaeologists and/or the museum researcher can work together with local and national governments, academic institutions, local schools and NGOs in order to gain further information on their visitors to determine who might make use of an education service. It is also important to remember that different groups need specific education approaches (Talboys 34).

A high level of awareness of the composition of the local community is crucial while developing an education program, since they will be the ones using it most. The social conditions, ethnic backgrounds, religious and spiritual beliefs, age distribution, educational and cultural backgrounds are the type of demographics that should be taken into consideration. This information could also be used in forming the various educational groups. Most people living in nearby towns may not have had a chance to visit the museum before. There could be several reasons for that such as the collection being irrelevant to the community's life. Therefore, the museum can find out what they would like and engage the interest of these people by providing appropriate activities. Embracing the needs of the local community is essential in accomplishing the main purposes of the museum, which include raising awareness, increasing appreciation and encourage acceptance by the local community of archaeology and cultural heritage, through education.

After gaining basic knowledge about its general community, the Hierapolis Archaeology Museum should concentrate on educational institutions. There are 96 elementary and 26 high schools within easy travelling distance (30 minutes at most by a vehicle). First and foremost, teachers from the closest schools (i.e., Pamukkale İlköğretim Okulu and Karahayıt İlköğretim Okulu) should be contacted and informed about of the fact that the Hierapolis Archaeology Museum will be establishing an education service. The input of these educators can be sought to clearly understand what they want from the museum in terms of informal education and matching that up against what the museum can offer.

The program on building relationships between formal education in schools and informal education in the museums presented by the Ministry of Education, Head Council of Education and Morality (Talim ve Terbiye Kurulu Başkanlığı) needs to be considered. This program underlines the significance of museums in learning and how Turkish, mathematics, social sciences, science, and technology can be explored in museums. It also defines the subjects that should be studied that are appropriate for specific grades. The whole program integrating the school curricula to the museums, natural and cultural heritage can be examined in Appendix C. The document provides the teachers with which steps to follow before and after the museum visits as well. According to this document the first graders can visit the Hierapolis Archaeology Museum to understand how people used to change the environment they are living in. The second graders can observe the historical and today's buildings and make comparisons while the third graders can research the past of the city they are living in and compare and contrast today's Denizli with the ancient site of Hierapolis. The fifth graders can visit both the ancient site of Hierapolis and the Hierapolis Archaeology Museum to be aware of the natural and

historical uniqueness of these places. In addition, they can observe how people change their environment according to their needs. The sixth graders can learn the necessary factors of establishing a city, as well as understanding the social and economic interactions between the ancient cities. They can assess the acoustics of the ancient theater of Hierapolis and question how the ancient people where able to do that. As students get older, more of their courses can be integrated with the museums. Accordingly, the seventh graders can visit the Hierapolis Archaeology Museum a couple of times, each time with a different theme. One of the themes can be examining the scientific and technologic developments through the ages. Another theme can be realizing the importance of writing in the transfer of knowledge and the purposes of its usage. They can also be taught to appreciate the values of the natural assets and cultural heritage. These are only the suggestions of the Ministry of Education but the teachers can use the museums to strengthen the topics covered in the classroom.

Close contacts should be established with Pamukkale University, the only university in Denizli, because both its educators and students could be most helpful during this process. The professors and students of the Faculty of Education should be approached particularly. Talboys (59) emphasizes that teachers do not use museums as a mean of education because they either lack the skills or the confidence. If they learn the effective ways of museum usage in education while they are in university, then they can use museums productively later on when they enter the field of education. Their ideas and comments would be valuable because teachers are the ones who will decide whether to use the museum or not. Obviously, not every graduate of Pamukkale University Education Department will become a teacher in Denizli and visit the Hierapolis Archaeology Museum. However hopefully they will

learn about the significance of museum education and use museums wherever they are appointed. The students of other departments should not be neglected while focusing on future teachers. The Faculty of Social Sciences and Humanities comprised of a number of departments such as archaeology, geography, art history, history, conservation and preservation of cultural heritage could be a valuable asset. The faculty members and students of these departments can assist in the shaping of the education program by taking a part directly or indirectly.

Two of the education units of Türk Eğitim Gönüllüleri Vakfı (Turkish Education Volunteers Foundation) are located in Sevindik and Deliktaş, in central Denizli, which are approximately 30 minutes away from the Hierapolis Archaeology Museum. The volunteers working in these units can be reached and if feasible and applicable an activity similar to the one offered by the Istanbul Archaeology Museum can be conducted.

Subsequent to gathering information on future users of the education services, the characteristics of the museum should be reviewed. The officer of the museum, who is responsible for the statistics, revealed that April, May and June are the three months where an increase in the students is evident. He admitted that they barely see a student group in other months but during these months many times there are three groups in the museum at once. If these visits could be distributed throughout the academic year, there would be no conflicts between educational groups and other visitors of the museum.

The physical space of the museum, the form of the displays, the equipment available for education work, the geographical location of the museum and transportation options, and the content of the museum's collection should also be

revised. Prior to their museum visits the teachers may want to learn about these aspects and the each of the museum staff should be able to answer their questions.

The suggestion of moving the Hierapolis Archaeology Museum to the town of Pamukkale should be reconsidered at this time as well. Will the museum management be able to allocate a room for education in the new museum building? Will it be easier for more people to reach the museum? Will the new building provide more physical space which will allow more people at once? All of these questions should be answered regarding the museum education.

6.3.2 The User Groups and Appropriate Activities

After a comprehensive background research the Hierapolis Archaeology Museum will learn the necessary details of actual and potential museum user groups. The assumption that museum education is only for school children is wrong, because museums contribute to every stage of education, from kindergarten to post graduate levels as well as supporting lifelong learning (Dodd 131). However, including the entire community is not an easy task and specific approaches should be used while coping with different groups (Haas 69). Educating educators to teach the usage of museum resources is fundamental and productive, since they can reach various student groups at the same time. The different groups of visitors to the Hierapolis Archaeology Museum and the types of activities that can be offered to these groups will be discussed below. It should be kept in mind that these activities are adaptable and they should be conducted first as pilot projects. If they succeed then gradual implementation should occur. In addition, neither the Hierapolis Archaeology Museum nor its collection need to feature directly in the educational curriculum but the museum should find ways of making it relevant for its visitors (Swain 268).

6.3.2.1 Children up to Seven Years Old

Children up to the age of seven come to the museum either with an organized play group or with their parents. Although, there are quite a few reasons for encouraging youngsters into the museum environment, most of their teachers do not seem to consider museums as places to visit for their students. First of all, the museum might try to change this perception of the teachers by connecting them and telling them how a museum visit can be helpful for youngsters. Family groups, where parents and children are given a chance to explore objects, and story sessions, where the story of the Romans would be told, could be implemented (Swain 270). However, there is no room in the museum and no story teller who could deal with the story sessions. If the museum can find a volunteer to handle this task, he/she can come once a week and use the space in the garden, gather the children around and take the children on a journey back in time. The volunteer should be able to answer questions from the children and should not state unrealistic and inappropriate information that goes beyond their understanding level. By attending story sessions children can learn appropriate behaviors in the museums, develop listening skills and expand their vocabulary (Talboys 51-53).

Children of these ages can be given outlines of a museum poster and asked to color them in as a take home from their museum activity bringing museum information home to their parents and family. This will help to keep the visit alive in children's minds.

6.3.2.2 The Elementary School Students

The age range for the elementary school children is between seven and fifteen and they can be reached through their teachers. The Hierapolis Archaeology Museum should aim to familiarize students in the first two years of the elementary school by

offering behind-the-scenes visits, which are always exciting (Merriman 92). In this stage of their education, they can learn how a museum works, who works in it, how, when and why the students can visit the museum. Most students learn how to read and write by the end of the 1st grade and by the 2nd grade they become more confident in reading. By preparing appropriate texts the museum can encourage children to read and explore the artifacts themselves. Working together in multi-age groups can also be beneficial for children. Rogoff (14) states that students have more problem solving skills when they are working with an older person and they develop new ways of understanding. For instance, high school students or university students can meet with the 1st graders in the museum and they can participate in an activity such as creating a story out of given artifacts or making a piece of art together. Besides getting to know the museum, monitoring project has social, academic and moral benefits on both parties (Kelehear and Heid 72-75).

The students between the ages of nine and thirteen form the group that is brought to the museum most frequently and the majority of the activities focus on this group. The archaeologists and teachers can work together on developing feasible programs. They can select specific objects from the collection to focus on and while visiting the museum special attention can be given to these artifacts (Burcaw 159, Jensen 112). If possible, an archaeologist or a volunteer can guide the groups on selected educational themes as in the Istanbul Archaeology Museums. The language of these tours should be less formal than school lectures, emphasizing more on the self-expression and active participation (Brüninghaus-Knubel 124).

Hooper-Greenhill (141) declares that learning is more effective if it begins with active enjoyment followed by analysis. Role-playing is one of the projects that can have this impact and it tends to encourage creativity and self-confidence

(Brüninghaus-Knubel 127). The museum can provide templates for specific time periods (Appendix D) and the students can act as if they are from Roman or Byzantine times so the participants explore history by being a part of it. Meanwhile, the students should be encouraged to question why and how the people of those times did what they did. For example, why they chose Hierapolis as a settlement place? Why did they need amphorae? How they were educated? Comparisons of today's daily life and Roman daily life can be generated.

The challenge with this group is to ensure that the students continue to use the museum as frequently as they did at this early age. The museum should work towards building a familiar and comfortable environment, so that the students will come back to explore more.

The museum visit should flow naturally from the classroom work, and the visit should be followed by further exploration at school. Follow-up work can also be suggested to the teachers which can be a written work, a display, drama, a model of an observed artifact, crafts and/or artwork (Ambrose and Paine 51-52).

6.3.2.3 High School Students

The high school student groups usually visit the museums with a specific purpose and in most of the cases their teachers do not ask for the help of the museum staff to explain their subjects. However, this does not mean that the museum should neglect these groups. The Hierapolis Archaeology Museum should encourage teachers to use its facilities to assist their studies. The museum does not just consist of its building and its collection; the environment and the experience of visiting can also be studied. The students of Akköy Anatolian Hotel Management and Tourism High School, which is 10 minutes from the museum, can study the museum in terms of tourism and they can establish activities for tourists. The bidirectional

communication between the museum and the high school can be developed further to accommodate the needs of both sides.

The museum can offer poster contests for high school students. They can develop an annual poster to be used for the publicity of the museum and the winner design can turn into a poster which can be displayed in schools.

6.3.2.4 University Students

As students go further in their education the scope of learning increases considerably and it is not feasible for the museum to come up with so many different activities for this group. Students on particular topics can both benefit from the resources of the museum and be useful for it. For example, in Chapter 3 the need of a detailed Internet page of the Hierapolis Archaeology Museum was indicated. A group of computer engineering students may be asked to develop and maintain one as a part of their coursework. Students studying interior design can work on the optimum display of the artifacts. Conservation and preservation of cultural heritage students can work on improving the conservation policies and help with conservation efforts of the museum. Language students can help where translation is needed. Sociology students can help with gathering some of the demographic and background data and conducting more comprehensive visitor surveys as a part of their education and community outreach. These are some of the many opportunities where these institutions can collaborate to the benefit of establishments, their students and visitors.

6.3.2.5 Adult education

Offering lectures and courses that will be lead by the archaeologists or other museum staff can be one of the ways of establishing adult education. Guest speakers can also be brought in. The participants can be informed about the excavations, the

history of Hierapolis, the collection of the museum, nearby sites and museum management. The lack of space is the major drawback here. Even if the staff agrees to participate in these courses, there is no room to hold the conferences in the museum. If the museum can allocate a room for educational purposes in the future these kinds of activities can be implemented and increased. Or if possible, the museum can use the buildings of nearby schools or community buildings to host these types of educational programs.

Another way of educating adults can include the excavation area in Hierapolis. Site visits can be one of the most effective ways of understanding and appreciating the difficulty of archaeological excavations. The archaeologists can explain how they do their work as well as the fact that many of the artifacts in the museum come from the Hierapolis ancient site. Furthermore, new discoveries can create immediate interest to the public. The closer the community can get to discovery, the more they will be engaged (Swain 270).

6.3.2.6 Teachers

As stated previously, a program which develops teacher training for teachers who want to use the museum as an educational resource will be a very effective way of spreading the word not only locally but around the country about the value of archeology and the conservation of the historical artifacts. It is essential that the teachers are trained in the use of museums. Pilot group work with the students of Pamukkale University can be conducted, where they will learn the importance of museum education and the usage of museums. The success of these groups may influence the relevant authorities and more students might be able to participate in them. Usage of the museum will broaden the scope of teachers' work since they will be using an extra resource that they can take advantage of.

While creating an education program for the Hierapolis Archaeology Museum, all the drawbacks need to be considered. It is hard to establish activities without a museum educator or a specific staff member responsible for education. The lack of available space in the museum for workshops or conferences also hinders implementation of some programs. Yet, all of the suggested education services can be realized if the museum staff can work toward making this happen and can be more active. Since they encouraged me to develop an education program for the museum, I believe that they would want to participate in putting such a program together. Hopefully, there will be more resources to be allocated to education in the future and more activities can be performed. If possible the staff should request additional funds to their annual budget to put this program together. If so, further examples from abroad and Turkish museums can be explored, comprehensive visitor studies can be conducted and better developed programs can be offered.

CHAPTER 7

CONCLUSION

The main purpose of this thesis was to provide suggestions which could lead to positive developments at the Hierapolis Archaeology Museum. By studying its management structure and visitors' experience I have identified areas for concern and suggested improvement strategies. Further short and long term recommendations will be made at the end of this chapter.

First, the history of the ancient site of Hierapolis was studied. This process underlined the importance of the site and provided preliminary information for anyone who is interested in this aspect of Hierapolis. In addition, I made some suggestions for further readings on Hierapolis.

Following this background on this historical site, the history of the museum and its collection were studied. How the Hierapolis Archaeology Museum is currently managed was discussed in light of Turkish laws and regulations as well as an adapted combination of museum management templates. It was challenging to get information from the museum about its management as they have no specific written documentation outlining management policies. Information had to be gathered by interviewing the museum staff, especially the officer of the museum and the resident archaeologists. Fortunately, they were very helpful and answered all my questions patiently.

The only written document I could get from the museum was related to the number of visitors each year from 2002 to 2008. The fluctuations in the numbers from year to year, made me begin to question the reasons for this. I came up with a

number of possible explanations but I also thought that some of the fluctuations could be due to decreasing visitor satisfaction. Therefore, my methodological approach included a visitor survey. 200 surveys were given out and 132 of them were suitable to be used for purposes of this research. The results of the survey convinced me that visitor dissatisfaction is not the reason behind declining visitor numbers because most of the survey respondents indicated that were happy to be in the museum since 87% rated their experiences as either excellent or good. After finding out that most visitors are satisfied with their visit, I proposed that the museum use its limited budget on two vital aspects of the organization which are conservation and education.

While considering conservation I tried to offer practical and inexpensive recommendations for the museum which were mostly based on environmental standards. The importance of preventive conservation was underlined. The possibility of relocating the museum to the town of Pamukkale was also taken into consideration.

The significance and the necessity of an education program in the museum were then discussed. Examples from museums around the world were given to stress the importance of communicating the importance of archaeology to the community. Specific educational activities offered by different museums were shared. This was followed by some feasible recommendations for creating an education program for the Hierapolis Archaeology Museum.

In light of all studies conducted for this thesis, I would like to make several short and long term recommendations providing the basis for further developments that will take place at the museum on an ongoing basis. Short term suggestions can be completed in a year, where as the long term ones can take up to five years.

One of the short term recommendations will be completing a non-visitor survey. The fact that there is very little integration with the ancient site of Hierapolis and the Hierapolis Archaeology Museum has been underlined during the research. The possible reasons why 93% of the ancient site visitors do not choose to visit the museum has also been discussed. However, to understand the accurate motivations of not going to the museum, the Hierapolis Archaeology Museum can develop a non-visitor survey. After executing and analyzing the results, the museum can clearly be conscious of the reasons behind the lack of integration. The museum then can take the necessary actions for a better alliance with the ancient site.

There are two short term suggestions concerning the conservation of artifacts. The threat of insects and pets has been highlighted in Chapter 5 and it has been concluded that discarded food items are the main attraction for them. Therefore, the Hierapolis Archaeology Museum should immediately prohibit eating and drinking on museum premises, both in enclosed areas and in the garden. Moreover, the museum can be kept clean easier if there are no spills or crumbs to remove. It is an inexpensive suggestion that can be implemented right away. The only thing needed will be printed papers communicating the prohibition of eating and drinking in the museum as shown in Figure 7.1.



Figure 7.1: Figure showing that eating and drinking are prohibited

The lack of sufficient enclosed space for storage has also been emphasized in Chapter 5. Therefore the usage of dust covers for the non-exhibited artifacts is necessary. Texas History Commission suggests using covers dye free and unbleached

cotton muslin. These covers will protect these historical objects from light and dust. The same materials can be used as curtains for the open shelving units (http://www.thc.state.tx.us). The museum can gain further information about cotton muslin from Gündem Kumaş whose phone and e-mail address is listed in Appendix E.

The last item on the short term recommendations is regarding education. After deciding on establishing an education program, the Hierapolis Archaeology Museum should select one or two members of the staff, appropriate for this task, to concentrate on creating the program, while continuing with their regular duties. The chosen staff members should begin by performing a background search of the museum visitors and the local community to understand their wants and needs, and to provide the most suitable education program for them. They can precede the search by gaining the proper demographic information about museum's local community. In addition, the museum members need to learn who can help them while composing an education program. Therefore, they can communicate with certain groups and organizations, such as faculty members and student clubs in Pamukkale University and the Denizli branches of the Education Volunteers Foundation of Turkey to achieve this goal. If all agree to collaborate on such a project, the representatives of these organizations can arrange meetings with the museum staff and discuss the best way to proceed. The necessary contact information of these entities can be found in Appendix E.

The museum management should also be working on long term projects while accomplishing the short term ones. I recommend various long term suggestions for conservation, education and general management.

Ankara University, Başkent Meslek Yüksekokulu students have been participating in numerous conservation and restoration projects both with national and international museums and sites. The same kind of relationship should be established between the Hierapolis Archaeology Museum and Pamukkale University, Conservation and Restoration of Cultural Heritage students. If a sound collaboration is established, then the museum will benefit from the students' ideas, improvement suggestions and labor force while the students will have a chance to gain practical experience and get to know the objects, the site and the museum better.

The other recommendation for conservation is constructing closed storage areas. Having dust covers may keep the artifacts free from dust and light but they will still be out in the garden, most probably lying on the ground. Therefore, in the long term preservation through closed areas are highly necessary. Certain factors for appropriate conservation such as maintaining appropriate humidity and temperature levels have been underlined in Chapter 5 should be kept in mind while creating storage areas for the artifacts. In addition, some of closed storage areas are housing both artifacts and other equipment, such as unused heaters, extra furniture and labels, together. The museum objects should be separated, the space should only belong to them and the unrelated equipment should be stored elsewhere.

In order to establish a sound education program the Hierapolis Archaeology Museum should complete the preliminary background research of its visitors and local community within a year. After acquiring all the essential information they should to move on to developing education programs, working together with the recognized entities such as the Denizli branches of the Education Volunteers Foundation of Turkey. They should being by focusing on user groups within the community (children up to seven years old, elementary school, high school and

university students, adults and teachers) the museum would like to reach from the start. They can then can use and adapt the examples and suggestions provided in this thesis, to create stimulating courses to establish a concrete education program. Prior to launching the education projects to the whole community, they should make sure that the projects are appropriate for the participants and for that reason they should have pilot projects with selected groups. If there are any concerns and comments, they should make the required changes and then introduce the education program to museum visitors and local community. By the end of the fifth year, the museum should have a smoothly running education program for the selected target groups and continue to expand the scope of these groups.

When a project is assessed both qualitative and quantitative factors should be taken into consideration. At the end of the five years, the museum should evaluate the education program by reviewing the tasks accomplished and the goals reached. In addition, opinions of students, teachers and adults who participated should be considered. These compose the qualitative components of the assessment. The project's progress can also be measured by the number of participants that contributed. As mentioned in Chapter 6, in 2008 tours in Istanbul Archaeology Museums were given twice a week to almost 1,000 students by the volunteers during the months September-November and April-June. According to the information obtained from the education department at the Rahmi M. Koç Museum in Istanbul, 86,792 students visited the museum through their education package from December 2002 to September 2009. Since the Hierapolis Archaeology Museum is just beginning to organize their program and the museum space capacity is not as big as these other two museums, they should be aiming to reach at least 5,000 students with their education program during the first five years of the program. In the following

years, they should aim to increase the number. At the end of each year they should calculate how many students participated in the program, and if the number is less than the determined goal, they should question what went wrong and address the problematic areas. By paying close attention to the program goals and accomplishments through out the year reaching the addressed goals will be possible.

The lack of financial sources of the Hierapolis Archaeology Museum has been highlighted during my thesis. Therefore, the last long term suggestion I would like to make is about raising funds and finding sponsorship for the future of the museum. The museum management should consider the example of Aphrodisias and the Geyre Foundation and evaluate if the same kind of foundation can be established for the Hierapolis Archaeology Museum. There is an organization called Denizli Eski Eserleri ve Müzeleri Sevenler Derneği[25], but they are not raising funds as the Geyre Foundation rather they have publications. The museum should have close communications with this organization and their publications about Denizli can be used for raising awareness for the Hierapolis Archaeology Museum. The city of Denizli has a lot of successful native business people who might be willing to help by contributing to their city's cultural heritage. In addition, as stated before, the ancient site of Hierapolis was the second most visited site in the country after Ephesus in 2008. The popularity of the site should be used to attract attention to the museum and areas needing attention. Denizli Sanayiciler ve İşadamları Derneği[26] should be contacted and their ideas about establishing such a foundation should be taken into consideration. The museum management can organize meetings to discuss the significant potential of the Hierapolis Archaeology Museum for tourism and enriching its visitors' experiences and local community should be educated about

[25] Friends of Ancient Objects and Museums Association of Denizli
[26] Industrialist and Businessmen Association of Denizli

financial problems hold it back. The necessary contact information of Denizli Sanayiciler ve İşadamları Derneği and other similar associations can be found in Appendix E.

Most of the archaeological site museums in Turkey (3 out of 5) are located in the Aegean region. These three museums, the Hierapolis Archaeology Museum, the Miletus Museum and the Aphrodisias Museum, both in Aydın, and maybe other archaeological museums in the region can create a network where museum managers can discuss the problem areas of their museums, develop better management policies, broaden their perspectives and consider new ways of fund raising and collaboration. They should not act individually but as a group of museums to increase effectiveness and efficiencies for each of their museums.

My intention while writing this thesis was to be able to see a future for the Hierapolis Archeological Museum with families enjoying a weekend, students studying artifacts, children asking questions about the environment and having a successful museum making all this possible. By implementing the recommendations proposed in this thesis I firmly believe the Hierapolis Archaeology Museum can be turned into a living social center where every member of the society can feel comfortable and welcomed while learning about the history and heritage of the area. I will be looking forward to visiting the museum and experiencing these changes myself.

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APPENDIX A

INVENTORY CHART

KÜLTÜR VE TURİZM BAKANLIĞI
KÜLTÜR VARLIKLARI ve MÜZELER GENEL MÜDÜRLÜĞÜ
DENİZLİ MÜZESİ MÜDÜRLÜĞÜ

GENEL ESER FİŞİ

ENVANTER NO :
KAYIT NO :
ESERİN ADI VE CİNSİ :
BULUNDUĞU YER :
MÜZEYE GELDİĞİ GÜN :
MÜZEYE GELİŞ ŞEKLİ :
MÜZEDEKİ YERİ :
ÖLÇÜLERİ :
ÇAĞI :
FİYATI :

ESERİN TANIMI :

YAYINLANDIĞI YER :

HAZIRLAYAN:

FİLM NUMARALARI :	NEGATİV NO:	DİA. NO:	KART NO:	HAZIRLAMA TARİHİ:

APPENDIX B

TURKISH, ENGLISH, GERMAN, RUSSIAN and ITALIAN VISITOR SURVEYS

Müze Ziyaretçi Anketi

Değerli Ziyaretçi,

Ben Ahu Dinçler, Koç Üniversitesi Anadolu Medeniyetleri ve Kültürel Miras Yönetimi Yüksek Lisans öğrencisiyim. Tezimi Hierapolis Arkeoloji Müzesi hakkında yazıyorum. Birkaç dakikanızı ayırıp anketi doldurursanız çok memnun olurum. Aşağıda vereceğiniz bilgiler sadece tezimde kullanılacaktır. Teşekkür eder, ziyaretinizin iyi geçmesini dilerim!

<table>
<tr><td>1. Müzeyi ziyaretiniz nasıl gerçekleşti?</td><td colspan="6">❍ Yalnız
❍ Aile ile
❍ Arkadaşlar ile
❍ Okul grubuyla
❍ Turist grubuyla
❍ Başka bir organize grupla</td></tr>
<tr><td rowspan="3">2. Grubunuzda...</td><td colspan="6">Kaç erkek var? Kaç kadın var?</td></tr>
<tr><td colspan="6">Lütfen yaş gruplarına göre doldurunuz:</td></tr>
<tr><td>12 altı:</td><td>12-18:</td><td>19-24:</td><td>24-35:</td><td>36-55:</td><td>55 üstü:</td></tr>
<tr><td>3. Nerede yaşıyorsunuz?</td><td colspan="6">❍ Denizli'de
❍ Türkiye'de (lütfen şehrinizi yazın)
❍ Avrupa
❍ ABD
❍ Diğer (lütfen ülkenizi yazın)</td></tr>
<tr><td>4. Hierapolis Arkeoloji Müzesi'ni nereden öğrendiniz? (Lütfen uygun olan her şıkkı işaretleyin)</td><td colspan="6">❍ Müze tanıtım broşürü
❍ Turist Danışma Bürosu
❍ Yerel Rehber
❍ Yoldan geçerken
❍ Yol işaretlerini takip ederek
❍ Kişisel öneriler
❍ Kütüphane
❍ TV/radyo
❍ Internet
❍ Diğer (lütfen belirtin)</td></tr>
<tr><td>5. Müzeye nasıl ulaştınız?</td><td colspan="6">❍ Arabayla
❍ Otobüsle
❍ Diğer (lütfen belirtin)</td></tr>
<tr><td>6. Müzede ortalama olarak ne kadar vakit geçirdiniz?</td><td colspan="6">❍ 30 dakikadan az
❍ 30 dakika 1 saat arası
❍ 1 saatten fazla
❍ Diğer (lütfen belirtin)</td></tr>
<tr><td>7. Müzenin hangi salonlarını gezdiniz? (Lütfen uygun olan her şıkkı işaretleyin)</td><td colspan="6">❍ Salon A
❍ Salon B
❍ Salon C
❍ Bahçe
❍ Hepsi</td></tr>
<tr><td>8. Genel olarak ziyaretinizi nasıl değerlendirirsiniz? (Lütfen bir-iki cümle ile açıklayınız)</td><td colspan="6">❍ Mükemmel
❍ Oldukça İyi
❍ Tatmin edici
❍ Hayal kırıklığı</td></tr>
<tr><td></td><td colspan="4"></td><td colspan="2">Lütfen diğer sayfaya geçiniz ⇨</td></tr>
</table>

9. Size en çok uyan kutucuğu işaretleyiniz.	**Kesinlikle Katılıyorum**	**Oldukça Katılıyorum**	**Katılıyorum**	**Oldukça Katılmıyorum**	**Kesinlikle Katılmıyorum**
A) Müze çalışanları					
a) Oldukça bilgili (sorularınıza cevap veriyor, gitmeniz gereken yerleri gösteriyor ve görmeniz gereken yerler hakkında bilgi veriyor)					
b) Nazik (Ziyaretinizin iyi geçmesi için sizlere yardım ediyor)					
B) Müze					
a) Temiz					
b) Serginin vitrinleri temiz (parmak izi veya herhangi bir leke yok)					
c) Genel olarak sergi temiz ve iyi durumda					
d) Bahçe temiz					
C) Giriş ücreti olan 3 YTL aile aktivitesi için uygun					
D) Sergi, Hierapolis ve yakınındaki antik kentlerin hikâyelerini anlatıyor					
E) İnsanlar sadece müzeyi gezerek birçok şey öğrenebilirler					
F) Bilgilendirme yazıları					
a) Göz hizasında					
b) Rahatça okunacak büyüklükte					
c) Yazı çeşidi rahatça okunabilir					
d) Objeler hakkında yeterli açıklama içeriyor					
e) Bilgilendirme yazılarının dili açık ve anlaşılabilir					
G) Işıklandırma					
a) Objeleri görmek için yeterli					
b)Bilgilendirme yazılarını okumak için yeterli					
				Lütfen diğer sayfaya geçiniz ⇨	

9. Size en çok uyan kutucuğu işaretleyiniz.	**Kesinlikle Katılıyorum**	**Oldukça Katılıyorum**	**Katılıyorum**	**Oldukça Katılmıyorum**	**Kesinlikle Katılmıyorum**
H) Sesler					
a) Müzenin dışından gelen sesler konsantrasyonu bozmuyor					
b) İçeride çalan müzik rahatsız edici					
I) Genel olarak müzenin atmosferi ziyaretçiyi memnun ediyor					
10. Size en çok uyan kutucuğu işaretleyiniz.					
A) Müzenin diğer birimleri					
a) Tuvaletlere ulaşmak kolay					
b) Çöp kovalarının sayısı yeterli					
c) Danışma Bürosuna ulaşmak kolay					
d) Danışma Bürosunda müzeyle ilgili birçok gerekli bilgi var					
11. Müzeyi kaç kere ziyaret ettiniz?	○ Bir kere		○ İki veya daha fazla (lütfen sayısını yazın)		
12. Müzeyi tekrar ziyaret eder misiniz? (Lütfen nedenini kısaca yazın)	○ Evet		○ Hayır		
Diğer görüşleriniz (Sizin düşünceleriniz ve önerileriniz müze ziyaretini daha etkili kılmak adına çok önemlidir):					
Tarih:					

İlginiz ve Yardımınız için çok Teşekkürler!

Museum Visitor Survey

Dear visitor,

My name is Ahu Dinçler, and I am a M.A. student in Koç University in Anatolian Civilizations and Cultural Heritage Management. I am writing my thesis on the Hierapolis Archaeological Museum. I would greatly appreciate it if you could take a few minutes of your time to fill out the form below. All of the information will be used in my thesis only. Thank you and enjoy your visit!

1. Are you visiting the museum	❍ Alone ❍ With family ❍ With friends			❍ Part of a school group ❍ Tourist group ❍ Other organized group		
2. In your group	How many males?			How many females?		
	How many in each age group?					
	Under 12:	12-18:	19-24:	24-35:	36-55:	Over 55:
3. Where do you live	❍ In Denizli ❍ In Turkey (city name)			❍ EU ❍ USA ❍ Other (Please specify)		
4. How did you find out about the museum? (please mark all that apply)	❍ Museum leaflet ❍ Tourist information center ❍ Local guide ❍ Just walking by ❍ Road signs			❍ Personal recommendation ❍ Library ❍ TV/radio ❍ Internet ❍ Other (please specify)		
5. How did you get to the museum?	❍ Car ❍ Bus			❍ Other (please specify)		
6. How long did you spend in the museum?	❍ Less than 30 minutes ❍ 30 minutes to 1 hour ❍ More than an hour			❍ Other (please specify)		
7. Which parts of the museum did you visit? (please mark all that apply)	❍ Salon A ❍ Salon B ❍ Salon C			❍ Garden ❍ All		
8. How would you describe your overall visit? (Very briefly could you please tell why?)	❍ Excellent ❍ Good			❍ Satisfactory ❍ Disappointing		

9. Please mark the box that most accurately describes your opinion.	**Strongly Agree**	**Agree**	**Neither Agreed nor Disagreed**	**Disagree**	**Strongly Disagree**
A) The Museum staff					
a) Well informed (Can answer questions, provide directions, suggest places to visit)					
b) Pleasant (Helpful during your visit, concerned about the quality of your visit)					

Please continue ⇨

9. Please mark the box that most accurately describes your opinion.	**Strongly Agree**	**Agree**	**Neither Agreed nor Disagreed**	**Disagree**	**Strongly Disagree**
B) The Museum					
a) Is Clean					
b) The exhibit cases are in good condition (no finger prints on them, they are clean so one can see all the artifacts clearly)					
c) Overall the exhibits are in good condition					
d) The garden is clean					
C) Admission (3 YTL) is reasonable for a family activity (Children under 12 enter free)					
D) The exhibits tell the story of the Ancient Site of Hierapolis and other nearby sites clearly					
E) One can learn a lot of new information just by visiting the museum					
F) Labels					
a) Are at eye level					
b) Fonts are large enough					
c) Typeface of the labels is readable					
d) Have the necessary and useful information about the artifacts					
e) Language of the labels is clear and understandable					
G) Lighting					
a) Is sufficient to see the artifacts					
b) Is sufficient to read the labels					
H) Sound					
a) Noise from outside the museum does not obstruct concentration					
b) The music playing inside is disturbing					
I) The over all atmosphere of the museum makes the visitor comfortable.					

Please continue ⇨

10) Other facilities of the museum	**Strongly Agree**	**Agree**	**Neither Agreed nor Disagreed**	**Disagree**	**Strongly Disagree**
a) The restroom facilities are convenient					
b) The number and place of garbage cans are sufficient					
c) The information desk can be easily reached					
d) The information desk provides useful information about the museum					
11. How many times have you visited this museum?	❍ Once		❍ Two or more (how many times?)		
12. Would you come back? (very briefly could you please tell why?)	❍ Yes		❍ No		
Other comments (Your opinions and comments are very important. Please share them so that we can help to make other visitors experiences more enjoyable):					
Date:					

Thank you for your interest and help!

Museum Besucher Forschung

Lieber Besucher,

Ich bin Ahu Dinçler, ein M. Ein. Student in Koç Universität in Anatolien Zivilisationen und Kultureller Erbschaftleitung. Ich schreibe meine These auf Hierapolis Archäologischem Museum. Ich werde froh sein, wenn Sie sich Zeit lassen können, und werde die Form unten ausfüllen. Alle Informationen werden nur in meiner These benutzt werden. Vielen Dank und genießt Ihren Besuch!

<table>
<tr><td>1. Sind Sie, der das Museum besucht</td><td colspan="3">❍ Allein
❍ Mit Familie
❍ Mit Freunden</td><td colspan="3">❍ Teil von einer Schulen gruppe
❍ Tourist gruppe
❍ Ander organisiert gruppiert</td></tr>
<tr><td rowspan="3">2. In Ihrer Gruppe</td><td colspan="3">Wie viele Männer?</td><td colspan="3">Wie viele Frauen?</td></tr>
<tr><td colspan="6">Wie viele in jeder Altersgruppe?</td></tr>
<tr><td>Unter 12:</td><td>12-18:</td><td>19-24:</td><td>24-35:</td><td>36-55:</td><td>Uber 55:</td></tr>
<tr><td>3. Wo leben Sie</td><td colspan="3">❍ In Denizli
❍ In der Türkei (Bitte geben Sie Ihre Stadt an)</td><td colspan="3">❍ EU
❍ Vereinigten Staaten
❍ Ander (angeben Bitte)</td></tr>
<tr><td>4 Wie haben Sie das Museum entdeckt? (Umkreisen Sie bitte alle dass passend)</td><td colspan="3">❍ Museum Merkblatt
❍ Touristeninformationen zentrieren
❍ Örtlicher Führer
❍ Nur Laufen durch
❍ Verkehrszeichen</td><td colspan="3">❍ Persönliche Empfehlung
❍ Bibliothek
❍ Fernsehen/Radio
❍ Internet
❍ Ander (angeben bitte)</td></tr>
<tr><td>5. Wie haben Sie zum Museum gekommen?</td><td colspan="3">❍ Auto
❍ Bus</td><td colspan="3">❍ Ander (angeben bitte)</td></tr>
<tr><td>6. Wie lang haben Sie im Museum ausgegeben?</td><td colspan="3">❍ Weniger als 30 Minuten
❍ 30 Minuten zu 1 Stunde
❍ Mehr als eine Stunde</td><td colspan="3">❍ Ander (angeben bitte)</td></tr>
<tr><td>7. Welche Teile vom Museum haben Sie besucht? (Umkreisen Sie bitte alle dass passend)</td><td colspan="3">❍ Salon A
❍ Salon B
❍ Salon C
❍ Garten</td><td colspan="3">❍ Alle</td></tr>
<tr><td>8. Wie würden Sie Ihr Gesamtbesuch beschreiben? (Bitte erzählen Sie sehr kurz warum)?</td><td colspan="3">❍ Ausgezeichnet
❍ Gut</td><td colspan="3">❍ Befriedigend
❍ Enttäuschen</td></tr>
<tr><td colspan="7">Bitte setzen Sie mit der nächsten Seite fort ⇨</td></tr>
</table>

9. Markieren Sie den Kasten, der größtenteils Ihre Wahl beschreibt	**stark überein stimmen**	**etwas überein stimmen**	**überein stimmen**	**etwas nicht überein stimmen**	**stark nicht überein stimmen**
A) Das Museum Personal					
a) Gut informiert (kann Fragen antworten, leitet Sie wo zu gehen, Sie empfehlen Teile zu besuchen)					
b) Angenehm (Hilft Ihnen entlang des Wegs, Sie versorgen um eine nette besuchende Erfahrung zu haben)					
B) Das Museum					
a) Sauber					
b) Die Fälle der Ausstellungen sind in guter Bedingung (keine Fingerdrucke auf ihnen, sie sind sauber deshalb ein kann sehen die ganzen Artefakte deutlich)					
c) Gesamtausstellungen sind in guter Bedingung					
d) Der Garten ist sauber					
C) Eintritt (3 YTL) ist vernünftig für eine Familientätigkeit (kostenlos für Kinder unter 12)					
D) Die Ausstellungen erzählen die Geschichte von der Alten Stelle von Hierapolis und anderen nahegelegenen Stellen					
E) Ein kann viel neues Material nur durch Besuchen des Museums lernen					
F) Schilder					
a) An Augenhöhe					
b) Schriftarten sind groß genug					
c) Typ vom Schreiben ist lesbar					
d) Haben die notwendigen Informationen über die Artefakte					
e) Sprache von den Schildern ist klar und verständlich					
G) Beleuchtung					
a) Genug, die Artefakte zu sehen					
b) Genug, die Schilder zu lesen					

Bitte setzen Sie mit der nächsten Seite fort ⇨

9. Markieren Sie den Kasten, der größtenteils Ihre Wahl beschreibt	**stark überein stimmen**	**etwas überein stimmen**	**überein stimmen**	**etwas nicht überein stimmen**	**stark nicht überein stimmen**
H) Stimme					
a) Kommen von außerhalb blockiert Konzentration nicht					
b) Innerhalb die Musik, die spielt stört					
I) Das über allen Atmosphäre vom Museum macht den Besucher gemütlich.					
10. Markieren Sie den Kasten, der größtenteils Ihre Wahl beschreibt					
A) Andere Einrichtungen vom Museum					
a) Die Toiletten sind in Reichweite					
b) Es gibt genug Mülldosen (Ein muss den Müll entlang des Wegs nicht tragen)					
c) Der Informationen schreib tisch kann leicht erreicht werden					
d) Der Informationen schreib tisch hält viele Informationen über das Museum					
11. Wie viel mal haben Sie dieses Museum besucht?	○ Einmal			○ Zwei oder mehr (wie oft)?	
12. Würden Sie zurückkommen? (bitte sehr kurz erzählen warum)?	○ Ja			○ Nein	
Andere Bemerkungen (Ihre Meinungen und Bemerkungen sind sehr wichtig im Machen von die besuchende Erfahrung besser) :					
Datum:					

Vielen Dank für Ihre Interesse und Hilfe!

Анкета для посетителей музея

Уважаемые посетители,

Я Аху Динчер, получаю степень магистра в направлении Цивилизаций Анатолии и Руководства Культурным Наследством в Университете "Коч". Свою Диссертицию готовлю по теме "Археологический музей Иераполис". Я буду очень рада, если вы уделите время и заполните анкету. Сведения, которые будут даны вами ниже, будут использованы мною только для моей диссертации. Заранее благодарю и желаю приятного посещения!

1. С кем вы посетили музей?	❍ Один ❍ Вместе с семьей ❍ Вместе с друзьями			❍ С школьнйо группой ❍ С туристической группой ❍ С другой организованной группой		
2. В вашей группе...	Сколько мужчин?			Сколько женщин?		
	Пожалуйста заполните в соответствии с возрастной группой:					
	Меньше 12:	12-18:	19-24:	24-35:	36-55:	Старше 55:
3. Где вы живете?	❍ В Денизли ❍ В Турции (пожалуйста укажите город)			❍ Европа ❍ США ❍ Другое (пожалуйста укажите страну)		
4. Как вы узнали о археологическом музеи Иераполис? (Пожалуйста обозначьте каждый подходящий вариант)	❍ Ознакомительная брошюра музея ❍ Информационное туристическое бюро ❍ Местный справочник ❍ Следуя по дороге ❍ Следуя по дорожным знакам			❍ Индивидуальные рекомендации ❍ Библиотека ❍ ТВ/радио ❍ Интернет ❍ Прочее (пожалуйста укажите)		
5. Как вы даехали до музяе?	❍ На машине ❍ На автобусе			❍ Прочее (пожалуйста укажите)		
6. В среднем сколько вы провели время в музее ?	❍ Меньше 30 минут ❍ Между 30 минутами и 1 часом ❍ Больше 1 часа			❍ Прочее (пожалуйста укажите)		
7. Какие салоны вы посетили в музее ? (Пожалуйста обозначьте каждый подходящий вариант)	❍ Салон А ❍ Салон В ❍ Салон С ❍ Сад			❍ Все		
8. Как вы оцениваете посещение музея в общем? (Пожалуйста поясните одним-двумя предложениями)	❍ Превосходно ❍ Достаточно хорошо			❍ Удовлетворительно ❍ Разочарование		
Пожалуйста перейдите к другой странице ⇨						

9. Обочначьте самый подходящий вам квадратик	**Категорически согласен**	**Достаточно согласен**	**Согласен**	**Достаточно не согласен**	**Категорически не согласен**
A) Работники музея					
a) Достаточно осведомленные (отвечают на ваши вопросы, показывают места, которые следует посетить и предоставляют сведения о местах, которые следует увидеть)					
b) Вежливые (Помогают вам для приятного посещения музея)					
B) Музей					
a) Чистый					
b) Чистые выставочные витрины (нет каких либо пятен или отпечатков палец)					
c) Выставленные предметы в основном чистые и в хорошем состоянии					
d) Чистый сад					
C) Оплата на входе в размере 3 НТЛ, является подходящей для семейного мероприятия					
D) Выставка рассказывает о Иераполисе и ближайщих античных городах					
E) Люди посещая только музей могут узнать о многом					
F) Информационные надписи					
a) На уровне глаз					
b) Достаточной величины для удобного чтения					
c) Разновидность надписи легко читается					
d) Предоставлют достаточные пояснения для объектов					
e) Язык информационных надписей понятен					

Пожалуйста перейдите к другой странице ⇨

9. Обочначьте самый подходящий вам квадратик	**Категорически согласен**	**Достаточно согласен**	**Согласен**	**Достаточно не согласен**	**Категорически не согласен**
G) Освещение					
a) Достаточно для осмотра объектов					
b) Достаточно для чтения информационных надписей					
H) Шум					
a) Шум снаружи не действует на концентрацию					
b) Звучащая внутри музея музыка беспокоит					
I) В основном атмосфера музея удовлетворяет посетителя					
10. Обочначьте самый подходящий вам квадратик.					
A) Прочие отделения музея					
a) Туалеты находятся в легко доступном месте					
b) Имеется достаточное количество мусорников (Не надо носить мусор с собой)					
c) Легкйи доступ к информационному бюро					
d) В информационном бюро можно получить много информации о музеи					
11. Сколько раз вы посетили музей?	❍ Один раз	❍ Два или несколько (пожалуйста укажите количество)			
12. Захотите ли вы еще раз посетить музей ? (Пожалуйста коротко напишите причину)	❍ Да	❍ Нет			
Прочие мнения (Ваши мнения и рекомендации очень важны для делания более эффективными посещения музея):					
Дата:					

Огромное спасибо за внимание и помощь!

L'Indagine di Visitatore di Museo

Cari visitari,

Sono Ahu Dincler, sono studentessa in un master programma d'Anatolian Civilizations and Cultural Heritage Managment nell'Universita Koç (in Turchia). Scrivo la mia tesi sul Museo Archeologica di Hierapolis. Sarò contenta se Lei può rispondere alle domande di sotto. Tutte le informazioni saranno usate soltanto nella mia tesi. Grazie e spero che Lei, le piaccia la sua visita!

1. Lei visita il museo	❍ Da solo ❍ Con la famiglia ❍ Con gli amici			❍ Con la scuola ❍ Gruppo di trusti ❍ Un altro gruppo		
2. Nel suo gruppo	Quanti uomini?			Quante donne?		
	Quanto l'età media per ogni gruppo?					
	Sotto 12:	12-18:	19-24:	24-35:	36-55:	Sopra 55:
3. Di dove é?	❍ Denizli ❍ Turchia (per favore scriva la sua citta)			❍ EU ❍ USA ❍ Un altro (per favore scriva il suo paese)		
4. Come Lei impara sul museo? (per favore gira intorno a tutto che applica)	❍ Volantino di museo ❍ Le informazioni turistiche concentrano ❍ Guida locale ❍ Mentre girare ❍ La strada firma			❍ Raccomandazione personale ❍ Biblioteca ❍ Televisione/Radio ❍ Internet ❍ Un altro (per favore scriva come)		
5. Con che cosa Lei è venuto al museo?	❍ Macchina ❍ Autobus			❍ Un altro (per favore scriva come)		
6. Quanto tempo Lei ha speso nel museo?	❍ Meno di 30 minuti ❍ 30 minuti a 1 ora ❍ Più di un'ora			❍ Un altro (per favore scriva come)		
7. Quali parti del museo Lei ha visitato? (per favore gira intorno a tutto che applica)	❍ Salone A ❍ Salone B ❍ Salone C ❍ Giardino			❍ Tutti		
8. Come Lei descriverebbe la sua visita? (per favore scriva perché)	❍ Ottimo ❍ Bene			❍ Deludere ❍ Soddisfacente		

Per favore continuare ⇨

9. Marcare la scatola che descrive soprattutto la sua scelta.	**Fortemente Convenire**	**Abbastanza Convenire**	**Convenire**	**Non D'accordo**	**Fortemente Non D'accordo**
A) Il personale di Museo					
a) Ha informato Bene (può rispondere le domande, la dirige dove andare, la suggerisce colloca per visitare)					
b) Piacevole (l'Aiuta lungo la maniera, prova del fornire per avere un piacevole che la visitando esperienza)					
B) Il Museo					
a) Pulito					
b) Esposti casi d'oggetti sono nella buona condizione.					
c) I tutti esposti sono puliti					
d) Il giardino è pulito					
C) L'ammissione (3 YTL) è ragionevole per un'attività di famiglia					
D) Gli oggetti esposti raccontano la storia del Luogo Antico di Hierapolis e gli altri vicino luoghi					
E) Può imparare molto materiale giusto visitando il museo					
F) Le Etichette					
a) Al livello d'occhio					
b) Gli stili di carattere sono abbastanza grandi.					
c) Il Tipo della scrittura è leggibile					
d) Ha le informazioni necessarie degli artefatti.					
e) La lingua delle etichette sono chiara e comprensibile.					
G) Accendendo					
a) Abbastanza di vedere gli artefatti					
b) Abbastanza di leggere le etichette					

Per favore continuare ⇨

9. Marcare la scatola che descrive soprattutto la sua scelta.	**Fortemente Convenire**	**Abbastanza Convenire**	**Convenire**	**Non D'accordo**	**Fortemente Non D'accordo**
H) I Suoni					
a) Venendo da fuori di non ostruisce la concentrazione.					
b) La musica suonando nel museo si disturba.					
I) Insomma tutta l'atmosfera del museo fa il visitatore comodo					
10. Marcare la scatola che descrive soprattutto la sua scelta.					
A) Le altre facilità del museo					
a) I gabinetti sono vicini					
b) Ci sono della abbastanza porta-immondizie.					
c) Le informazioni può essere facilmente raggiunte.					
d) Le informazioni tengono molte notizie del museo.					
11. Quante volte Lei ha visitato questo museo?	❍ Uno		❍ Più uno (quante volte?)		
12. Lei visiterebbe di nuovo? (per favore scriva perché)	❍ Si		❍ No		
L'altro commenta (le Sue opinioni ed i commenti sono molto importanti mentre facendo il che la visitando esperienza migliore):					
La Data:					

RingraziarLa per il Suo interesse e per l'aiuto!

APPENDIX C

DOCUMENTS FROM MINISTRY of EDUCATION

T.C.
MİLLÎ EĞİTİM BAKANLIĞI
Talim ve Terbiye Kurulu Başkanlığı

İLKÖĞRETİM 1-8. SINIFLAR TÜRKÇE, MATEMATİK, SOSYAL BİLGİLER, HAYAT BİLGİSİ İLE FEN VE TEKNOLOJİ DERSİ ÖĞRETİM PROGRAMLARINDA MÜZE İLE EĞİTİM



ANKARA - 2008

T.C.
MİLLÎ EĞİTİM BAKANLIĞI
Talim ve Terbiye Kurulu Başkanlığı

SAYI: 2	TARİH: 24.01.2008	**KONU: İlköğretim Okulu Türkçe, Matematik (1–8. Sınıflar), Hayat Bilgisi (1-3. Sınıflar), Sosyal Bilgiler (4-7. Sınıflar) ve Fen ve Teknoloji (4-8. Sınıflar) Dersi Öğretim Programlarının, *Programın Uygulanması ile İlgili Açıklamalar* Bölümüne ve Kazanım Tablolarındaki *Açıklamalar* Sütununa "Müze ile Eğitim" ile ilgili ilavelerin yapılması**
ÖNCEKİ KARARIN		
SAYI:	TARİH:	

İlköğretim Okulu Türkçe, Matematik (1–8. Sınıflar), Hayat Bilgisi (1-3. Sınıflar), Sosyal Bilgiler (4-7. Sınıflar) ve Fen ve Teknoloji (4-8. Sınıflar) Dersi Öğretim Programlarının, *Programın Uygulanması ile İlgili Açıklamalar* bölümüne ve kazanım tablolarındaki *Açıklamalar* sütununa, "Müze ile Eğitim" ile ilgili ilavelerin yapılması ve 2008–2009 Öğretim Yılından itibaren uygulanmak üzere ekli örneklerine göre kabulü kararlaştırıldı.

Doç. Dr. Hüseyin ÇELİK
Millî Eğitim Bakanı

Prof. Dr. İrfan ERDOĞAN
Kurul Başkanı

Nazım İrfan TANRIKULU
ÜYE

Dr. Veli KILIÇ
ÜYE

Ömer ÖZCAN
ÜYE

Füsun KÖKSAL
ÜYE

Ahmet SÖNMEZ
ÜYE

Ahmet Ergun BEDÜK
ÜYE

Zübeyir YILMAZ
ÜYE

İbrahim BÜKEL
ÜYE

(Görevli)
Hüseyin Alp BOYDAK
ÜYE

Dr. Muammer YILDIZ
ÜYE

(İzinli)
Halil AŞICI
ÜYE

Merdan TUFAN
ÜYE

Dr. Vahap ÖZPOLAT
ÜYE

Dr. Hacı Mustafa AÇIKÖZ
ÜYE

İLKÖĞRETİM 1-8. SINIFLAR TÜRKÇE, MATEMATİK, SOSYAL BİLGİLER, HAYAT BİLGİSİ İLE FEN VE TEKNOLOJİ DERSİ ÖĞRETİM PROGRAMLARINDA MÜZE İLE EĞİTİM

1. Öğretim programında ele alınan "Müze ile Eğitim" başlığı ile sadece müzeler kastedilmeyip kavram içinde tabiat ve kültür varlıklarını kapsayan mekanlar da anlaşılmalıdır.
2. Programın "Açıklamalar kısmına eklenen "müze" kavramı Kültür Bakanlığının Müzeler İç Hizmetler Yönetmeliği'nin 4. maddesinde yer alan "*Müze; kültür varlıklarını tespit eden, ilmi metotlarla açığa çıkaran, inceleyen, değerlendiren, koruyan, tanıtan, sürekli ve geçici olarak sergileyen, halkın kültür ve tabiat varlıkları konusundaki eğitimini, bedii zevkini yükselten, dünya görüşünü geliştirmede tesirli olan daimi kuruluştur.*" tanımı esas alınmıştır. Bu tanıma göre müzeler bilim, sanat, folklor ve antika eşyalar gibi çeşitli konularda toplanmış eserleri bir arada sunabileceği gibi doğa tarihi, etnografya ve havacılık gibi sadece tek bir konuyu içeren eserleri de sergileyebilir. Müzelerin türleri arkeoloji, etnografya, tarih, güzel sanatlar, açık hava, bilim, askeri ve özel müzeler olmak üzere sekiz kategoride sınıflandırılabilinir. Örnek: Anadolu Medeniyetleri Müzesi, Topkapı Sarayı Müzesi vb.

   "Tabiat Varlığı ve Kültür Varlığı" kavramları ise Kültür ve Tabiat Varlıklarını Koruma Kanunu'nun 3. maddesinde tanımlanmıştır. Bu tanıma göre tabiat varlığı; *jeolojik devirlerle, tarih öncesi ve tarihî devirlere ait olup ender bulunmaları veya özellikleri ve güzellikleri bakımından korunması gerekli, yer üstünde, yeraltında veya su altında bulunan değerlerdir.* Örnek: Pamukkale, Küre Dağları Milli Parkı vb. Kültür varlığı; *tarih öncesi ve tarihî devirlere ait bilim, kültür, din ve güzel sanatlarla ilgili bulunan yer üstünde, yeraltında veya su altındaki bütün taşınır ve taşınmaz varlıklardır.* Örnek: Çatalhöyük ve Safranbolu Yerleşimleri, Truva Arkeolojik Kenti vb.

3. Programda yer alan bazı kazanımların açıklamalar kısmında belirtilen "müze ile tabiat ve kültür varlıklarının gezilmesi, incelenmesi ve buralarda etkinlik yapılması" ifadesi ile amaçlanan; müze, tabiat ve kültür varlıkları ile eğitim içerikleri arasında bilgi transferinin gerçekleştirilmesini sağlamaktır. Dolayısıyla müze, tabiat ve kültür varlıkları ile eğitim ilişkisini, işlevini ve öğrenme sürecinde bireye katkısını ortaya çıkarmak, her ders için verimli şekilde kullanılacak uygulama alanları olduğunu ortaya koymaktır. Bu sayede;
   - Müzeleri, tabiat ve kültür varlıklarını birer uygulama laboratuvarı işlevine dönüştürmek,
   - Eğitim süreci içerisinde öğrenme-öğretme etkinliklerinde çok yönlü ve etkili öğrenme ortamı olarak kullanılmalarını sağlamak,
   - Öğrencilerin; hayatın bir parçası olan tarihi, arkeolojiyi ve kültürü anlamasında ve algılayabilmesinde müzelerdeki, tabiat ve kültür varlıklarındaki nesnelerden bir araç olarak yararlanmalarını sağlamak,
   - Sınıf ortamında ortaya çıkarılması daha zor olan bazı yetenek ve becerilerin ortaya çıkarılmasını sağlamak,
   - Öğrencilerin yaşamın içinden nesnelerle karşılaşmanın sağladığı olanaklardan yararlanmalarını temin etmek mümkün olacaktır.

4. Müze ile eğitimin vizyonu; kültürel varlıkları, tarihî eserleri anlama, koruma, değerlendirme ve yorumlama becerisi ile zaman ve mekân algılama becerisi gelişmiş, kültürel ve kültürler arası hoşgörü becerisi kazanmış, kendilerini çevreleyen dünyaya karşı görsel farkındalıkları olan, geçmiş, bugün ve gelecek arasında bağ kurabilen, arşivleme bilincine sahip, toplumsallaşmış, bireyler yetiştirmektir.
5. Programda bazı kazanımlar için yapılmış olan müze, tabiat ve kültür varlıkları ile ilgili önerilen eşleştirmelerin dışında; zümre öğretmenlerinin ve dersler arası zümrenin kararı ile okul ve çevre şartları, öğrenci seviyesi vb. durumlar göz önünde bulundurularak yeni eşleştirmeler yapılabilir ve etkinlikler tasarlanabilir.
6. Kalıcı ve anlamlı öğrenmeler oluşturmak, zamanı ve gezi yerinden (müze, tabiat ve kültür varlıkları) en etkin ve verimli biçimde yararlanmak için sınıf öğretmenleri kendi aralarında, branş öğretmenleri kendi aralarında veya sınıf ve branş öğretmenleri birlikte (Türkçe, matematik, fen ve teknoloji, sosyal bilgiler vb.) koordinasyon sağlamalıdır. Müzeler ile tabiat ve kültür varlıklarında yapılacak etkinlikler için "Gezi Günü" anlayışı vurgulanmalıdır. Bu amaçla birden fazla dersin içeriği dikkate alınarak etkinlikler tasarlanabilir. Tasarlanan etkinliğin gezi yerinde mi yoksa sınıfta mı olacağına karar verilmelidir. Müzeler ile tabiat ve kültür varlıklarının bulunduğu mekânlarda yapılacak etkinlikler önceden belirlenmelidir. Bu mekânlar için tasarlanacak etkinlikler imkânlar doğrultusunda gerçek etkinlikler olarak düzenlenmelidir. Bunun çeşitli nedenlerle gerçekleşememesi durumunda sanal ortamda gerçekleştirilecek etkinlikler tasarlanabilir. Geziler; sıradan bir gezi gibi düşünülmemeli, her aşaması planlanmalı ve değerlendirilmelidir. Öğrenciler için çalışma kâğıtları hazırlanmalı ya da varsa müzelerin bu amaçla hazırlanmış çalışma kâğıtları kullanılmalıdır. Bu geziler sırasında öğrencilerin de ilgili derslerin kazanımlarına ulaşabilmeleri yanında doğal ve tarihî çevreyi koruma bilinci edinmeleri, sanat zevki ve estetik duygularını geliştirmeleri sağlanmalıdır.

Öğretmenler gezi öncesi, gezi sırasında ve gezi sonrası yapacaklarını planlamalıdır. Aşağıda bu konu ile ilgili çeşitli öneriler yer almaktadır. Bu öneriler öğretmenler tarafından imkânlar dikkate alınarak geliştirilebilir

Gezi Öncesi;

- Müzede işlenecek dersinizle ilgili kazanımı ve bu kazanımla birlikte hangi derslerle işbirliği yapılacağını belirleyiniz. Programın kazanım tablosundaki "Açıklamalar" sütununda müze ile ilişkilendirilen açıklamaları inceleyiniz. Bu eşleştirmeler dışında dersin içeriğine ve müze gezisi ile kazandırmayı düşündüğünüz becerileri dikkate alarak yeni eşleştirmeler yapabilirsiniz. Programdaki önerilerin ışığında kazanımlara ilişkin öğrencilerinizden araştırma yapmalarını isteyebilirsiniz. Bazı derslerde ise önceden edinilmiş kazanımları pekiştirmeye ve gerçek yaşamla ilişkilendirmeye yönelik etkinlikler düzenleyebilirsiniz.
- Müzede gerçekleştirilecek etkinlikte kullanılacak yöntem ve teknikleri belirleyiniz.
- Okul yöneticilerinizi "müze ile eğitim" etkinliği konusunda bilgilendirerek, yöneticilerin de sizinle birlikte hareket etmelerini sağlayınız.
- Mümkünse gezi yapılacak yer ile ilgili ön inceleme yapınız. Müzelerdeki görevliler ile iletişim kurunuz. Müze yetkilileri ile görüşerek eğitim

çalışmasının amacını ve içeriğini anlatınız. Onlardan da katkı alarak dersinize konu edilebilecek nesneleri belirleyiniz. Varsa öğretim programının kazanım tablolarındaki "Açıklamalar" sütununu da dikkate alarak belirlediğiniz nesneleri ders veya derslerin kazanımları ile ilişkilendiriniz. Daha sonra gezi planı ve çalışma kâğıtları için bir taslak hazırlayınız.

- Gezinin düzenlenebilmesi için gerekli izinleri alınız. Gidilecek müze için rezervasyon yaptırınız. Hazırladığınız plan dâhilinde en az 2–3 gün önceden bu bilgiyi müze yetkililerine veriniz.
- "Öğretmen Gezi Kontrol Listesi" oluşturunuz.

Gezi Sırasında

- Geziye katılan öğrencileri 10–15 kişilik gruplara ayırınız. Her grup için bir öğretmenin bulunması müzede yapılacak çalışmanın verimliliği açısından önemlidir.
- Gezi boyunca öğrencilerinizi yalnız bırakmayınız.
- Öğrencilerinize müzede atölye çalışmaları için ayrılan alanlar dışında nesnelere dokunmamaları; bariyerleri ya da camlı bölmeleri geçmemeleri gerektiğini, müze içinde koşmanın ve bağırmanın uygun olmayacağını hatırlatınız.
- Müzeyi ziyaret için ayrılan zamanı nasıl kullanacağınızı belirleyiniz.
- Müze ziyareti sırasında geçen zamanın belli bir dilimini belirle bir nesne inceleme ya da drama çalışmalarına ayırabilirsiniz. Geri kalan zamanda da müzenin diğer bölümlerini geziniz.

Gezi Sonrası

- Müze gezisi sonrasında gezi ile ilgili edinilenlerin sınıf veya okul ortamına taşınması "müze ile eğitim" etkinliğinin önemli halkalarından biridir. Müze ziyareti sırasında yapmış olduğunuz etkinliklerden yola çıkarak ilgili kazanımlara yönelik sınıf içi metin yazma, resimleme, sunu hazırlama, drama vb. etkinlikler düzenleyebilirsiniz.
- Müzeden alınan ya da müzede oluşturulan materyallerle okul sergileri düzenleyebilirsiniz.
- Müze gezisi sırasında ve sonrası etkinlikler sonucunda elde edilen ürünler, eserler hakkında okul gazetesinde varsa okulun internet sitesinde bilgi verebilirsiniz.
- Her öğrencinin çıkarımlarının yer aldığı ve kendilerinin düzenlediği broşürlerle okul içerisinde gezi ve gözlem köşesi oluşturabilirsiniz.

7. Müze ile eğitimden beklenen vizyonu gerçekleştirmek, böylelikle eğitim tarihine katkı sağlamak amacıyla iyi örneklerden ve tecrübelerden yola çıkılarak (Kabataş Erkek Lisesi Okul-Müze"si, "Galatasaray Lisesi Okul- Müze"si vb.) okul müzeleri oluşturulmalı, bu amaçla öğrenciler teşvik edilmelidir. Okul yöneticileri de bu amaçla okulun fiziki durumu ve donanımına göre gerekli tedbirleri almalıdır.

8. Müze ile eğitimin her aşamasında gerçekleştirilecek uygulama ve etkinliklerin hazırlanmasında Türkçe dersinin tema ve becerileri dikkate alınmalıdır.

İLKÖĞRETİM 1-8.SINIFLAR MATEMATİK DERSİ ÖĞRETİM PROGRAMI VE MÜZE İLE EĞİTİM İLİŞKİLENDİRMESİ

SINIF	ÖĞRENME ALANI / ALT ÖĞRENME ALANI	DERS KAZANIMI	AÇIKLAMA
4	**ÖLÇME / Uzunlukları Ölçme**	1.Atatürk'ün önderliğinde ölçme birimlerine getirilen yeniliklerin gerekliliğini nedenleriyle açıklar.	Ölçme araçlarının ve birimlerinin sergilendiği arkeoloji, etnografya ve cumhuriyet müzelerine gezi düzenlenerek buralarda yer alan uzunluk, tartma, zaman, sıvı ölçme araçları inceletilerek yeniliklerin gerekliliği nedenleriyle tartıştırılabilir.(*)
6	**ÖLÇME / Uzunlukları Ölçme**	2. Atatürk'ün önderliğinde ölçme birimlerine getirilen yeniliklerin gerekliliğini nedenleriyle açıklar.	Ölçme araçlarının ve birimlerinin sergilendiği arkeoloji, etnografya ve cumhuriyet müzelerine gezi düzenlenerek buralarda yer alan uzunluk, tartma, zaman, sıvı ölçme araçları inceletilerek yeniliklerin gerekliliği nedenleriyle tartıştırılabilir.(*)

(*)*Müzeye gitme olanağı yoksa aynı çalışma okul ortamında oluşturulacak bir sergide de gerçekleştirilebilir.*

İLKÖĞRETİM 1-3. SINIFLAR HAYAT BİLGİSİ DERSİ ÖĞRETİM PROGRAMI VE "MÜZE İLE EĞİTİM" İLİŞKİLENDİRMESİ

SINIF	TEMA	KAZANIM	AÇIKLAMA
1.sınıf	Okul Heyecanım	A.1.21. Atatürk'ün hayatını öğrenmeye istekli olur.	Bulunduğu ildeki Atatürk evlerinden ve Anıtkabir'in ilgili bölümlerinden yararlanılabilir.
1.sınıf	Dün, Bugün, Yarın	C.1.7. Geçmişten günümüze kılık kıyafette oluşan değişiklikleri araştırır ve bir kıyafet tasarlar.	Bulunduğu ildeki etnografya müzelerine ya da etnografik eserlerin sergilendiği diğer müzelere gezi düzenlenerek sergilenen nesnelerden yararlanılabilir.
1.sınıf	Dün, Bugün, Yarın	C.1.15 İnsanların çevreyi hangi yollarla değiştirdiğini ve bunun için neler yaptıklarını araştırır ve anlatır.	Çevredeki kültür ve tabiat varlıklarından, ören yerlerindeki eski yerleşim alanlarından yararlanılarak insanların çevreyi nasıl değiştirdikleri üzerinde durulabilir.
2.sınıf	Benim Eşsiz Yuvam	C.2.19. Geçmişten günümüze binalarda ne gibi değişiklikler olduğunu araştırır ve açıklar.	Bulunduğu ildeki kültür ve tabiat varlıklarına, ören ve eski yerleşim yerlerine gezi düzenlenerek öğrencilerin gözlem yapmaları sağlanabilir. Yerleşim yeri olarak kullanılan tarihi mekânlar öğrencilere gezdirilerek değişiklik süreçleri değerlendirilir.
3.sınıf	Okul Heyecanım	A.3.10. Okulunun tarihi hakkında araştırma yapar.	Okul müzesi oluşturulması amacıyla çalışmalar yapılabilir.
3.sınıf	Dün, Bugün, Yarın	C.3.14. Geçmişten günümüze iletişim teknolojilerinde meydana gelen değişimi araştırır.	Yakın çevredeki "Telekom Müzesi" ve "Rahmi Koç Müzesi" vb. iletişim müzelerine gezi düzenlenerek buralarda yer alan iletişim araç ve gereçleri materyal olarak kullanılabilir.
3.sınıf	Dün, Bugün, Yarın	C.3.15. Yaşadığı yerleşim biriminin eski ve yeni halini araştırır. Bunlar arasındaki benzerlik ve farklılıkları ayırt eder.	Çevredeki kültür ve tabiat varlıklarına geziler düzenlenebilir. Bulunduğu ildeki müzelerde sergilenmekte olan "yaşanan yerleşim biriminin eski ve yeni halini gösteren" nesnelerden yararlanılabilir.
3.sınıf	Dün, Bugün, Yarın	C.3.16. Aile büyüklerinin küçükken oynadığı oyunları araştırır, bu oyunlarla kendisinin ve arkadaşlarının oynadığı oyunları karşılaştırarak değişimi ve sürekliliği fark eder.	Bulunduğu ildeki "Oyuncak Müzesi", "Somut Olmayan Kültürel Miras Müzesi" gibi müzelere gezi düzenlenerek buralarda yer alan nesneler incelenebilir.
3.sınıf	Dün, Bugün, Yarın	C.3.17. Müzelerden ve tarihi mekânlardan bir eğitim ortamı olarak yararlanır; nesnelerin müzelerdeki eski hâli ile yeni hâlini karşılaştırarak zaman içindeki değişimi kavrar.	Nesnelerin eski ve yeni hâllerini karşılaştırmak amacıyla dersi müzelerde işlemek için okulun bulunduğu çevredeki müzelerle işbirliği yapılır.

İLKÖĞRETİM 4-7. SINIFLAR SOSYAL BİLGİLER DERSİ ÖĞRETİM PROGRAMI VE "MÜZE İLE EĞİTİM" İLİŞKİLENDİRMESİ

SINIF	ÜNİTE	KAZANIM	AÇIKLAMA
4	GEÇMİŞİMİ ÖĞRENİYORUM	1. Sözlü tarih yöntemi kullanarak ve nesnelere dayanarak aile tarihi oluşturur. 2. Ailesi ve çevresindeki millî kültürü yansıtan ögeleri fark eder. 3. Kültür ögelerinin geçmişten bugüne değişerek taşındığına ilişkin yakın çevresinden kanıtlar gösterir.	Etnografik eserlerin sergilendiği müzelerde, ailede günlük hayatı yansıtan nesneler (kap, kaçak, giyim kuşam, ev malzemeleri gibi) ile nesne çalışma yapılabilir.
		5. Yaşanmış olaylardan ve görsel materyallerden yola çıkarak, Millî Mücadele sürecinde yakın çevresini ve Türkiye'yi betimler. 6. Millî Mücadele'nin kazanılmasında ve Cumhuriyetin ilânında Atatürk'ün rolünü fark eder.	Kurtuluş Savaşı Müzesi, Anıtkabir Müzesi, Askeri Müzeler, Atatürk'ün Kurtuluş Savaşı boyunca gezdiği illerdeki Atatürk Müzeleri ve Kurtuluş Savaşı'nın yapıldığı mekânlar (Dumlupınar, Duatepe vb.) da incelemeler yapılabilir.
	İYİ Kİ VAR	1. Çevresindeki teknolojik ürünleri, kullanım alanlarına göre sınıflandırır. 2. İnsanlığın kullandığı belli başlı zaman ölçme araçlarını ve belirleme yöntemlerini tanır. 3. Kullandığı teknolojik ürünlerin zaman içindeki gelişimini kavrar. 4. Teknolojik ürünlerin hayatımızda ve çevremizde yaptığı değişiklikleri dikkate alarak geçmişle bugünü karşılaştırır.	Teknolojik ürünlerin sergilendiği kurum, kuruluşlarla kişilerin kurduğu özel müzelerde nesne çalışması yapılabilir.
5	ADIM ADIM TÜRKİYE	1. Çevresindeki ve ülkemizin çeşitli yerlerindeki doğal varlıklar ile tarihî mekânları, nesneleri ve yapıtları tanır. 2. Ülkemizin çeşitli yerlerindeki kültürel özelliklere örnekler verir. 3. Ülkemizin çeşitli yerleri ile kendi çevresinin kültürel özelliklerini benzerlikler ve farklılıklar açısından karşılaştırır. 4. Kültürel ögelerin, insanların bir arada yaşamasındaki önemini açıklar.	Çevresindeki ve ülkemizin çeşitli yerlerindeki doğal varlıklar ile tarihi mekânlar, eski yerleşmeler, milli parklar, açık hava müzeleri (Truva, Kapadokya, Çanakkale, Nemrut vb.) ile arkeoloji, etnografya ve il müzelerinde inceleme gezileri yapılabilir.

5	ADIM ADIM TÜRKİYE	4. Kanıt kullanarak Atatürk inkılâplarının öncesi ile sonrasındaki günlük yaşamı karşılaştırır.	Kurtuluş Savaşı Müzesi, Anıtkabir Müzesi, Askeri Müzeler, Atatürk'ün Kurtuluş Savaşı boyunca gezdiği illerdeki Atatürk Müzelerine gezi düzenlenebilir.
	GERÇEKLEŞEN DÜŞLER	1.Buluşlarla teknolojik gelişmeleri ilişkilendirir. 2. Buluşların ve teknolojik ürünlerin toplum hayatımıza etkilerini tartışır. 3. Buluş yapanların ve bilim insanlarının ortak özelliklerinin farkına varır. 4. Kanıtlara dayanarak, Atatürk'ün bilim ve teknolojiye verdiği önemi gösterir.	Teknolojik ürünlerin sergilendiği kurum ve kuruluşlarla kişilerin kurduğu özel müzelere gezi düzenlenebilir.
	BİR ÜLKE, BİR BAYRAK	5. Ulusal Egemenlik ve bağımsızlık sembollerine değer verir.	TBMM Müzesi incelenebilir.
	HEPİMİZİN DÜNYASI	4. Çeşitli ülkelerde bulunan ortak miras ögelerine ör nekler verir.	Sanal ortamda çeşitli ülkelerde bulunan doğal varlıklar ile tarihi eserlerin yer aldığı eski yerleşmeler, milli parklar ve açık hava müzeleri ile nesnelerin yer aldığı arkeoloji, etnografya ve çeşitli ülke müzelerine gezi yapılabilir.
6	YERYÜZÜNDE YAŞAM	6. Örnek incelemeler yoluyla tarih öncesindeki ilk yerleşmelerden günümüze, yerleşmeyi etkileyen faktörler hakkında çıkarımlarda bulunur. 7. Anadolu ve Mezopotamya'da yaşamış ilk uygarlıkların yerleşme ve ekonomik faaliyetleri ile sosyal yapıları arasındaki etkileşimi fark eder.	Arkeoloji müzelerine, arkeolojik buluntuların sergilendiği il müzelerine ve Çatalhöyük, Kültepe, Alişar, Truva, gibi açık hava müzelerine yapılacak sanal ya da gerçek ortamda gezi düzenlenebilir.
	İPEK YOLUNDA TÜRKLER	2. Destan, yazıt ve diğer belgelerden yararlanarak, Orta Asya ilk Türk devletlerinin siyasal, ekonomik ve kültürel özelliklerine ilişkin çıkarımlarda bulunur. 3. Günümüz Türk Silahlı Kuvvetleri'ni ilk Türk devletlerinin ordusu ile ilişkilendirerek, Türk Silahlı Kuvvetleri'nin önemini ve görevlerini kavrar.	Sanal ortamda Orhun Abideleri ile ilgili inceleme yapılabilir. Askeri müzelere sanal ya da gerçek ortamda inceleme gezisi yapılabilir.
	ELEKTRONİK YÜZYIL	2. Bilimsel ve teknolojik gelişmelerin gelecekteki yaşam üzerine etkilerine ilişkin yaratıcı fikirler ileri sürer.	Teknolojik ürünlerin sergilendiği kurum ve kuruluşlarla kişilerin kurduğu özel müzelerde nesne ve drama çalışması yapılabilir.

7	TÜRK TARİHİNDE YOLCULUK	1. Türkiye Selçukluları döneminde Türklerin siyasal mücadeleleri ve kültürel faaliyetlerinin Anadolu'nun Türkleşme sürecine katkılarını değerlendirir.	Anadolu Selçuklu Devleti ile Anadolu'da kurulan ilk Türk beylik ve devletlerinin merkezleri olan şehirlerdeki (Konya, Sivas, Erzurum vb.) şehir müzelerine, Ahlat Açık Hava Müzesine sanal ya da gerçek gezi düzenlenebilir.
		3. Osmanlı Devleti'nin fetih ve mücadelelerini, Osmanlı'da ticaretin ve denizlerin önemi açısından değerlendirir.	Deniz müzelerine gerçek veya sanal alanda gezi düzenlenebilir.
		6. Osmanlı- Avrupa ilişkileri çerçevesinde kültür, sanat ve estetik anlayışındaki etkileşimi fark eder.	İstanbul'da (Dolmabahçe Sarayı, Beylerbeyi Sarayı, Yıldız Sarayı vb.) ve Anadolu'nun çeşitli şehirlerinde yer alan Osmanlı Devleti'nin son dönemlerine ait kültür ögelerinin sergilendiği Türk ve Avrupa müzeleri incelenebilir.
		8. Osmanlı Devleti'nde ıslahat hareketleri sonucu ortaya çıkan kurumlardan hareketle toplumsal ve ekonomik değişim hakkında çıkarımlarda bulunur.	Kurum ve kuruluşlara ait özel müzelere (Tanzimat Müzesi); banka müzeleri, askeri müzeler, eğitim müzelerine gezi düzenlenebilir.
7	ZAMAN İÇİNDE BİLİM	1. İlk uygarlıkların bilimsel ve teknolojik gelişmelere katkılarına örnekler verir. 2. İlkyazı örneklerinden yola çıkarak yazının kullanım alanlarını ve bilgi aktarımındaki önemini fark eder.	Türkiye'nin çeşitli illerinde bulunan arkeoloji müzeleri ile Anadolu'daki ilk yazılı tabletlerin bulunduğu Kültepe yerleşimi, Anadolu Medeniyetleri Müzesi sanal ya da gerçek ortamda incelenebilir.
	EKONOMİ VE SOSYAL HAYAT	1. Üretimde ve yönetimde toprağın önemini tarihten örneklerle açıklar. 3. Tarihten ve günümüzden örnekler vererek üretim teknolojisindeki gelişmelerin sosyal ve ekonomik hayata etkilerini değerlendirir.	Türkiye'nin çeşitli illerinde bulunan arkeoloji müzeleri ile Anadolu'daki ilk köy yerleşmesi olan Çatalhöyük'e sanal ya da gerçek alanda gezi düzenlenebilir.
	ÜLKELER ARASI KÖPRÜLER	1. 20. Yüzyılın başında Osmanlı Devleti ve Avrupa ülkelerinin siyasî ve ekonomik yapısıyla I. Dünya Savaşı'nın sebep ve sonuçlarını ilişkilendirir.	Birinci Dünya Savaşında açılan cephelerin bulunduğu illerdeki müzeler ve tarihi mekânlar (Erzurum Tabyaları, Çanakkale vb.) ve Avrupa'da Birinci Dünya Savaşı ile ilgili müzeler sanal ortamda incelenebilir.
	ÜLKELER ARASI KÖPRÜLER	4. Düşünce, sanat ve edebiyat ürünlerinin, doğal varlıkların ve tarihi çevrelerin ortak miras ögesi olarak yaşatılmasında insanlığın sorumluluğunun farkına varır.	İl müzeleri, arkeoloji müzeleri, bilim müzeleri, etnografya müzeleri ve sanat müzelerinde inceleme gezileri yapılabilir.

İLKÖĞRETİM 4-8 FEN VE TEKNOLOJİ DERSİ ÖĞRETİM PROGRAMI VE "MÜZE İLE EĞİTİM" İLİŞKİLENDİRMESİ

SINIF	ÜNİTE	KAZANIM	AÇIKLAMA
4. sınıf	Maddeyi Tanıyalım	4.3. Doğa olaylarından rüzgâr, akarsu, yağmur ve buzlanmanın madde üzerine etkisini örnekleriyle açıklar(BSB-7, 24; FTTÇ-24).	Anadolu'da yaşamış ilk uygarlıkların yerleştiği tabiat ve kültür varlıkları (höyükler, peribacaları, vb.) veya müzeler (MTA Tabiat Tarihi Müzesi vb.) ziyaret edilerek doğa olaylarının madde üzerine etkisi incelenebilir.
4. sınıf	Işık ve Ses	3.1. Geçmişten günümüze çeşitli tekniklerle geliştirilen aydınlatma araçlarına örnekler verir. 3.2. Geçmişte kullanılan çeşitli aydınlatma teknolojileri ile günümüzde kullanılanları karşılaştırır(BSB-5). 3.3 İnsanların, aydınlatma sorunlarını çözmek için düşünce ürettiklerini, araç ve teknikler geliştirdiklerini fark eder (FTTÇ-4).	Müzeler (Aydınlatma ve Isıtma Araçları Müzeleri, teknoloji müzeleri ve etnografya müzeleri ve özel müzeler) ve tarihi mekânlar ziyaret edilerek geçmişten günümüze aydınlatma teknolojileri incelenebilir.
4. sınıf	Gezegenimiz Dünya	2.6. Mineral, kayaç ve maden arasında ilişki kurar(BSB-23).	Müzelerde (MTA Tabiat Tarihi Müzesindeki veya diğer kurum ve kuruluşlara ait müzeler ile il müzeleri) bulunan mineral, kayaç ve maden örnekleri incelenebilir. Ayrıca maden yataklarına (Artvin-Murgul, Afyon, Zonguldak, Seydişehir, vb.) gezi düzenlenerek yerinde incelemeler yapılabilir.
4. sınıf	Yaşamımızda Elektrik	1.2. Elektrikle çalışan araçları kullanım amaçlarına göre (aydınlatma, ses üretme, ısıtma, haberleşme, hareket v.b.) sınıflandırır (BSB-6).	Teknoloji müzeleri ve sanal müzeler ziyaret edilerek elektrikle çalışan çeşitli araçlar incelenebilir.
4. sınıf	Işık ve Ses	6.3. Ses kaynaklarını doğal ve yapay oluşları bakımından sınıflandırır(BSB-5, 6; FTTÇ-3).	PTT Müzesi ve Telekomünikasyon müzelerindeki ses cihazları incelenerek ses teknolojilerinin gelişimi ile ilgili tahminlerde bulunulabilir.
5. sınıf	Canlılar Dünyasını Gezelim Tanıyalım	8.1 İnsan etkisi ile çevrenin nasıl değiştiğini araştırır(BSB-19, 20, 24; FTTÇ-18).	Kültür ve tabiat varlıkları (Pamukkale, Kapadokya, Nemrut, vb) , müzeler (arkeoloji müzeleri, etnografya müzeleri) ziyaret edilerek insanın çevreye etkisi gözlemlenebilir ve sonuçlar tartışılabilir.

5. sınıf	Işık ve Ses	9.4 Sesin kaydedilebildiğini ve kaydedilen sesin dinlenebildiğini fark eder.	Müzeler (Türkiye Sanal Müzik Müzesi, TRT Müzesi, il müzeleri, özel müzeler ve teknoloji müzeleri) ziyaret edilerek burada bulunan ses cihazları incelenerek edinilen bilgilerden yola çıkılarak sesin nasıl kayıt edilip dinlenildiği tartışılabilir.
5.sınıf	Canlılar Dünyasını Gezelim Tanıyalım	7.1. Gözlemleri sonucunda farklı yaşam alanlarında bulunan canlılara örnekler verir.	Müzeler, tabiat ve kültür varlıkları (Milli Parklar, Göksu Deltası, Van Gölü, Tuz Gölü, Sultan Sazlığı, Karapınar, Beyşehir Gölü, Ihlara Vadisi, Belek, Foça vb.), botanik bahçeleri ziyaret edilerek farklı yaşam alanlarında bulunan canlılar gözlemlenir.
6. sınıf	Işık ve Ses	2.4. Düz, çukur ve tümsek aynalarda oluşan görüntüleri cisme göre büyük-küçük, ters-düz olmaları bakımından karşılaştırır (BSB-1, 17, TD-1).	Müzeler (EĞİTEK Müzesi ve Bilim Merkezleri, Arkeoloji müzeleri, vb.) ziyaret edilerek aynalar ve kullanım alanları incelenebilir.
6.sınıf	Işık ve Ses	3.11. Tiyatro ve konser salonu gibi mekânlarda ve tarihi yapılardaki akustik uygulamalara örnekler verir.	Tabiat ve kültür varlıkları (Ülkemizdeki antik kentlerde bulunan Antik tiyatrolar) ziyaret edilerek akustik uygulamaları yerinde incelebilir.
6. sınıf	Yerkabuğu Nelerden Oluşur?	2.1 Fosillerin tortul kayaçlar içerisinde uzun bir süreçte oluştuğunu açıklar.	Müzelerde (Arkeoloji müzeleri, MTA Tabiat Tarihi Müzesi, il müzeleri, çeşitli kurum ve kuruluşlara ait müzeler, vb.) bulunan kayaç, tortul ve fosiller incelenerek oluşum süreçleri hakkında bilgi edinilebilir. Ayrıca fosil örneklerinin doğal olarak bulunduğu açık alanlar (Kızılcahamam Güvem Köyü civarı vb.) ziyaret edilerek fosiller ve oluşum yerleri incelenebilir.

6. sınıf	Yerkabuğu Nelerden Oluşur?	5.1 Doğal anıtların çok uzun bir süreçte oluştuğunu ifade eder.	Sanal Müzeler ve kültür ve tabiat varlıkları (Milli Parklar, Pamukkale, Peri Bacaları, anıt ağaçlar, Erzurum Tortum Şelalesi, Nemrut Krater Gölü, Konya Meke Gölü, Kayseri Sultan Sazlığı, Adana Karataş Lagünü, Antalya Çığlıkara Sedir Ormanı, Köprülü Kanyon, Antalya İnsuyu Mağarası, Tokat Ballıca Mağarası, Muğla Dalyan, Muğla Sığla Ormanı, Samsun Subasar Ormanı, vb) ziyaret edilerek oluşum süreçleri araştırılabilir.
7. sınıf	Kuvvet ve Hareket	3.6 Farklı basit makine çeşitlerini araştırarak basit makinelerin geçmişte ve günümüzde insanlığa sunduğu yararları değerlendirir (FTTÇ-7, 30, 33, 34; TD-3).	Müzeler (Teknoloji, arkeoloji, etnografya ve bilim müzeleri, sanal müzeler, özel kurum ve kuruluşlara ait müzeler) ziyaret edilerek geçmişten günümüze basit makineler incelenebilir.
7. sınıf	Güneş Sistemi ve Uzay Bilmecesini Çözelim	3.1.Eski medeniyetlerin gök biliminde nasıl veri topladıkları, kaydettikleri, bunları ne amaçla ve nasıl kullandıkları hakkında bilgi toplayarak bir görüş oluşturur ve sunar (BSB-25, 32; FTTÇ-1, 2, 3, 34, 35).	Ziyaret edilen çeşitli müzeler, gözlem evleri, Üniversitelerin Uzay ve Astronomi Bölümlerinden elde edilen bilgiler kullanılarak dünden bugüne kullanılan gök bilimi araştırmaları ve bu alanda kullanılan araç gereçleri incelenebilir.
8. sınıf	Hücre Bölünmesi ve Kalıtım	5.3 Canlıların çevresel değişimlere adaptasyonlarının biyolojik çeşitliliğe ve evrime katkıda bulunabileceğine örnekler verir.	Müzeler (Bilim müzeleri, Arkeoloji müzeleri, MTA Tabiat Tarihi Müzesi, il müzeleri, çeşitli kurum ve kuruluşlara ait müzeler, sanal müzeler vb.) incelenerek canlıların geçirdiği değişim süreçleri araştırılabilir.
8. sınıf	Ses	3.1. Bir müzik aletinden çıkan seslerin yüksekliğini ve şiddetini nasıl değiştirebileceğini keşfeder (BSB-1, 11, 12, 13, 14, 15, 16, 19, 20, 27, 31).	Müzeler (Türkiye Sanal Müzik Müzesi ve TRT Müzesi, Üniversitelerin Müzik bölümlerine ait müzeler) ziyaret edilerek çeşitli müzik aletleri incelenir.
8.sınıf	Doğal Süreçler	3.13. Meteorolojinin, atmosfer içinde oluşan sıcaklık değişmelerini ve buna bağlı olarak oluşan hava olaylarını inceleyerek hava tahminleri yapan bilim dalı olduğunu ifade eder.	Meteoroloji Müzesi veya www.meteor.gov.tr sitesi ziyaret edilerek atmosfer olaylarının ölçümünde kullanılan araç gereçler incelebilir.

APPENDIX D

AN EXAMPLE FOR AN EDUCATION ACTIVITY

BİR TANRI GİBİ YAŞAMAK İSTER MİSİNİZ? EĞER İSTERSENİZ . . .

TANRILAR



KENTLERİN PİS KOKAN HAVASINDAN VE ÇILGIN BİR YAŞAMIN KOŞUŞTURMASINDAN BIKIP USANDIYSANIZ, OLAĞANÜSTÜ GÜZELLİKTEKİ GENİŞ BİR DOĞAL PARKIN TEMİZ, MİS GİBİ KOKAN HAVASI ŞİMDİ SİZİ BEKLİYOR...

VE BÜTÜN BUNLAR, ROMA'NIN MERKEZİNDEN SADECE ÜÇ HAFTALIK, LUTESYA'NIN (GALYA) MERKEZİNDEN DE YAKLAŞIK BİR HAFTALIK MESAFEDE

BİR TANRIYA YARAŞIR ŞEKİLDE

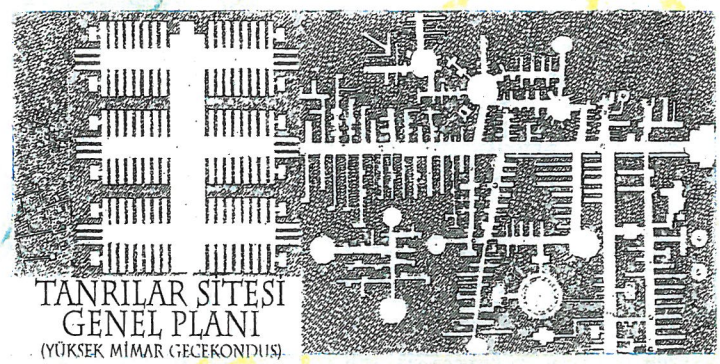




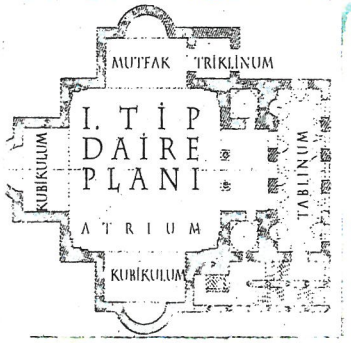
GALYA HOROZUNUN AHENKLİ ÖTÜŞÜYLE GÜN DOĞAR DOĞMAZ, HANIMLAR, EŞLERİ VE ÇOCUKLARI KALKARLAR. KOCASI YÖRENİN BERBERİ TARAFINDAN TRAŞ EDİLİRKEN, HANIM OKULA GİTMEYE HAZIRLANAN ÇOCUKLARIN KAHVALTISINI HAZIRLAR. BÜTÜN BU İŞLER BİTTİKTEN SONRA, HANIM SABAH BAKIMINA BAŞLAR VE SAÇLARINI KUAFÖRÜNÜN ELLERİNE BIRAKIR. BU ARADA GÖZLERİ, PARKIN ÇİMENLERİNDE NEŞE İÇİNDE OYNAŞAN YABANDOMUZLARINI İZLEMEKTEDİR . . .

TANRILAR SİTESİ'NİN PARKINDAKİ OKULLARDA, ÇOCUKLARIN EĞİTİMİYLE ÖZEL OLARAK SEÇİLMİŞ KÖLELER İLGİLENİR. BU KÖLELER VELİ TOPLANTILARINDA ÇOCUKLARIN DURUMLARINI AYRINTILI BİR BİÇİMDE AÇIKLARLAR. BU DA, ÇOCUKLA ÖĞRETMEN ARASINDA HERHANGİ BİR FİKİR AYRILIĞI OLUŞTUĞUNDA, KİM HAKSIZSA, ONU KIRBAÇLAMA OLANAĞI SAĞLAR. ÇOCUKLAR OKULDAYKEN EVİN ERKEĞİ İŞE GİDER. İŞİ ROMA'DAYSA, ALTI HAFTADA BİR HARİKA BİR GECE GEÇİRMEK ÜZERE EVİNE DÖNER.

SİTESİ TAM SİZE GÖRE!



TANRILAR SİTESİ
GENEL PLANI
(YÜKSEK MİMAR GECEKONDUS)





ALIŞVERİŞ MERKEZİ (PROJE KAPSAMINDA)



HAMAM & SPOR MERKEZİ (PROJE KAPSAMINDA)



GÖSTERİ MERKEZİ (PROJE KAPSAMINDA)

SAĞLIKLI VE MUTLU BİR YAŞAM!

GÜZELLİĞİNE GÜZELLİK KATTIKTAN SONRA YALNIZ BAŞINA KALAN HANIM DOSTLARINI ZİYARETE GİDER, ONLARLA DEDİKODİYUM İÇİN BULUŞUR. SONRA DA İSTERSE, YİYECEKTEN GİYECEĞE, MÜCEVHERDEN KÖLEYE KADAR HER ŞEYİ KOLAYCA BULABİLECEĞİ ALIŞVERİŞ MERKEZİNİ (PROJE KAPSAMINDA) ZİYARET EDER. AKŞAMA KONUKLARI VAR VE BİR KÖLESİ Mİ EKSİK? DOĞRUCA PAZARA GİDER VE SEÇMECE BİR KÖLE ALABİLİR! ALIŞVERİŞİNİ BİTİRDİKTEN SONRA DA, KONUKLARI İÇİN HAZIRLIK YAPACAĞINDAN VAKİTLİCE EVİNE DÖNER.

ERKEK İŞTEN EVE DÖNDÜĞÜNDE ÖNÜNDE BİR SÜRÜ SEÇENEK VARDIR: YA HAMAM VE SPOR SALONUNA GİDER YA DA HANIMIYLA PARKIN (YABANDOMUZLARININ OYNAŞTIĞI) AĞAÇLI YOLLARINDA ROMANTİK BİR YÜRÜYÜŞE ÇIKAR. AKŞAM ÜZERİ YA ARENA OYUNLARINI İZLEMEYE GİDER (GÖSTERİ MERKEZİ, PROJE KAPSAMINDA) YA DA KOMŞULARIYLA İÇKİLİ SAKİN BİR AKŞAM GEÇİRİR. GECE, HUZUR DOLU BİR UYKUYA DALARKEN, KAFASINDA, YALNIZCA TANRILAR SİTESİ'NİN SUNABİLECEĞİ GÜZELLİKLERLE DOLU YENİ BİR GÜNÜN GETİRECEKLERİ VARDIR!





APPENDIX E

CONTACT INFORMATION

Contact Information of Mentioned Organizations in Chapter 7

- **Gündem Kumaşçılık San. Ve Tic. Ltd. Şti.** can provide the necessary information about cotton muslin:

Web Page: http://www.gundemkumas.com/

e-mail: info@gundemtekstil.com

Phone: (0212) 642 42 84

- **Faculty of Education, Pamukkale University** can be contacted to reach future teachers:

e-mail: egitim@pamukkale.edu.tr

Phone: (0258) 296 20 00

- **Faculty of Science and Literature, Pamukkale University** can be useful to contact students of Archeology, History of Art, History and Conservation and Restoration of Cultural Heritage at once:

e-mail: fef@pamukkale.edu.tr

Phone: (0258) 296 35 52

- The following clubs of Pamukkale University can be helpful while creating and implementing an education program:

- **Archaeology Club** (Arkeoloji Kulübü)

Web Page: http://arkeolojikulubu.pamukkale.edu.tr/

e-mail: arkeolojikulubu@pamukkale.edu.tr

- **Culture and Arts Club** (Kültür ve Sanat Kulübü)

Web Page: http://kultursanat.pau.edu.tr/

e-mail: kultursanat@pau.edu.tr

Phone: (0258) 296 11 01

- **History and Life Club** (Tarih ve Yaşam Kulübü)

Web Page: http://tarihveyasam.pau.edu.tr/

e-mail: tarihveyasam@pau.edu.tr

- **History of Art Club (Sanat Tarihi Kulübü)**

Web Page: http://sanattarihikulubu.pau.edu.tr/

- **Volunteers of the Community Club** (Toplum Gönüllüleri Kulübü)

e-mail: pautogk@hotmail.com

➢ There are two branches of the Education Volunteers Foundation of Turkey active in Denizli. Communicating with them will be very beneficial:

- **Sevindik Branch**

Phone: (0258) 268 04 11

- **Deliktaş Branch**

Phone: (0258) 268 08 26

➢ The following associations should be contacted and informed about raising funds for the Hierapolis Archaeology Museum:

- **Denizli Young Businessmen's Association** (Denizli Genç İşadamları Derneği)

Web Page: http://www.degiad.org.tr

e-mail: degiad@degiad.org.tr

Phone: 0258 211 82 83

- **Education and Culture Assosiaciton of Cafer Sadık Abalıoğlu** (Cafer Sadık Abalıoğlu Eğitim ve Kültür Vakfı)

Web Page: http://www.csavakfi.org.tr/

E-Posta: info@csavakfi.org.tr

Phone: (0 258) 213 43 00 - (0258) 213 16 49-50

- **Friends of Ancient Objects and Museums Association of Denizli** (Denizli Eski Eserleri ve Müzeleri Sevenler Derneği)

Phone: (0258) 261 40 29

- **Industrialist and Businessmen Association of Denizli** (Denizli Sanayiciler ve İşadamları Derneği)

Web Page: http://www.desiad.org.tr/

e-mail: desiad@desiad.org.tr

Phone: (0258) 213 87 83

➢ The museums below are the archaeological site museums in the Aegean Region and should be contacted to establish a network:

- **The Miletus Museum, Aydın**

Phone: (0256) 875 50 38- (0256) 875 52 06

- **The Aphrodisias Museum, Aydın**

Phone: (0256) 448 80 03 – (0256) 448 80 86