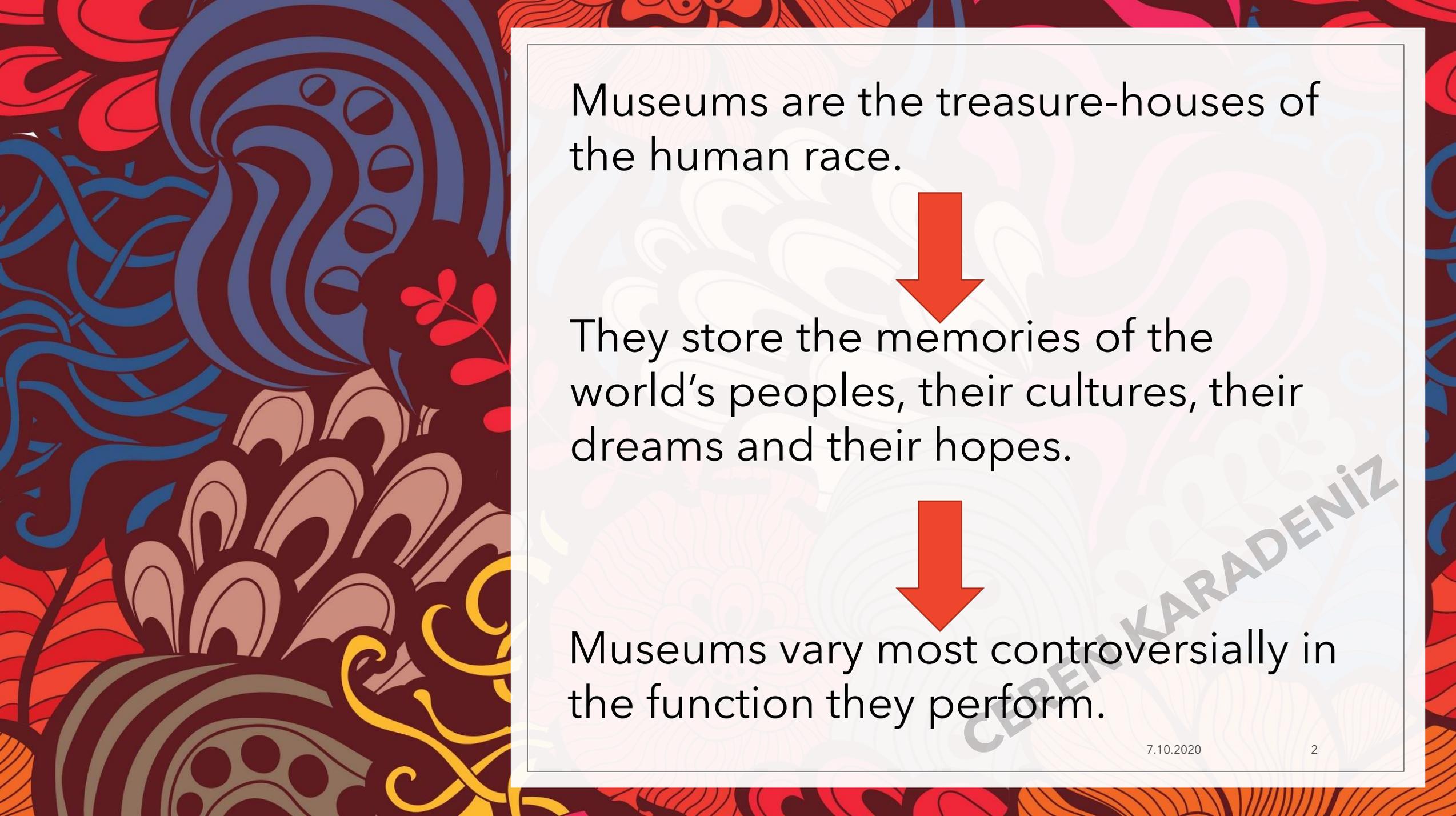


MUSEUM BASICS

By AMBROSE & PAINE

DR. ÖĞR. ÜYESİ CEREN KARADENİZ



Museums are the treasure-houses of the human race.



They store the memories of the world's peoples, their cultures, their dreams and their hopes.

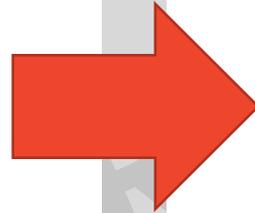


Museums vary most controversially in the function they perform.



Classified by collections:

- general museums
- archaeology museums
- art museums
- history museums
- ethnography museums
- natural history museums
- science museums
- geology museums
- industrial museums
- military museums



Classified by who runs them:

- government museums
- municipal museums
- university museums
- independent (charitable trust) museums
- army museums
- commercial company museums
- private museums

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Classified by the area they serve:

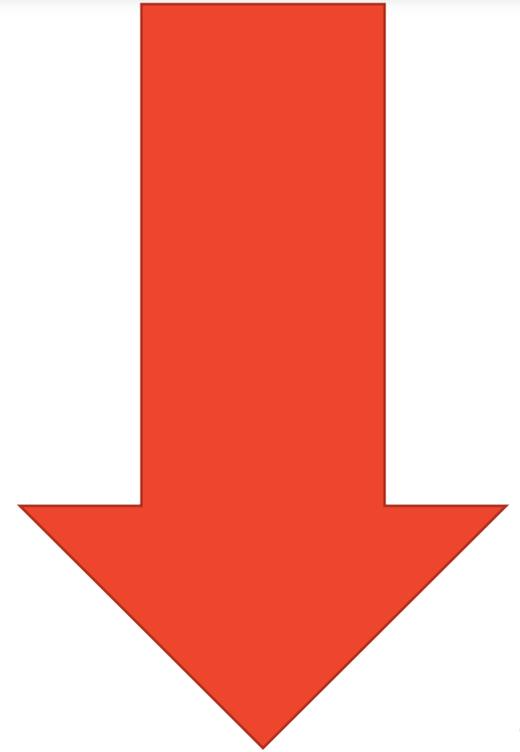
- national museums
- regional museums
- city museums
- local museums

Classified by the audience they serve:

- general public museums
- educational museums
- specialist museums

Classified by the way they exhibit their collections:

- traditional museums
- historic house museums
- open-air museums
- interactive museums



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The International Council of Museums definition:

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.



GAZIANTEP ZEUGMA MOSAIC MUSEUM



- Museums preserve, interpret and promote the natural and cultural inheritance of humanity.
- Museums that maintain collections hold them in trust for the benefit of society and its development.
- Museums hold primary evidence for establishing and furthering knowledge.
- Museums provide opportunities for the appreciation, understanding and promotion of the natural and cultural heritage.
- Museum resources provide opportunities for other public services and benefits.
- Museums work in close collaboration with the communities from which their collections originate as well as those they serve.

URFA ARCHAEOLOGICAL MUSEUM





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MUSEUMS ARE FOR PEOPLE

- Year by year attitudes to museums and the demands that people make of them continue to change worldwide.
- Increased international travel and first-hand experience of museums, greater exposure to museums and their collections through broadcasting, and personal access to museums and museum services through the Internet are all important change factors.



1 NOVEMBER 2018
MUSEUMS ARE IN HEALTH PRESCRIPTION
(CANADA)...

WHAT IS A MUSEUMS PRESCRIPTION?

- **Museums on Prescription** is a three-year research project (2014-17) funded by the Arts and Humanities Research Council investigating the value of heritage encounters in social prescribing. Social prescribing links people to sources of community support to improve their health and wellbeing.



ÇEREN YARADENİZ

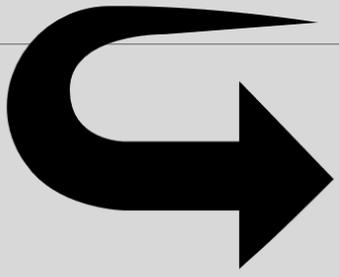


Rijksmuseum hosted her 10th million visitor Stefan Kasper in front of Rembrandt's Night Watch painting...

Night Watch, Rembrandt (1642)
Rijks Museum, Netherlands



CERLIKIRADINIZ



CELEPİN KARADENİZ

7.10.2020





Museums for people... night watch's restoration online and onsite...





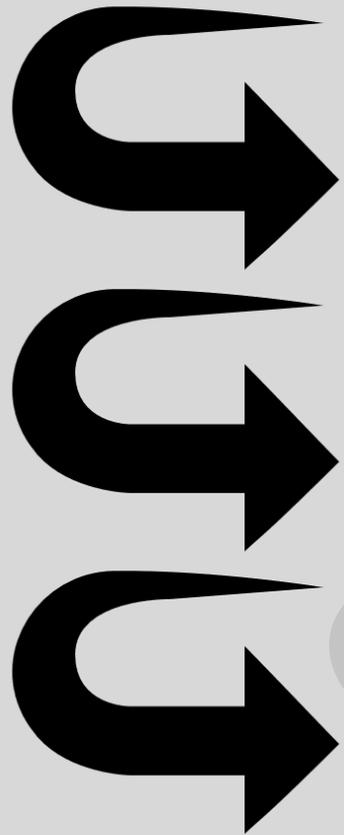
Technology has also enabled museums to provide better access to their collections.

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Museum studies become common and developed because...

- Increased international travel
- Online and first-hand experience of museums in other countries
- Greater exposure to museums
- Museum collections through broadcasting
- Personal access to museums and museum services through the Internet

Museum users now expect more involvement and a more active, participatory experience in their contact with museums.



serving as a volunteer

taking part in management committees or working parties

helping in fundraising activities

Closer engagement with the museum might simply mean being able to handle collections and take part in special events and activities programmes.



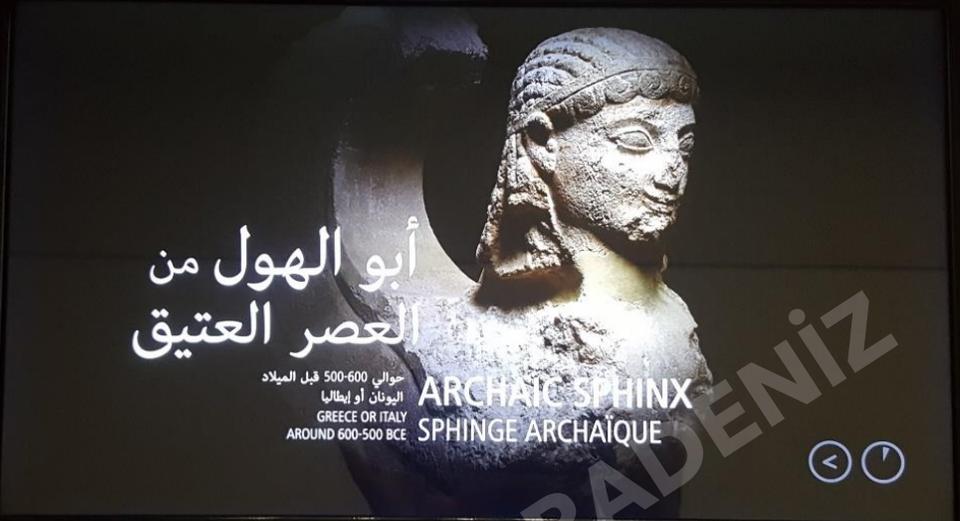
Kaman Kalehöyük Archaeological Museum



CEREN K...

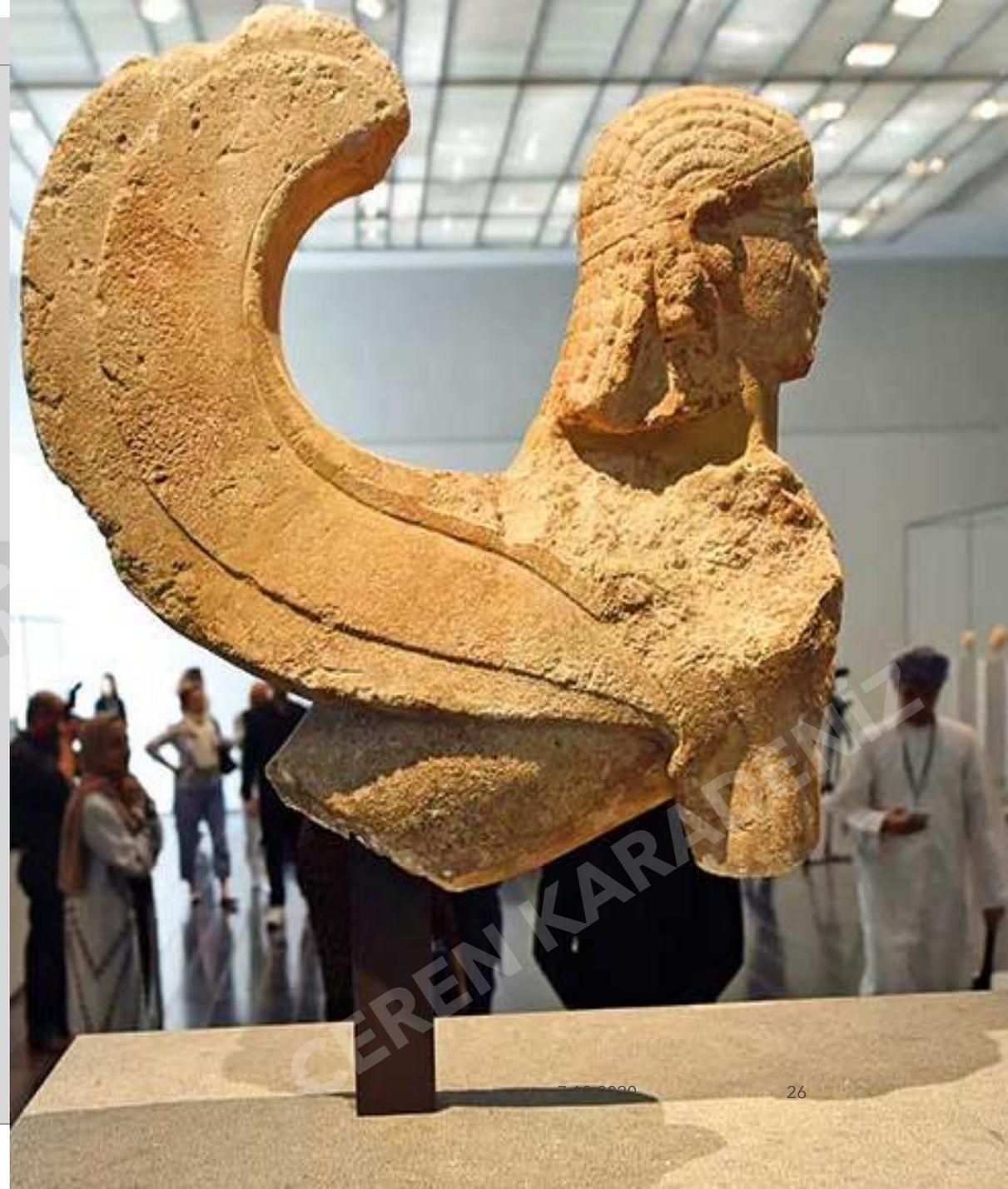
Hands on...

- The changing style of museums and the changes affecting presentation methods through the application of new information and communication technologies are generating greater interest in **'hands-on'** experiences for users. It is not enough for museums to present collections and information to visitors in a passive way.



HANDS-ON ACTIVITIES

Sfenks, BC. 600-500



الجزء العلوي من الرأس
Headband
Bandeau

الوجه
Smile
Sourire

الجزء السفلي من الرأس
Volutes
حقل

الشعر
Braids
شعائر
Tresses

الجناح
Wings
أجنحة
Ailes

نقطة
Pointe

Statue of a sphinx
Statue de Sphinge

تمثال أبو الهول

Scale
Échelle

سلم

Limestone
Calcaire

حجر كلسي

A composite animal
Un animal composite

حيوان مركب

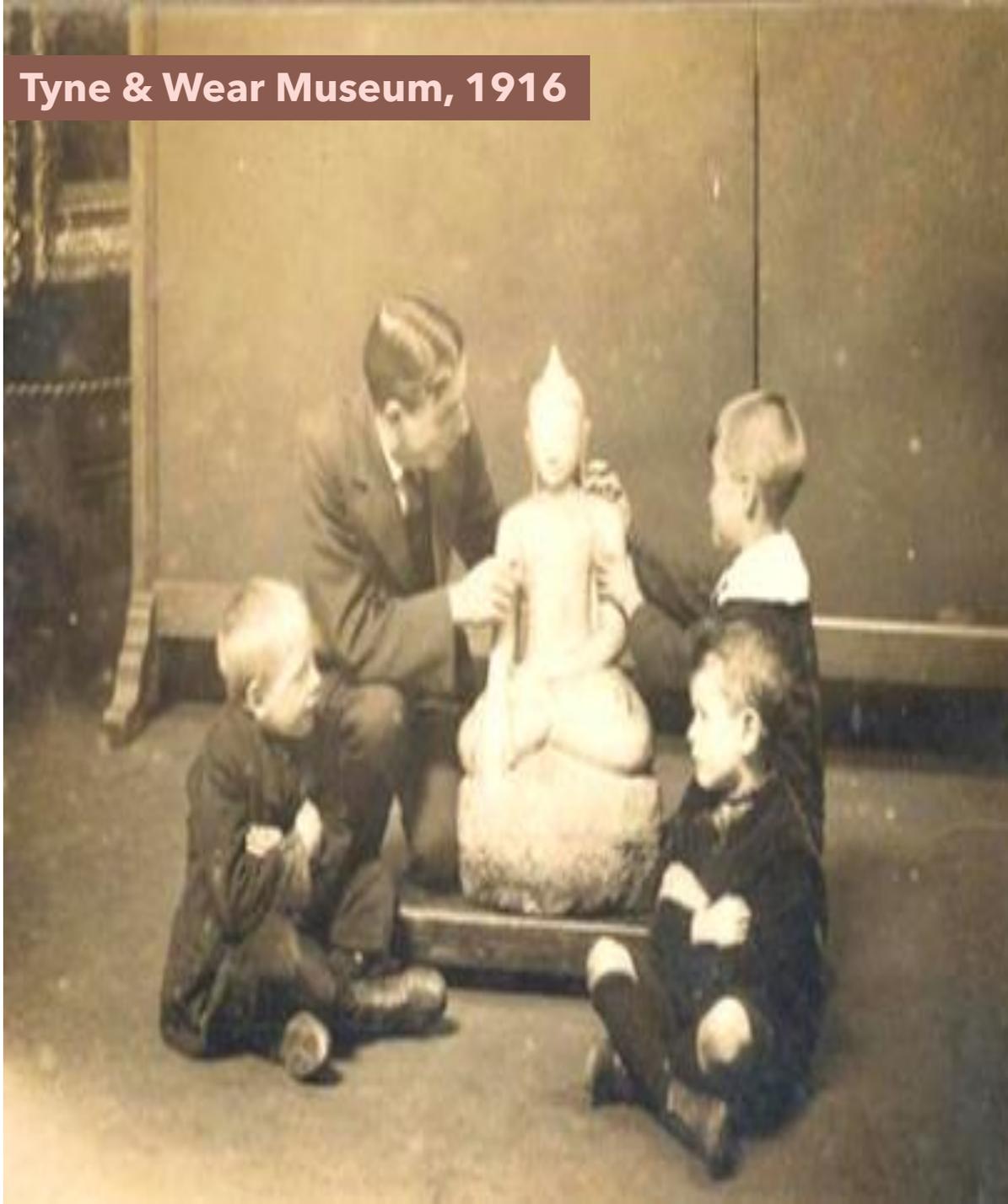
Sphinx, mythological creature
Greek civilisation (Greece or Italy), 600 - 500 BCE
This statue is of a sphinx, an imaginary creature that is half-human and half-animal. It has the powerful body of a lion, the spread wings of a bird of prey, and the delicate face of a woman. The head, which seems to rise out of the body, has large staring eyes and long braided hair.

Sphinge, créature mythologique
Cette statue représente une sphinge, un être hybride fantastique mi-animal mi-humain. Elle a le corps puissant d'un lion, les ailes déployées d'un rapace et le visage délicat d'une femme. La tête qui semble émerger du corps a de grands yeux au regard fixe et de longs cheveux tressés.



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Tyne & Wear Museum, 1916



Natural History Museum



Museum access and accessibility

- One of the main reasons that people do not visit museums is that they think they will **not** feel **comfortable** there.
- In almost every country, museum-going tends to be an activity of the **better-educated** and **better-off**.
- Many earlier museums were designed to look like palaces, and though they may have been meant to be '**palaces** of the people', in fact they are easily associated in people's minds with the **elite**.

Many of the most famous museums, too, attract a very large number of foreign tourists. As a result, local people feel that they are 'not for us'.



Museums should empower the community

7.10.2020

What can we do to counter this alienation, to make ordinary local people feel that their museums belong to them?





#2018



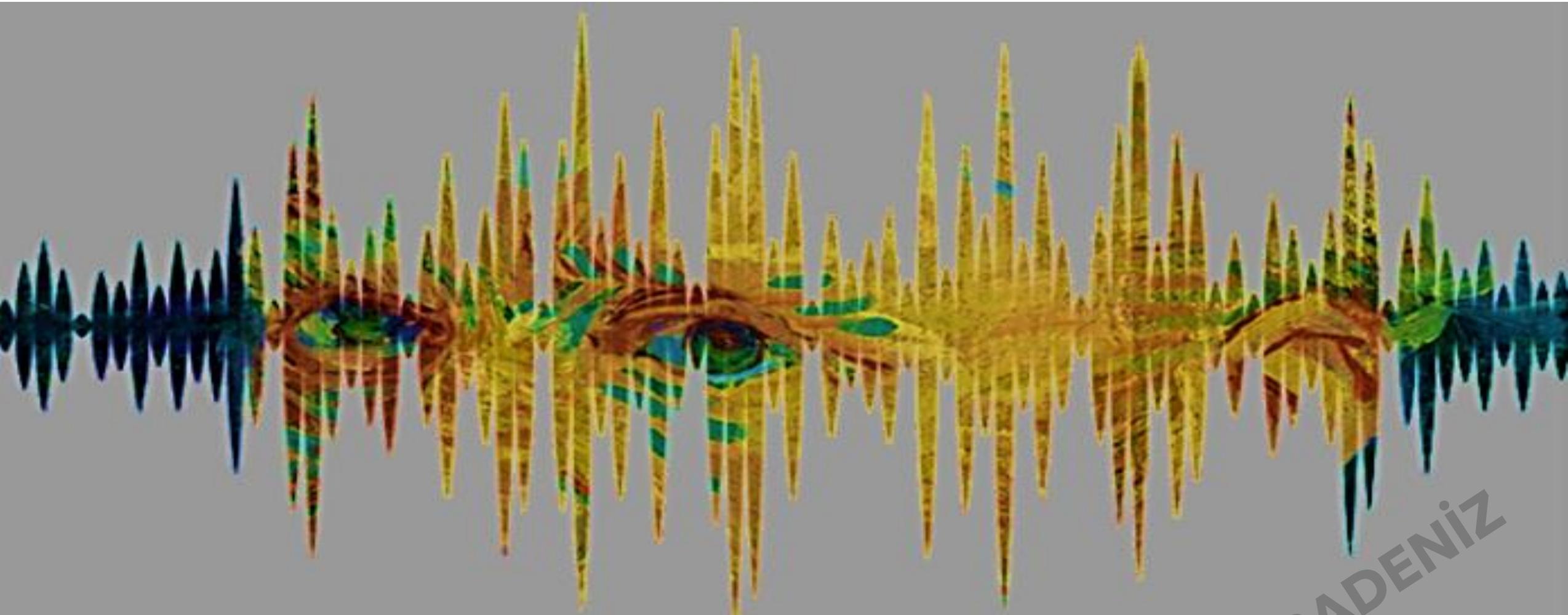
ENGLAND. WITHOUT IMMIGRATION.



Find out how migration
has shaped far more than
just tonight's starting line-up.
migrationmuseum.org

7.10.2020





Radio 1: 100.5
 Classic FM: 91.6
 Emarat FM: 95.8



CELEBRATING
 TRADENIZ
 Art Highway 7/10/2020



Some Museums are...

- **'NEVER OPEN.'**

- **'TOO TIRING.'**

Seating should be provided throughout the museum, with refreshments - if only water - readily available.

- **'BUT I CAN'T TAKE THE CHILDREN.'**

- **'HOW CAN I GET THERE?'**

Where is the museum located? Many museums are in the richer parts of town, well away from the areas where most people live.

- **'I CAN'T AFFORD IT.'**

- **'I CAN'T MANAGE THE STAIRS.'**

Every museum should ensure that it is as accessible as it possibly can be to visitors who find it difficult or impossible to walk. All doors and displays must be wide enough for wheelchairs, stairs and steps should be as few as possible and always matched by lifts, escalators or ramps

WHAT A MUSEUM SHOULD DO? IT SHOULD KNOW...

- Why will people visit my museum?
- What motivates them?
- Who will visit my museum?
- What are their characteristics?
- When will they come to the museum?
- Will they return and how often?
- How much time will they spend in the museum?
- Who are my museum's competitors?
- What are their strengths and weaknesses?
- What can my museum learn from them?
- What will my museum's *market share* be?
- Is my museum's market getting larger or smaller year by year?

Queue for the exhibition 'Treasures of Tutankhamun', 1972.
British Museum



FACTORS INFLUENCING MUSEUM VISITING

- location of museum;
- cost of transport to the museum;
- distance to be travelled to the museum;
- availability of transport;
- type of transport;
- time spent travelling;
- prior knowledge of museum;
- marketing and advertising;
- signage;
- appeal of subject;
- family/partner/social group agreement.
- pricing policy;
- range of facilities and services available;
- accessibility - physical and intellectual;
- opportunities for participation in museum work;
- quality and depth of the museum's web site;
- previous experience of the museum;
- peer group recommendations;
- weather conditions;
- season of the year;
- available time;
- level and range of interest in the museum's collections;



- Reports have suggested that children gain confidence and enhanced social skills when schooled in their local museum, with teachers, museums and parents also benefitting.

Using the museum as a classroom setting, the immersion led to to a growing enthusiasm for the opportunities that local cultural organisations can offer.

MUSEUMS ARE LEARNING ENVIRONMENTS

- The emphasis has moved from education, which implies museums teaching things to children, to learning, which implies individuals of all ages using the museum for their own benefit.
- Learning is not just about facts – it also includes experiences and emotions.
- Museum learning has been called 'free-choice learning', because people do it at their own speed, taking their own direction.
- Museums and the theory of *Multiple Intelligences*:

It suggests that all human beings use nine or more different intelligences to learn: Linguistic (talking, writing, reading) and Musical (melody, rhythm, playing music, singing).



CEREN KAR DENİZ



ABERCROMBIE

İnsanlık, ilk kez bu fosil ile...

bu mamutluk...

bu mamutluk...

Multiple Intelligences:

- 1 **Linguistic**: talking, writing, reading.
- 2 **Musical**: melody, rhythm, playing music, singing.
- 3 **Logical-mathematical**: numbers, systems, logical thought, problem-solving.
- 4 **Visual/spatial**: how things look, imagination, creating images, using space.
- 5 **Tactile/physical**: doing, building, touching, moving (sports, dancing . . .).
- 6 **Interpersonal**: communicating with others, rapport.
- 7 **Intrapersonal**: self-awareness, objectivity.
- 8 **Intuitive**: perceiving information not available to 'the senses'.
- 9 **Creative**: finding new solutions, new ideas.

Museum education services: inside the museum

I CONTACT WITH SCHOOLS

I EDUCATION MATERIALS

- • a description of the displays;
- • the name of the museum's education specialist;
- • how to book a class visit;
- • what services are available, e.g. talks, guided visits, events;
- • the facilities available to visiting groups: - education room; - worksheets, audio-visual materials, models; - shop; - catering facilities; - toilets; - clipboards, pencils, etc.
- • information about access: is it suitable for children with disabilities?

I THE MUSEUM EDUCATION ROOM

I THE SCHOOL VISIT APPOINTMENT

I FOLLOW-UP WORK





Lets look at the Natural History Museum of London's educational programmes...



Activity 2: Discover a dinosaur

In 2004 the remains of a very important new dinosaur was discovered by a seven-year-old South American boy called Diego Suarez. His parents were studying rocks in the mountains of Chile while he played nearby. He found an interesting shiny piece of rock and asked his mother about it. She recognised it as a fossilised bone!

Palaeontologists (scientists who study dinosaurs) came to look and discovered more bones nearby. It took nearly 10 years for the fossilised bones to be carefully removed from the rock and studied in detail to work out what the dinosaur looked like when it was alive, the palaeontologists worked with an artist who drew detailed pictures of the dinosaur as it might have looked when it was alive.

The palaeontologists concluded that Diego had discovered a very important fossil of a new species of dinosaur. It had claws and a body like a meat-eating dinosaur, but the teeth of a plant-eating dinosaur! In 2015, the dinosaur was named *Chilesaurus diegosuarezi* after the place where it was found and the boy who found it.



Images © Gabriel Llo

<https://www.nhm.ac.uk/schools.html>

TEACHER'S RESOURCES



Dinosaurs and birds

For ages 4-7. An introduction to Dippy, dinosaurs, and their similarities with birds, their closest living relatives.

A collection of pick-and-mix activities and useful facts to enrich Science, Maths, English, DT, Music and PE.

View teaching
resources



Adventures with Dippy

For ages 7-11. A set of lesson outlines and learning resources divided into eight episodes.

Activities for each stop on Dippy's adventure, including challenges and outdoor games.

View teaching
resources



All resources are aligned to curricula across England, Wales, Scotland and Northern Ireland. They are divided into two sets for **Ages 4-7 (KS1)** and **Ages 7-11 (KS2)**.

7.10.2020

47

NHM Learning

2.624 Tweet

Takip et

Sabitlenmiş Tweet



NHM Learning @NHM_Learn · 17 Eki 2018

The Natural History Museum is the best place to bring science to life for your class. Discover our wide range of curriculum-linked activities today! nhm.ac.uk/schools.html youtu.be/6ivGIMdpk-l



Schools | Natural History Museum

School activities at the Natural History Museum. Teaching resources for classroom and home learning. Information on our workshops and shows.

nhm.ac.uk



8

15



NHM Learning

2.624 Tweet

Takip et



NHM Learning @NHM_Learn · 5 Eki

It's #WorldTeachersDay - where would we be without them?! During this challenging time we're doing what we can to support teachers and studies in the classroom and at home - find the full depository of our learning resources here: nhm.ac.uk/schools/teachi...

1

14

38



48

Museum education services: outside the museum

■ SCHOOL LOAN SERVICES

■ MOBILE SERVICES

■ TALKS IN SCHOOLS

■ CHILDREN'S CLUBS AND HOLIDAY ACTIVITIES

■ SPECIAL EVENTS



Example: Loan Boxes



Museum loans service is an excellent way to bring your lessons to life.

Museums have a range of themed boxes to use within a variety of curriculum areas including Science, Art, Language, Geography and History.



Box 1: Birds 1

Large- and medium-sized birds which are ideal for art lessons.

- cuckoo
- green woodpecker in a case
- kingfisher
- kestrel in a case
- thrush
- jay



Box 2: Birds 2

Large- and medium-sized birds which are ideal for a variety of art lessons.

- short-eared owl in a case
- greater spotted woodpecker
- chaffinch and greenfinch
- starling
- partridge
- hobby



Box 8: Skulls 1

A variety of skulls ideal for studying science, diet or art.

- muntjac deer
- African hunting dog
- badger
- cat
- rabbit
- camel



Box 9: Skulls 2

A variety of skulls ideal for studying science, diet or art.

- muntjac deer
- crocodile skull in a case
- sheep
- cat
- squirrel
- macaque (monkey)



Learning from objects 1

Looking at an object – the main things to think about	<i>Some further questions to ask</i>	<i>Things found out through looking</i>	<i>Things to be researched</i>
PHYSICAL FEATURES What does it look and feel like?	What colour is it? What does it smell like? What does it sound like? What is it made of? Is it a natural or manufactured substance? Is the object complete? Has it been altered, adapted, mended? Is it worn?		
CONSTRUCTION How was it made?	Is it handmade or machine-made? Was it made in a mould or in pieces? How has it been fixed together?		

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Learning from objects 2

<p>FUNCTION</p> <p>What was it made for?</p>	<p>How has the object been used?</p> <p>Has the use changed?</p>		
<p>DESIGN</p> <p>Is it well designed?</p>	<p>Does it do the job it was intended to do well?</p> <p>Were the best materials used?</p> <p>Is it decorated?</p> <p>How is it decorated?</p> <p>Do you like the way it looks?</p> <p>Would other people like it?</p>		
<p>VALUE</p> <p>What is it worth?</p>	<p>To the people who made it?</p> <p>To the people who used it?</p> <p>To the people who keep it?</p> <p>To you?</p> <p>To a bank?</p> <p>To a museum?</p>		

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Preferences

- Ambrose, T., & Paine, C. (1993). *Museum basics*. London: ICOM in conjunction with Routledge.
- Ambrose, T., & Paine, C. (2006). *Museum basics*. Second edition. London: ICOM in conjunction with Routledge.

THANK YOU FOR YOUR ATTENTION

DR. ÖĞR. ÜYESİ CEREN KARADENİZ