ENHANCING THE MUSEUM EXPERIENCE: THE CASE OF THE HATAY ARCHAEOLOGICAL MUSEUM

by

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To My Family

ABSTRACT

This study examines the Hatay Archaeological Museum, one of the most distinguished state museums in Turkey. The Museum's uniqueness, indeed, lies in the quality of its rich mosaic collection comprised primarily of mosaics from ancient Antioch and its immediate vicinity, which rend the Museum one of the richest mosaic museums in the world, second after the Bardo National Museum of Tunisia. The city of Antioch was a vital metropolis known for its sophistication, for its wealth and prosperity, and for its setting along trade and communication crossroads.

Since museums have been regarded as storage rooms and transmitters of national ideology in the modern era, they have been collection-oriented until the 1960s. The emergence of new philosophies, such as post-modernity and post-structuralism, affected the ontology of museums as well. In addition to their role of preserving, transmitting, and interpreting, in the present day, museums are also recognized as powerful centers for lifelong learning. Responding to the demands and expectations of the public, museums have developed new functions and approaches, and consequently, new departments in their organizational structures in order to establish mutual communication with their visitors, to enhance the museum experience for visitors, and to reach out to wider audiences. New developments include education programs, varied exhibition techniques, marketing tools and techniques, visitor studies, membership and volunteer programs, and diverse visitor facilities.

In this context, this study asserts the necessity of the establishment of museum-visitor interaction and the enhancement of the museum experience at the Hatay

Archaeological Museum through determination of the needs, and suggestions for possible museum offerings. The mosaic collection and the cultural and historical significance of the region should be communicated better in an appropriate way. In this regard, one form of education and communication tool is particularly emphasized: the production of a mosaic guidebook.

Keywords: Hatay Archaeological Museum, Hatay (Antakya/Antioch), New Museology, Museum Education, Museum Marketing, Exhibition Techniques, Museum Communication.

ÖZET

Bu tez çalışması, Türkiye'nin en seçkin devlet müzelerinden biri olan Hatay Arkeoloji Müzesi'ni incelemektedir. Müzenin eşsizliğinin temelinde, sahip olduğu mozaik koleksiyonunun kalitesi bulunmaktadır. Antakya ve yakın çevresinde bulunmuş olan mozaiklerin oluşturduğu bu zengin koleksiyon, müzeyi Tunus'daki Bardo Ulusal Müzesi'nden sonra dünyanın en zengin mozaik müzelerinden biri haline getirmiştir. Sofistikeliği, zenginliği ve refahı, ticaret ve ulaşım kavşakları üzerinde yeralmasıyla tanınan Antakya şehri tarih boyunca çok önemli bir konuma sahip olmuştur.

Modern çağda müzeler depo ve milli ideolojinin aktarıcısı olarak görüldükleri için 1960'lara kadar müzeler koleksiyon odaklı bir politika izlemişlerdir. Postmodernizm ve postyapısalcılık gibi yeni felsefelerin ortaya çıkışı da müzelerin varlığını etkilemiştir. Günümüzde koruyucu, aktarıcı, ve yorumlayıcı rollerinin yanısıra müzeler, yaşam boyu öğrenme için de güçlü birer merkez olarak kabul edilmektedirler. Bu süreçte ziyaretçi beklentileri ve taleplerini karşılamak amacıyla müzeler ziyaretçileriyle karşılıklı iletişim kurmayı, onların müze deneyimlerini iyileştirmeyi ve daha geniş kitlelere ulaşmayı amaçlamışlardır. Böylelikle müzeler yeni fonksiyonlar, yaklaşımlar ve organizasyon yapılarında yeni bölümler geliştirmişlerdir. Bu yeni gelişmeler; eğitim programları, çeşitli sergileme teknikleri, pazarlama araçları ve teknikleri, ziyaretçi çalışmaları, üyelik ve gönüllülük programları ve çeşitli ziyaretçi hizmetleri gibi konuları kapsamaktadır.

Bu bağlamda, bu tez çalışması kapsamında Hatay Arkeoloji Müzesi'nde müze-ziyaretçi etkileşiminin kurulmasının ve müze deneyiminin geliştirilmesinin gerekliliği savunulmuş ve saptanan ihtiyaçlar doğrultusunda olası müze hizmetleri önerilmiştir. Mozaik koleksiyonu ve bölgenin kültürel ve tarihsel önemi, ziyaretçilere daha iyi ve uygun bir yöntemle anlatılmalıdır. Bu bakımdan, eğitim ve iletişim araçlarının bir formu özellikle vurgulanmalı, bir mozaik rehberi oluşturulmalıdır.

Anahtar Kelimeler: Hatay Arkeoloji Müzesi, Hatay (Antakya), Yeni Müzecilik, Müzede Eğitim, Müze Pazarlaması, Sergileme Teknikleri, Müze İletişimi.

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CHAPTER I

INTRODUCTION

In the 21st century, postmodern conditions have fundamentally reshaped museums from institutions primarily focused on collections, preservation and scholarly research to institutions more focused on visitors and public service (Weil 30-31). A museum is defined formally by the International Council of Museums (ICOM)[1] as "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" (qtd. from ICOM, Ambrose and Paine 8). Although there is not a one-and-only universally accepted definition, museums, in the broadest sense, are institutions, which "collect, record and present the meaning and value we find in life and in our art, history and science" (Lord and Lord, "Introduction" 1).

In recent decades there has been a profound shift in the role of museums from the main core functions such as collecting, documenting, preserving, and research towards a "visitor-, service-, and marketing-oriented approach". It is widely argued that the function of museums has shifted from places for storing artefacts to interactive institutions where interaction between visitors and artefacts occurs through

[1] ICOM is the international organisation of museums and museum professionals, which is committed to the conservation, continuation and communication to society of the world's natural and cultural heritage, present and future, tangible and intangible. See <http://icom.museum/mission.html>.

the collections (Schubert 65). Similarly, the changing and higher expectations of sophisticated visitors play an important role in the present-day museums. As Huyssen puts it, "spectators in ever larger numbers seem to be looking for emphatic experiences, instant illuminations, stellar events, and blockbuster shows rather than serious and meticulous appropriation of cultural knowledge" (14). As this passage clearly indicates, in the present day, museums pursuing both educational and recreational roles have been reconceptualized in terms of the way that they communicate and their relationships with the public. Museums today "are seeking ways to embrace their visitors more closely" (Hooper-Greenhill, "Museums and the Interpretation" 1) and they try to make their collections as accessible as possible (Barker 178).

The concept of the new museology places visitors and visitor-oriented museum services at the core of the present-day museums. Today, visitors have become a crucial component of museums, and consequently various visitor facilities and services have become prominent and have enormous importance.

Responding to the demands and expectations of the public, museums have developed new functions and approaches, and consequently, new departments in their organizational structures in order to establish mutual communication with their visitors, to enhance the museum experience for visitors, and to reach out to wider audiences. New developments include education programs, varied exhibition techniques, marketing tools and techniques, visitor studies, membership and volunteer programs, and diverse visitor facilities. Besides, these new museology approaches gave rise to a substantial growth in the number of employees in museums and led to the emergence of new museum professions: marketing managers, development officers, and fund-raisers are employed in museums in addition to education

officers/educators, designers, conservators, and curators (Hooper-Greenhill, "Museums and the Shaping of Knowledge" 211).

Moreover, it can be added here that through these new approaches, on the one hand, museums of this new era have been commercialized, and on the other hand, museums have moved closer to their audiences. Today's museums operate in a more commercial way due to the new consumption spaces where visitors consume the presented products through various visitor facilities. A wide range of visitor facilities acting as social gathering venues and services such as souvenir shops, cafés, restaurants, bookstores, education centers, film screening, and so on encourage audiences to spend much more money and time.

Today, the changes in museum concept and the new museology are reflected in the practices of some state museums and private museums in Turkey. In this context, the aim of the present study is to review the new functions and roles brought to museums by the new museology. Hence, this study also aims at investigating the influences of contemporary museology on Turkish museums. It is observed that the appearance of new museology approaches are perhaps most readily discernible in some implementations of the Ministry of Culture and Tourism of the Republic of Turkey and in the private museums in Turkey.

Within this context, the present study examines the Hatay (Antakya) Archaeological Museum regarding its enormous educational potential offered by its valuable collections. As it is well known, the Museum is one of the most distinguished state museums in Turkey and even in the world in terms of its rich and unique mosaic collection. For this reason, the management of the Museum with the

new museology approaches and the establishment of interaction between the Museum and its visitors are crucial.

The construction of a new museum building is high on the agenda, and in the near future, it will be possible for the Museum to offer improved visitor services and facilities in the new museum building. Although this thesis was written before the idea of a new museum became a serious possibility, the thesis will offer useful suggestions and recommendations that should be considered in the planning of a new museum.

Divisions of the Study

With respect to the aim of the study, the thesis includes five chapters:

The first chapter is the "Introduction", which states briefly the aim, significance and the organization of chapters by describing fundamental points of the present study.

Since the Museum's uniqueness, indeed, lies in its location, at a historically significant and impressively beautiful natural setting, mentioning the history of Antioch and its surrounding region is necessary. Therefore, the second chapter traces the history of Antioch and its surrounding region covering a considerable span of time from prehistory to the twenty-first century. The contributions of the diverse civilizations to the city's cultural heritage are explained in order to understand the vital role of the city and in particular its contribution to the ancient world. Thus, our knowledge of ancient Antioch will enable us to appreciate fully the cultural significance of the city and the Museum's collections.

The third chapter provides a brief overview of the history of the Hatay Archaeological Museum and its collections, including a history of its construction and

design. Furthermore, the current situation of the Museum is described by introducing galleries, the courtyard, and auxiliary service areas. Moreover, the role of the Museum as the home of some of ancient Antioch's finest artefacts is explained in order to better understand the unique collections in the Museum. This chapter also focuses on the institutional role of the Hatay Archaeological Museum and the Museum's functions and responsibilities, its organizational structure, and its activities.

The fourth chapter traces first, the historical transformation of the museum concept by dealing with the changing philosophies and practices in museology; second, new functions and roles brought to museums by the new century and new approaches to museology including museum education, museum marketing, and communication methods in museums; and finally, the appearance of contemporary museum practices in Turkish museums including the analysis of the Hatay Archaeological Museum in terms of its contemporary museum practices.

The fifth chapter focuses on the establishment of better museum-visitor interaction at the Hatay Archaeological Museum in order to improve the visitors' experience. Museum offerings in the present day are discussed with the aim of determining possible museum offerings that could be successfully applied to the Hatay Archaeological Museum. Within this context, some types of museum offerings including exhibitions, printed and audio-visual materials, and oral activities are discussed. This chapter also includes the implementation of the recent technological advances in museums and the impact of technology on museums.

The final chapter is the "Conclusion" which presents the major conclusions along with suggestions and recommendations for creating programs to meet the visitors' needs and for improving the Museum's service to the public. This study primarily

focused on the creation of a mosaic guidebook as a tool of both education and marketing.

Methodological Information

The present study is based primarily on an extensive examination of scholarly publications such as excavation reports, journal articles, magazines, and books in the fields of history, archaeology, and museology. It also includes information derived from participant observations carried out by spending time watching and taking notes concerning the visitors and their behaviors in the museum space, and their interaction with the Museum. Furthermore, in-depth interviews with the museum staff were conducted in the form of one-on-one question and answer sessions in order to gain more detailed information and get expert opinions on the topics related to the Museum.

CHAPTER II

THE CITY OF ANTAKYA AND ITS CULTURAL HERITAGE

The second chapter will provide a brief overview of the history of Antakya and its surrounding region covering a considerable span of time from prehistory to the twenty-first century. The contributions of the diverse civilizations to the city's cultural heritage will be explained in order to understand the vital role of the city and in particular, its contribution to the ancient world. Thus, our knowledge of ancient Antioch will enable us to appreciate fully the cultural significance of the city.

2.1 A Short History of Antakya

As one of the largest and most cosmopolitan cities, Antioch-on-the-Orontes (variously, Antioch, Antakya) played a significant role through its long and illustrious history; the city has had a continuous past of twenty-three hundred years. Once known as the Queen of the East and, justly called "the fair crown of the Orient" (orientis apicem pulcrum),[2] Antioch was a vital metropolis of crossroads known for its sophistication, for its wealth and prosperity, and for the impressive beauty of its natural setting (Downey, "Ancient Antioch" 200).

Antioch, today called Hatay and also sometimes called Antakya is the southernmost city of Turkey, bordering on Syria and situated at the foot of Habib

[2] Ammianus Marcellinus, XXII, 9, 14.

Neccar Mountain (known as Silpius in antiquity). It is situated at the eastern end of the Mediterranean coastal zone and at the southwestern corner of the Amuq Plain (Turkish Amik Ovası). The city is located along the eastern bank of the Asi River, the Orontes of antiquity, and is 22 kilometers inland from the Mediterranean coast (A. Demir 13; Downey, "Ancient Antioch" 11-12).

In ancient times the city was known as Antioch on the Orontes and "younger than Athens and Rome, of about the same age as Alexandria, and older than Constantinople" (Downey, "A History of Antioch" 13). Antioch played a significant role through its long history because of its position on the important trade and pilgrimage routes. The strategic location of the city is described as follows by Christine Kondoleon:

> Antioch was a vital metropolis set on the crossroads between the Euphrates to the east and the ports of the Mediterranean to the west, and between Ephesos to the north and Jerusalem to the south. It was a city where the cultural and economic forces of the East (as far as Persia) and the West (as far as Rome) met. ("Introduction" 4)

2.1.1 From Prehistory to the Roman Period

The immediate neighborhood of Antioch, the Amuq Plain (variously, the Amuq Valley, the plain of Antioch, Amik Ovası) to the northeast of Antakya is a fertile alluvial plain watered by the Asi, Karasu and Afrin rivers. It occupied an important position throughout history as expressed by Ataman Demir:

> The Amik Plain which is the largest in Turkey's southern province of Hatay has been important both for its agricultural potential and as a crossroads of Anatolian and northern Mesopotamian trade routes throughout history. With abundant water sources the

> rich land of the plain has been a home to both nomadic communities and settled farmers. (21)

Likewise, the importance of the Amuq Plain is stated by Aslıhan Yener as the following words demonstrate: "At the same time, the unusual confluence of both highland and well-watered lowland resources in the Amuq drew a dense and diverse ethnic population, which settled there for millennia. … the Amuq Valley and its various urban centers have long been recognized for being the backdrop of a number of important cultural developments" ("The Amuq Valley" 2).

The first settlement in the Antakya region dates back to the Middle Palaeolithic Period (100,000 – 40,000 B.C.) as revealed by the archaeological excavations conducted between the years 1943 and 1966 in Altınözü, Şenköy, Antakya and Çevlik. Recent studies have shed light on even earlier periods of the Antakya region and the objects discovered in the environs of Sungur Village were dated to 250,000 years before present (Tekin, "Hatay Tarihi" 1). The Oriental Institute of the University of Chicago as one of the research groups in the Amuq Plain conducted an archaeological survey of the Amuq Plain under the name of "the Syro-Hittite Expedition" between 1932-1938. In the course of the Amuq Survey (AS), the expedition team located 178 ancient settlements dated to various periods of history ranging from the Neolithic to the Islamic period in the plain of Antioch and made excavations at the sites of Chatal Höyük, Tell al-Judaidah, Tell Ta'yinat, Tulail al-Sharqi, Tell Ta'yinat al-Saghir and Tell Kurcoğlu; later, Tell Dhahab and Tell Kurdu (Keskil 3; Braidwood and Braidwood vii-1; Tekin, "Hatay Tarihi" 2; Yener, "The Amuq Valley" 5; Yener and Wilkinson 414). Subsequent surveys, which were

resumed in 1995 under the name of *the Amuq Valley Regional Projects (AVRP)*[3] recorded a total of 346 sites[4] (Yener, "The Amuq Valley" 1). The finds uncovered in archaeological excavations and surveys[5] conducted by various research groups at the sites in the Amuq Plain such as Tell al-Judaidah (Cüdeyde), Wadi al-Hammam –a cave near Reyhanlı-, Chatal Höyük, Tell Atchana (ancient Alalakh, Aççana Höyük), and Tell Ta'yinat have revealed that the Antakya region has been densely inhabited in the Neolithic, Chalcolithic and Bronze Ages (Tekin, "Hatay Tarihi" 1).

The Antakya region subsequently was held by Akkadians, Amorites (Yamhad Kingdom), Egyptians, Hurrians and Hittites, the Hattina Kingdom, Assyrians, Babylonians, Persians and Macedonians under Alexander the Great (A. Demir 22; Downey, "A History of Antioch" 48; Tekin, "Hatay Tarihi" 2-3).

After the death of Alexander the Great in 323 BC without naming a successor, the conquered lands were divided amongst his generals. This region fell to Antigonus and his rule over the region continued until the victory of the Seleucid ruler Seleucus I Nicator (312-280 BC) and this victory in 312 BC gave way to Seleucid domination over Syria and Mesopotamia. At this time the Seleucid capital was Seleucia on the bank of the Tigris. Due to its inconvenient situation as an effective capital, Seleucus first chose the site of *Seleucia Pieria*, one of the finest harbors on the Mediterranean, as the capital and he moved the capital from Seleucia on the Tigris to Seleucia on the

[3] Short summaries concerning the Amuq Valley Regional Projects (AVRP) can be found online on the Oriental Institute Web site <http://oi.uchicago.edu/research/projects/amu/>.

[4] For further information about the settlement data, see *Appendix A: Gazetteer of Sites* in *The Amuq Valley Regional Projects, Volume 1: Surveys in the Plain of Antioch and Orontes Delta, Turkey, 1995-2002*. Chicago, Ill.: The Oriental Institute of the University of Chicago, 2005, pp. 203-280.

[5] In addition to the surveys carried out by the Oriental Institute, Turkish universities conducted archaeological surveys in the Amuq Plain under the direction of Remzi Oğuz Arık (1944), Uluğ Bahadır Alkım of Istanbul University (1955 and 1958-1963), Muzaffer Şenyürek and Enver Bostancı.

Mediterranean in April 300 BC (Tekin, "Hatay Tarihi" 4; Downey "A History of Antioch" 61).

Only a month after the foundation of Seleucia Pieria, however, Seleucus decided to move the capital further inland to today's Antakya in a plain near Antigonia founded by Antigonus, Alexander's successor, on the banks of the Orontes due to security and administrative concerns (A. Demir 23-24; Tekin, "Hatay Tarihi" 4). The city was founded on the place destined to be the site of Antakya indicated by signs from the gods through religious rites in 300 BC, in the twelfth year of Seleucus' reign and Seleucus named it as *Antiocheia* after his father Antiochus, one of Alexander the Great's generals, or possibly his son (A. Demir 24; Tekin, "Hatay Tarihi" 4; Downey, "A History of Antioch" 57; Metzger 72; Senyücel 2009). The city was laid out on a grid plan, which was typical of the Hellenistic period, by Attaeus, Perittas, Anaxicrates and the architect Xenarius (A. Demir 25-27; Downey, "A History of Antioch" 70; Senyücel 2009).[6]

Seleucia Pieria (today the district of Samandağ) was the first capital, but Antioch soon received the title. The site, between Mount Silpius and the Orontes River which was navigable in antiquity (Downey, "A History of Antioch" 16-18; Kondoleon, "Introduction" 3), facing a vast plain favored the establishment of a political, military, and commercial capital (Tekin, "Hatay Tarihi" 5). The convenient situation of the city is described by William Alexander Campbell as follows:

> Few people realize that ancient Antioch was larger than Rome within the Aurelian walls. (…) the natural beauty of its surroundings, the remarkably fine climate, the

[6] For further information about the architectural texture of the city in antiquity, see the study of Ataman Demir, "Through the Ages: Antakya". İstanbul: Akbank Publications, 1996.

> productive soil, and the strategic situation make it easy to understand why a large capital was once located here. ("Excavations at Antioch" 201)

2.1.2 The Golden Age of Antioch: The Roman Period and Its Aftermath

After the Seleucid era drew to an end and an interlude of Armenian rule, Antioch's golden age began with the coming of the Roman regime in Syria and with its official annexation to Rome in 64 BC by Pompey the Great. Consequently, the Seleucid capital became the capital of the new province of Syria (Tekin, "Hatay Tarihi" 5; Downey, "A History of Antioch" 144; Maas 14). On the importance of Syria, Michael Maas quotes Glen Bowersock[7] that "Pompey recognized that Syria's strategic location between the Mediterranean, Armenia, and Persia, not to mention its wealth derived from the caravan trade and mercantile links to the Red Sea and the Persian Gulf, made it vital to Rome's expanding interests in the Near East" and he goes on to say that "Antioch, formerly the capital of the Seleucid kings, continued as the command post of Roman Syria" (Maas 14).

The city was granted autonomy by Julius Caesar during his visit to Antioch in 47 BC (Downey, "A History of Antioch" 152) and by order of him a major and extensive building program was inaugurated and many new public buildings were constructed. Moreover, the Olympic Games were launched there every four years during the reign of Augustus (A. Demir 31-32). The Roman emperors held the city in high regard, favored it and added to the city's comfort and beauty, building large numbers of new and imposing buildings such as temples, aqueducts, public baths, sumptuous colonnaded streets, bridges, and so forth. Furthermore, because of its role as a

[7] Glen Bowersock, "Roman Senators from the Near East: Syria, Judaea, Arabia, Mesopotamia." in *Studies on the Eastern Roman Empire: Social, Economic, and Administrative History, Religion, Historiography*. Goldbach, 1994, pp. 141-159.

mobilization-point for the Roman armies, the Roman emperors paid particular attention to the city (Morey, "The Excavation of Antioch" 643). The munificence of the Roman emperors and the traces of such imperial favor could be found in the city's impressive appearance at that time.

Under Roman rule Antioch flourished and quickly became an important Roman military, administrative, commercial, and cultural center (A. Demir 55; Maas 15). By the second century Antioch was the third largest metropolis in the Roman Empire after Rome and Alexandria in terms of population (Tekin, "Hatay Tarihi" 5; Senyücel 2009). And as the capital of the province of Syria "Antioch was the nerve center of Roman control in Syria and played a determining role in the transmission of Roman civilization to the region" (Maas 15). Situated at a junction of major roads in all directions the city enjoyed an unprecedented level of prosperity and drew merchants, entrepreneurs, and artisans from all over the Mediterranean (Wilson 46). This was a predominant factor in Antioch's population of unusual religious and ethnic diversity and in Antioch's splendid treasure throve of ancient mosaics. It was in the Roman period that mosaics as a significant art form flourished and the mosaicists developed their technique, enriched their repertory, and created their masterpieces.

The sovereign position and significance of the city is described as follows by Charles R. Morey:

> The sovereign position of Antioch in the fourth and fifth centuries of our era is nowhere better visualized than in the *Tabula Peutingeriana* of Vienna, a XII-XIII century copy of an antique map that gives us a strangely effective notion of the relative importance of the cities of the empire. For in this map only Rome, Constantinople, and Antioch are honored by the representation of their "Tyches," or personifications, enthroned upon the perspective view of the city, and over all the Near East the figure of Antioch, seated on

> Mt. Silpius with the personified Orontes at her feet, stands out in this map as the recognized metropolis. ("The Excavation of Antioch" 645) (figure 2.1)

Figure 2.1 The City of Antioch in the Tabula Peutingeriana

Describing Antioch, Libanius, the renowned rhetorician and man of letters of the fourth century from Antioch, wrote "What city can we say is worthy to be compared with this? More fortunate than the oldest, it is superior to some in size, surpasses others in the nobility of its lineage, and others in its all-producing territory" (qtd. from Libanius, Wilson 46). In his *Oration 11, The Antiochikos: In Praise of Antioch*, about Antioch Libanius relates the following:

> What city then brooks comparison with ours? She is more prosperous than the oldest states, while to the rest she is superior either in size or origin or fertility of the land. Moreover, if she be inferior to any in respect of her walls, she yet surpasses that town in her supply of water, the mild winters, the wit of her inhabitants, the pursuit of philosophy; and in the most noble feature of

> all, in Greek education and oratory, she rises superior to a city still greater. (*Or*. 11.270, translated by Norman 64)[8]

As stated by Libanius, Antioch ranked with Alexandria, Rome, and Constantinople and occupied a special position among the foremost centers of the Hellenistic and Roman worlds as one of the major cities of the Greco-Roman world in terms of its size, wealth, population, beauty and monuments, and was one of the leading academic centers (Downey, "A History of Antioch" 8). The city served as an administrative, commercial, military, political, religious and cultural center as well as a vital base for imperial campaigns and a frontier fortress through its long history.

From its founding in 300 BC, Antioch flourished until the first half of the sixth century AD. From that date forward a chain of catastrophes including earthquakes, a great fire, plague and a Persian invasion supremely reduced the city and marked the end of Antioch's age of prosperity (Kondoleon, "Introduction" 4; Downey, "Ancient Antioch" 6). Despite the emperors' benefactions and personal interest in the restoration of damaged buildings, funds, huge sums of money, gifts to help the city recover, investments, the major repairs and strenuous efforts, Antioch's splendor gradually vanished and Antioch never fully recovered or regained its former prosperity (A. Demir 54).

In addition to the distinctive features of the city, particular mention must be made of one of the most important aspects of the city, namely, the role of the city as an important center of early Christianity, Christian teaching and activities.[9] Indeed,

[8] A.F. Norman states that the two cities are, respectively, Constantinople and Rome.

[9] For more detailed information about Antioch's role in early Christian history and theology, the reader may consult the essays by Michael Maas "People and Identity in Roman Antioch" in Christine Kondoleon (ed.) *Antioch: The Lost Ancient City*. Princeton University Press and the Worcester Art Museum, 2000, pp. 13-21 and Susan Ashbrook Harvey "Antioch and Christianity" in Christine

Antioch represents important activities and developments in Christian life; it was the base for Christian missionary efforts to "convert the Antiochenes and establish the first gentile Christian community"; in the aftermath of Jesus' death, first the apostle St. Paul and St. Barnabas, and then St. Peter, the disciple of Jesus, preached here (Act 15:35)[10] (A. Demir 32-33; Kondoleon, "Introduction" 10; Maas 13; Senyücel 2009). Moreover, it was in Antioch that the followers of Jesus Christ were first called "Christians" (Act 11:26)[11] and the "Christian" name was first coined (Metzger 70; A. Demir 33). The title "*Christ"*[12], a Greek word meaning "the anointed one" and the Greek translation of the word "Messiah" in Hebrew, was used for designating the partisans of Christ (Schowalter 388). Antioch was also the seat of one of the five patriarchates along with Constantinople, Jerusalem, Alexandria and Rome (A. Demir 32-33; Downey, "A History of Antioch" 189).

The significance of the city for Christianity is stated as follows by Charles Morey: "Being the place of the first organization of the Church and the point of radiation of early Christian missions, it had become by the fourth and fifth centuries not only the cultural, political and military capital of the Near East, but also the focus of Eastern Christianity" ("The Excavation of Antioch" 637).

Antioch was one of the most revered religious centers in the Christian world and for the first time Christianity was propagated outside Jerusalem. It was also the place

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Kondoleon (ed.) *Antioch: The Lost Ancient City*. Princeton University Press and the Worcester Art Museum, 2000, pp. 39-49.

[10] Act 15:35 (English Standard Version) – "But Paul and Barnabas remained in Antioch, teaching and preaching the word of the Lord, with many others also". See <http://www.biblegateway.com>.

[11] Act 11:26 (English Standard Version) – "and when he had found him, he brought him to Antioch. For a whole year they met with the church and taught a great many people. And in Antioch the disciples were first called Christians". See <http://www.biblegateway.com>.

[12] For further information about the title "Christ", the reader may consult *The Oxford History of the Biblical World*, edited by Michael D. Coogan (Oxford, 1998).

where the Gospel of Matthew was probably written (A. Demir 33; Kondoleon, "Introduction" 10; Harvey 39). Moreover, Antioch was the home of renowned figures in the church such as the bishop Ignatius of Antioch –one of the first Antiochene martyrs-, John of Antioch, known as Chrysostom ("golden-mouthed") –the Christian preacher and greatest orator of the Church at Antioch-, and the pillar-saints Simeon the Stylite[13] (the Elder) and Simeon the Stylite (the Younger) (Harvey 40-45; Kondoleon, "Introduction" 10; Zambon, Bertogli, and Granella 88-90). On the significant role of the city in Christian history, Bruce M. Metzger states as follows:

> With the exception of Jerusalem, Antioch in Syria played a larger part in the life and fortunes of the early Church than any other single city of the Graeco-Roman Empire. Indeed, as the home of the first Gentile Christian Church and as the base of operations from which the Apostle Paul went out on each of his three missionary journeys, this city could claim in a more real sense even than Jerusalem to be the mother of the Churches of Asia Minor and Europe. (70)

The city's geographic and topographic features such as the fertility of the soil, the suitability of the climate, the abundance of its water sources, its access to the Mediterranean, its strategic position and wide commercial connections made the city a primary target for more powerful neighbors who were eager to invade and occupy the region (Kondoleon, "Introduction" 4). Antioch as the symbol of power and wealth was a natural target of raids. After the Roman rule, the city subsequently was held by the Arabs (638), the Byzantines (Antioch was recaptured by the Byzantine Emperor Nicephorus Phocas in 968), the Seljuks (1084), the Crusaders (1098), the Memluks (1268) and the Ottomans (1517) (A. Demir 55-85). After World War I, Antioch was controlled by French Syria under the League of Nations mandate (A. Demir 99;

[13] From the word "stylos", a Greek word meaning "pillar".

Tekin, "Hatay Tarihi" 219) and following the foundation of the independent Hatay State in 1938; Antakya was annexed to Turkey on June 23, 1939 and became a part of the Turkish Republic (Tekin, "Hatay Tarihi" 225-227).

2.1.3 The Annexation of Antakya (Hatay) to Turkey: The Question of the Sancak of Alexandretta

The subject of this subchapter is to give a brief historical background on the annexation of Hatay to Turkey representing a specific period in the history of the city. It is not the aim of the present subchapter to give an elaborate account on the origins, legal and political development of the question of the Sancak of Alexandretta. Nonetheless, historical details of this transfer of territory from French sovereignty to Turkish rule will be given substantially. The annexation of Hatay to Turkey will be explained to better understand the foundation of the Hatay Archaeological Museum under the supervision of the French authorities.

In accordance with the provisions of the secret Sykes-Picot Agreement signed between Britain and France in 1916, the Middle East region was divided among England and France.[14] According to this agreement, the French held control of Lebanon, Cilicia, South Middle Anatolia, and Syria (Ada 17; Tekin, "Hatay Devlet Reisi" 16). Following World War I and the Mondros Treaty signed on October 30, 1918 between the Ottoman government and the Allied Powers, Alexandretta (İskenderun), formerly part of the Halep (Aleppo) province of the Ottoman Empire (Ada 9) and its environs, namely, the Sancak of Alexandretta was occupied by British troops, and later, by French troops (A. Demir 105; Ada 25; Tekin, "Hatay Tarihi" 204; Pehlivanlı, Sarınay, and Yıldırım 31-33). And later, in April 1920, according to

[14] For more detailed information, the reader may consult Serhan Ada's *Türk-Fransız İlişkilerinde Hatay Sorunu (1918-1939)*. İstanbul: Bilgi Üniversitesi Yayınları, 2005, p. 17.

the San Remo Conference's decisions, France received the mandate for Syria[15] and Lebanon, and Britain held control of Mesopotamia (Iraq) and Palestine (Ada 38, 72; Khadduri 411).

Following the armed struggles between the occupying forces and the local militia forces (çetes) and negotiations between the Turkish government in Ankara and the French representative Franklin-Bouillon, the Ankara Agreement[16] (Franklin-Bouillon Agreement) was signed between France and Turkey on October 20, 1921 (Tekin, "Hatay Devlet Reisi" 19; Ada 50; Khadduri 407, 412; Senyücel 2009). Although the Sancak of Alexandretta was within the boundaries of the National Pact (Misak-ı Milli), it was excluded from the national boundaries with this agreement signed under exceptional circumstances of National Movement period at the expense of peace with France (Sarınay 23). The Turkish government in Ankara, however, did not neglect to put special provisions to the Agreement in order to lay the groundwork for granting autonomy to the region and protecting the interests of the Turkish population in the region (Sarınay 23; Hatipoğlu 44).

As a result of the Ankara Agreement, the Sancak of Alexandretta was put under the French mandate of Syria (Yıldırım 99; A. Demir 106). In this new era, the local people in the region could not get used to living under the administration of a foreign power and they requested help to be rescued at every opportunity. And Turkey always impressed the local people because she paid special attention to the interests of the Turkish inhabitants of the Sancak. On March 15, 1923, during his visit to Adana,

[15] See Serhan Ada, *Türk-Fransız İlişkilerinde Hatay Sorunu (1918-1939)*. İstanbul: Bilgi Üniversitesi Yayınları, 2005, pp. 75-76.

[16] For the text of the agreement, see İsmail Soysal, *Türkiye'nin Siyasal Antlaşmaları* I. Cilt (1920-1945), Ankara: Türk Tarih Kurumu Basımevi, 1983, pp. 50-60.

Atatürk delivered a speech and declared his famous words about Hatay: "The homeland of Turks for forty centuries cannot be enslaved in the hands of the enemy". Hence, these words became a source of hope and raised the morale of the local people (Tekin, "Hatay Devlet Reisi" 19; Sarınay 30; Senyücel 2009).

Following the continuous demand for independence of Syria and the solution seeking of the Syrian question, a Franco-Syrian treaty of alliance was signed on September 9, 1936. Although the provisions of the Treaty included the termination of mandate and independence, no clear statement about the situation of the Sancak of Alexandretta was included (Ada 110). The provisions of the Treaty implied that the Sancak would be left to Syria unconditionally and in this way, the Turkish population of the region would be left in the minority within Syria (Tekin, "Hatay Tarihi" 222; Sarınay 34).

During the Franco-Syrian negotiations Turkey kept silent and after the signing of the Treaty, urgent measures were taken to prevent the Sancak from being officially incorporated into Syria. In this context, an intensive campaign was commenced in the Turkish press in order to protect the special status of the Sancak and the interests of the Turkish population in the region (Ada 110-111). Henceforth, the question of the Sancak was brought up in public opinion in a planned way by Atatürk, consequently, the question of the Sancak became a national cause and the public interest in the subject was used against France and the League of Nations. It was in this period that the name of the "cause" was coined as the "Hatay Issue" (Hatay Meselesi) by Atatürk (Ada 113). Turkey followed a two-tier strategy on the issue of the Sancak; the detachment of Hatay from Syria by granting independence, and the annexation of Hatay to Turkey (Sarınay 33-36).

As a result of the inconclusive negotiations between Turkey and France, the Hatay question was submitted to the League of Nations (Ada 121; Tekin, "Hatay Tarihi" 222; Yıldırım 106). On January 27, 1937 Mr. Sandler's report and resolution was presented to the Council of the League and accepted by both the representatives of Turkey and France (Sarınay 35). The decision of the League of Nations which established the Sancak as a "separate entity" within Syria affected concerned parties variously. As quoted by Majid Khadduri "... it was hailed with jubilation in Turkey, with relief in France, and with mortification in Syria" (qtd. from Toynbee 1937, Khadduri 418).[17] Following a challenging elections process, the registrations were completed on August 1, 1938. According to the results, the allocation of the 40 seats in the parliament was as follows: 22 for Turks, 9 for Alawites, 5 for Armenians, 2 for Arabs, and 2 for Orthodox Greeks (A. Demir 110; Senyücel 2009).

On September 2, 1938 the Assembly of Hatay held its first meeting. The Assembly proclaimed the *Hatay State (Hatay Devleti)*, also known as the *Republic of Hatay*. Tayfur Sökmen[18] became president of the state of Hatay, Abdülgani Türkmen the president of the Assembly, and Abdurrahman Melek prime minister. At the same meeting, the name "Hatay"[19] proposed by Atatürk was adopted as the offical name of the new state. On September 6, 1938 the government established by Abdurrahman Melek received a vote of confidence, the constitution and the flag of Hatay which was

[17] See Arnold J. Toynbee, *Survey of International Affairs: 1936.* London: Oxford University Press, 1937, p. 779.

[18] Tayfur Sökmen was one of the leaders of the resistance movement against French rule. He was elected member of parliament for Antakya in the Turkish elections. Tayfur Sökmen was the first and only president of the state of Hatay.

[19] The name Hatay was given by Atatürk following his speech to the Turkish parliament on November 1, 1936. On November 2, 1936 Atatürk summoned Tayfur Sökmen and told him: "From now on, the name of Antakya-İskenderun and its environs is Hatay".

similar to the Turkish flag were adopted (Tekin, "Hatay Tarihi" 225; Ada 185-186; Senyücel 2009).

The unbending attitude of Turkey and rapid changes in the European conjuncture, consequently, the pressure of political circumstances forced France to accede to Turkish demands over the Hatay issue (Yıldırım 106). Following the long-term discussions between France and Turkey over the annexation of Hatay to Turkey, France was induced to come to terms with Turkey. Eventually, on June 23, 1939 with the signing of a new Franco-Turkish Treaty,[20] the cession of the Sancak of Alexandretta was completed (Sarınay 38; Tekin, "Hatay Devlet Reisi" 24). Following nearly a year of independent life (ten months and twenty-six days), the Assembly of Hatay met for the last time on June 29, 1939 and accepted unanimously the proposal concerning the annexation of Hatay to Turkey and the abolition of the Assembly. Finally, the Hatay State joined Turkey, becoming the Hatay province of Turkey under Act 3711 dated July 7, 1939 (Tekin, "Hatay Devlet Reisi" 24-25). With the departure of the last French troops in Hatay and ceremonies celebrating annexation held on July 23, 1939, Hatay was reunited with Turkey and the Hatay question was successfully resolved in favour of Turkey (Tekin, "Hatay Tarihi" 227-228).

2.1.4 Modern Antakya

Ancient Antioch was originally laid on the eastern bank of the Orontes, but since the nineteenth century, following the Ottoman-Russian War of 1876 modern Antakya has expanded with the new quarters on the opposite bank of the Orontes for Circassian refugees (A. Demir 92). This area has been growing rapidly since the

[20] "*Hatay Mıntıkasının Türkiye'ye İadesine Dair" Hatay Anlaşması*.

nineteenth century to accommodate the increase in the population, and it became an intensively built up area. Today there are four bridges linking ancient Antioch and modern Antakya (A. Demir 16).

According to most of the early travelers to Antioch, modern Antakya occupied only a small fraction of the far-flung ancient city (only one sixth), most of which is hidden under the deposit of silt from the Asi River (A. Demir 179-180; Downey, "A History of Antioch" 3). Today there is nothing much to see for a modern visitor in this modest Turkish city except a few traces of Antioch-on-the-Orontes. In recent decades, the modernization process and the rapid growth of the city are destroying the remaining traces of this renowned late antique city.

According to the census conducted by TUIK[21] in 2007, the population of Antakya is 1.386.224. The population of the Antakya city center is 681.665 and the population of the villages is 704.559. Antakya is the second most densely populated city after Adana in the Mediterranean region of Turkey and it ranks 28th among 81 cities in terms of population density. The city center ranks 120th among 872 provinces across Turkey in terms of socio-economic development.[22] The literacy rate of the city is 87,49%.[23]

The most prominent feature and activity in the economy of the city is trade. Due to both its position as a border city and its entrepreneurs, Antakya is a trade center. The agricultural potential of the Amuq Valley means that agriculture, agricultural industry

[21] According to the census conducted by TUIK in 2007. <http://report.tuik.gov.tr>.

[22] Antakya Municipality "Strategic Plan 2007-2011", p. 14. <http://www.antakya.bel.tr/yuklenenler/stratejik_plan .pdf>.

[23] According to the 2004 Regional Development Report of the State Planning Organization (Devlet Planlama Teşkilatı). İlçelerin Sosyo-Ekonomik Gelişmişlik Sıralaması Araştırması, April 2004, p. 171. <http://ekutup.dpt. gov.tr/bolgesel/gosterge/2004/ilce.pdf>.

and agricultural machinery manufacturing are important economic activities. Besides, handicrafts, leather work, shoe-making and the furniture industry are very advanced in Antakya.[24]

As was also the case in ancient times, Antakya is important in terms of transportation. An important international highway (E-91), a profound port (İskenderun), one of the most important border gates of Turkey (Cilvegözü) and the Yayladağı border gate brings Antakya into prominence.[25] Antakya has the largest transport potential after İstanbul and it is a prominent city in terms of land passenger and freight transport. Furthermore, in mid-October 2009 Turkey and Syria removed visa requirements and the border between them was opened following the signing of a bilateral cooperation agreement in September 2009. There is a strong belief in the city that the opening of the Syrian border will help the local economy and economic growth to a large extent.

The city of Antakya is one of the gateways between Turkey and the Middle East and it is an important trade and tourism center in terms of the exports to countries in the Middle East region. Many families from Middle Eastern countries spend the summer season in Hatay. Furthermore, the Monument Museum of Cave Church of St. Peter, which is recognized as the first church of Christianity is in Antakya and it was declared as a holy place of pilgrimage by the Vatican in 1963. Therefore, it has become a pilgrimage center. A religious ceremony with participation of ecclesiastics and a large community is conducted each year on the day of June 29. In addition to its

[24] Antakya Municipality "Strategic Plan 2007-2011", p. 14.

[25] "Hatay İli Raporu", Bölgesel Gelişme ve Yapısal Uyum Genel Müdürlüğü, DPT, Nisan 1997, p. 3. <http://ekutup.dpt.gov.tr/iller/hatay/1997.pdf>.

beautiful natural setting and cultural heritage, the city has a nine-month long warm season along with sea and plateau tourism at the same time.[26]

Antakya is one of the exceptional regions, which embodies many land forms. Plains, mountains, plateaus and threshold areas are scattered harmonizing throughout the city. The plains of Amuq, Dörtyol, Erzin, Payas, Arsuz and Samandağı are of considerable importance as the productive cultivated areas with the draining of the Lake of Antioch and they contribute to the wealth of the city and productiveness. The agricultural products of the city are mainly grain, cotton, vegetables, citrus and olive. In addition to agriculture, the city's economy is also based on husbandry and forestry. The major branches of industry in the city include iron-steel industry, filter industry, brick industry, filament industry, cement industry, beverage industry, flour industry, and cotton gin industry. In brief, the economy of the city is based predominantly on agriculture, production of iron-steel products, water products, tourism, transportation, and production of manufactured goods in different branches.[27]

The city of Antakya is a lively business and shopping centre with many amenities, greenery park zones, shopping malls, restaurants, cafes, and touristic facilities. The city still remains its cosmopolitan character; both Turkish and Arabic are widely spoken in the city and a mixed community of faiths coexists peacefully in Antakya.

In addition to these, the opening of the Hatay Airport in December 2007 paved the way for easy access to the city and the visitors to the city have soared. Situated at the center of the Amuq Valley in Serinyol, the airport is 19 kilometers far from the city center. As it is expected, the airport contributes to the tourism and economy of the

[26] "Hatay İli Raporu", Bölgesel Gelişme ve Yapısal Uyum Genel Müdürlüğü, DPT, Nisan 1997, p. 5.

[27] "Hatay İli Raporu", Bölgesel Gelişme ve Yapısal Uyum Genel Müdürlüğü, DPT, Nisan 1997, p. 5-10.

city, and consequently to the wealth and prosperity of the city. Many authorities have a strong belief that the airport will transform Antakya into a world city and make the city a popular destination for domestic and foreign visitors. At the beginning, the flights and destinations were limited including only flights from İstanbul but in May 2010, international flights were started. Today, the airport offers direct flights to Antakya from İstanbul, Ankara, Nicosia, and Germany including Frankfurt, Köln, Berlin, Stuttgart, and Hannover. A number of airlines including Germania, Hamburg International, Pegasus Airlines, Turkish Airlines, and Turkish Airlines operated by Anadolujet and Sun Express fly into the city. The following passenger figures reveal the great growth in the number of passengers: 162.128 in 2008 and 325.307 in 2009.[28] In the near future, the airport will serve as an important hub by offering direct international flights from several destinations. At the same time, with the opening of the Syrian border, most Syrians prefer the Hatay Airport instead of the Aleppo International Airport due to the Hatay Airport's more convenient situation and the embargo put by many European countries.

The newly founded Mustafa Kemal University in Antakya entered into service in November 1992. At the beginning, the University consisted of one academy and two vocational schools. Today, the University includes 12 faculties, 4 institutes, 5 academies, 1 conservatory, 15 vocational schools, and 1 research and application center with 947 academicians (Mustafa Kemal University.edu.tr). With the establishment of the anthropology, archaeology, history, and art history departments, the University has a great potential to contribute to the increase of awareness of the city's cultural and historical significance. Indeed, today, many students from the

[28] DHMİ – Hatay Airport Statistics. <http://www.hatay.dhmi.gov.tr/havaalanlari/istatistik.aspx?hv=24>.

archaeology department attend the archaeological excavations conducted in the Hatay region in summer seasons. Likewise, many students can be used in the Museum's operations in order to fill gaps within the staff and fulfill particular museum services such as data entry clerks, tour guides, research assistants, and so on. In this regard, the presence of the Mustafa Kemal University is a strength and opportunity for the Museum.

Furthermore, in recent years, the appearance of Antakya in popular culture has increased. Antakya has been featured in some TV series such as Asi and Kül ve Ateş; in some movies such as Indiana Jones and the Last Crusade, Propaganda, Kasaba, Şellale, Eve Giden Yol: 1914. These activities may have an impact on the increase of domestic visitors to Antakya.

It is obvious that the above-mentioned factors, in other words, the recent developments and new dynamics may play an important role in increasing the visitor figures of the Museum and increasing its awareness. In addition, because of these new developments in the city, the city may be more attractive to international visitors or domestic visitors. Besides, collaboration with the local Mustafa Kemal University has strong potential to enhance the Museum's offerings and outreach to the community.

CHAPTER III

THE HATAY ARCHAEOLOGICAL MUSEUM

The third chapter will provide a brief overview of the history of the Hatay Archaeological Museum and its collections, including a history of its construction and design. Furthermore, the current situation of the Museum will be described by introducing galleries, the courtyard, and auxiliary service areas. Moreover, the role of the Museum as the home of some of ancient Antioch's finest artefacts will be explained to better understand the unique collections in the Museum. This chapter will also focus on the institutional role of the Hatay Archaeological Museum and the Museum's functions and responsibilities, its organizational structure, and its activities will be analyzed in detail.

3.1 History of the Hatay Archaeological Museum: Establishing an Archaeological Museum in Hatay

A window of opportunity for research and excavation in the Hatay (Antakya, Antioch) region of southern Turkey occurred after World War I, when Antioch was controlled by French Syria under the League of Nations mandate and was administered by the French High Commissioner (Kondoleon, "Introduction" 5; Welu 4). The first scientific archaeological excavations of Antioch-on-the-Orontes began in March, 1932 under the auspices of *the Committee for the Excavation of Antioch and Its Vicinity*, with the support of the Musées Nationaux de France (the National

Museums of France), the Baltimore Museum of Art, Princeton University, and the Worcester Art Museum (Campbell, "Excavations at Antioch" 201) and later, in 1936, Dumbarton Oaks affiliated with the Fogg Art Museum at Harvard University (Welu 12; Kondoleon, "Introduction" 5).[29] The excavations were conducted with a six-year concession from the High Commissionary of the French Mandate of Syria with the permission of the director of antiquities M. Henri Seyrig, and the excavation was entrusted to the chairmanship of Professor Charles Rufus Morey of Princeton University, chairman of the Department of Art and Archaeology (Morey, "The Excavation of Antioch" 637; Welu 4; Kondoleon, "Introduction" 5).

Despite its grandiose history, Antioch had never before been the focus of an archaeological excavation (Downey, "Ancient Antioch" 7). The objective of the 1930s expedition was to locate and unearth the remains of the Roman and late antique city, which were mentioned in the literary sources (Stillwell 47; Kondoleon, "Introduction" 7). The wealth of references to the great monuments of the city "whetted the appetite of the expedition" (Stillwell 47) and with desire and expectation of some scholars at Princeton University, the expedition of Antioch was commenced (Kondoleon, "Introduction" 5). The excavation team included William A. Campbell of Wellesley College as Field Director, M. Jean Lassus as Assistant Field Director and Richard Stillwell of Princeton University as Director of Publications (Kondoleon, "Introduction" 5; Welu 6). Although the expedition team failed to achieve its purpose of finding the great monuments of the city, the great value of mosaic discoveries described as an "extraordinary harvest of mosaics" (Kondoleon, "Introduction" 7) justified the formation of the Committee. The excavations in Antioch and its

[29] See the Forewords to the three volumes of the excavation reports, *Antioch-on-the-Orontes* 1-3 (Princeton 1934-1941) on the history and organization of the excavations.

immediate vicinity (Daphne and Seleucia Pieria) continued annually until the season of 1939 due to the outbreak of war in Europe (A. Demir 223; Downey, "Ancient Antioch" 7).

In addition to the excavations carried out by *the Committee for the Excavation of Antioch and Its Vicinity,* the Oriental Institute of the University of Chicago conducted an archaeological survey of the Amuq Plain under the name of "the Syro-Hittite Expedition"[30] initiated in 1931 by James Henry Breasted, director of the Oriental Institute. During the Amuq Survey (AS), Professor Robert J. Braidwood and his Chicago colleagues including Linda Braidwood and Calvin W. McEwan located 178 ancient settlements dated to various periods of history ranging from the Neolithic to the Islamic period in the plain of Antioch and made excavations at the sites of Chatal Höyük, Tell al-Judaidah, Tell Ta'yinat, Tulail al-Sharqi, Tell Ta'yinat al-Saghir and Tell Kurcoğlu; later, Tell Dhahab and Tell Kurdu[31] from 1932 to 1938[32] (Keskil 3; Braidwood and Braidwood vii-1; Tekin, "Hatay Tarihi" 2; Yener, "The Amuq Valley" 5; Yener and Wilkinson 414). The finds discovered at these sites formed the basis for the establishment of a regional cultural sequence called "the Amuq Sequence"[33] (Yener, "The Amuq Valley" 5). Due to the Second World War, the Oriental Institute suspended its work in the Amuq Plain and returned to the Amuq

[30] See James H. Breasted, "The University of Chicago Survey" *The Oriental Institute* vol. XII. Chicago: University of Chicago Press, 1933 on the "Syro-Hittite Expedition".

[31] For a more detailed information of these excavations, see K. Aslıhan YENER, "Chapter One: The Amuq Valley Regional Projects" in *The Amuq Valley Regional Projects, Volume 1: Surveys in the Plain of Antioch and Orontes Delta, Turkey, 1995-2002*. Chicago, Ill.: The Oriental Institute of the University of Chicago, 2005, pp. 1-23.

[32] For further information on the Amuq Survey see, Robert J. Braidwood, *Mounds in the Plain of Antioch: An Archaeological Survey.* University of Chicago Oriental Institute Publications, XLVIII. Chicago: University of Chicago Press, 1937.

[33] "The standard chronological framework for Near Eastern prehistory" <http://oi.uchicago.edu/research / pubs/ar/99-00/amuq.html>.

Plain in 1995 to continue the work that was begun over half a century before (after a 57 year hiatus) (Yener and Wilkinson 414) under the name of *the Amuq Valley Regional Projects (AVRP)* directed by Aslıhan Yener starting in 1995 and continuing today (Yener, "The Amuq Valley" 1, 7). *The Amuq Valley Regional Projects* consisted of several linked archaeological field projects;[34] the continuation of the Amuq Survey, the regional geoarchaeological project aiming to elucidate the environmental history of the Amuq Plain, a salvage excavation at the site of Tell al-Judaidah, explorations for mining regions, investigations at Tell Dhahab and Tell Kurdu, the Aegean Survey,[35] large-scale excavations at the Chalcolithic site of Tell Kurdu[36] and the Orontes Delta Survey.[37] The final stage of the AVRP focused on site-specific multi-disciplinary preliminary investigations and preparations at Tell Atchana, the impressive Late Bronze Age capital, from 2000 to 2002 and at Tell Ta'yinat, the fascinating Iron Age capital, prior to the full-scale excavations of these two sites. As part of the Amuq Valley Regional Projects the renewed full-scale excavations at the previously excavated sites of Tell Atchana[38] (2003) and Tell Ta'yinat (2004) were initiated under the auspices of the Oriental Institute, later, the

[34] For further information on the AVRP, see K. Aslıhan YENER, "Chapter One: The Amuq Valley Regional Projects" in *The Amuq Valley Regional Projects, Volume 1: Surveys in the Plain of Antioch and Orontes Delta, Turkey, 1995-2002*. Chicago, Ill.: The Oriental Institute of the University of Chicago, 2005, pp. 1-23. See also <http://www.alalakh.org/alalakh_avrp.asp>.

[35] See Jesse J. CASANA and Tony J. WILKINSON, "Chapter Two: Settlement and Landscapes in the Amuq Region" in *The Amuq Valley Regional Projects, Volume 1: Surveys in the Plain of Antioch and Orontes Delta, Turkey, 1995-2002*. Chicago, Ill.: The Oriental Institute of the University of Chicago, 2005, pp. 25-65.

[36] For further information on the Tell Kurdu Project and relevant articles published in American Journal of Archaeology and Anatolica, see the Tell Kurdu Project Web site <http://www.nit-istanbul.org/ kurdu/history.htm>.

[37] See Hatice PAMİR, "Chapter Three: The Orontes Delta Survey" in *The Amuq Valley Regional Projects, Volume 1: Surveys in the Plain of Antioch and Orontes Delta, Turkey, 1995-2002*. Chicago, Ill.: The Oriental Institute of the University of Chicago, 2005, pp. 67-98.

[38] See the official Web site of the Tell Atchana (Alalakh) Excavation, <http://www.alalakh.org/intro_alalakh.html> on the history of the excavations.

Ministry of Culture and Tourism of Turkey and the Mustafa Kemal University in Antakya[39] (Yener, "The Amuq Valley" 1, 7; Yener, Schloen, and Fink 46).

In addition to the scientific archaeological excavations mentioned above, the excavations conducted by the renowned British archaeologist Sir Leonard Woolley deserve particular mention. After the termination of the Ur expedition, the Trustees of the British Museum asked Leonard Woolley "to look for a new site for excavation" in the spring of 1935 (Winstone 202; Woolley, "Alalakh" 1). Leonard Woolley stated his aim about this new commission as follows:

> The object that I had in view was, primarily, to trace early cultural relations between the Aegean and the Asiatic mainland, throwing light, if possible, upon the development of Cretan civilization and its connexions with the great civilizations of Nearer Asia; this meant that my search must be conditioned by political and economic history, by harbours and overland trade-routes. ("Alalakh" 1)

His probes, a variety of arguments and mostly, geographical considerations led him to the Amuq Plain because the area was at the crossroads of many of the ancient Near East's important civilizations and it has been densely inhabited. Leonard Woolley conducted the excavations at the Mediterranean port site of al-Mina near Seleucia Pieria (present-day Samandağ) and at Sabuniye, a Late Bronze Age settlement in the Orontes Delta, in 1936 on behalf of the British Museum in London (Keskil 3; Yener, Harrison, and Pamir 293-294; Woolley, "Spadework" 109; Winstone 205). Realizing that al-Mina revealed essentially "Graeco-Roman occupation in the period c. 700 BC to 100 AD and it was a long way short of his declared starting point of 1200 BC"

[39] See <http://www.alalakh.org/>.

(Winstone 204), he decided to continue his work at Tell Atchana[40] (ancient Alalakh),[41] one of hundreds of mounds dotting the Amuq Plain. The excavations at Tell Atchana between 1937-1949 at intervals (1937-1939 and 1946-1949) with the permission of the Department of Antiquities of the French Mandatory Power were undertaken by Sir Leonard Woolley[42] (Woolley, "Alalakh" 1; Winstone 202; Stein 55).

On account of the large amount of objects found by the above mentioned three scientific archaeological teams, the foundation of a museum in Antakya and the gathering of all the finds in one museum were resolved upon the request of French M. Claude Prost, antiquities inspector of the Sancak (sub-province) of Alexandretta (İskenderun), in 1933. Upon that decision, the location of the museum building was determined and the construction of the Museum designed to house many of the finds was started in 1934 (Keskil 3; Gerçek 439). The stone called *Salkın*, "medium hard ivory coloured stone" quarried from the Salkın Quarry near Antakya was used in the construction of the Museum (A. Demir 16). The plan of the Museum was prepared by M. Michel Ecocherde[43] in accordance with contemporary museology concepts (Gerçek 439). The most interesting feature of the Museum is that the designs of the

[40] The capital city of the kingdom of Mukish (Middle/Late Bronze Age). The site is located at the center of the Amuq Valley, close to the bend of the Orontes River. The site was recorded as site no. 136 (AS [Amuq Survey] 136) during the "Syro-Hittite" expedition of the University of Chicago. More information can be found online on the Alalakh Excavation Web site <http://www.alalakh.org/intro_alalakh.html>.

[41] See *Alalakh* in The Oxford Encyclopedia of Archaeology in the Near East, Volume 1. New York and Oxford: Oxford University Press, 1997, pp. 55-59.

[42] See L. Woolley, *Alalakh: An Account of the Excavations at Tell Atchana in the Hatay 1937-1949.* Reports of the Research Committee of the Society of Antiquaries of London, Bd. 18. Oxford: Oxford University Press, 1955.

[43] The name of the architect is given differently in written sources (variously, M. Michael Ecocherde, M. Mişel Ecoşerde, and Mişel Eceşer).

exhibition halls were made according to where the artefacts were found (Hatay İl Kültür ve Turizm Müdürlüğü 2008).

The construction of the Museum was completed in 1939 while Antakya was controlled by the French Mandate of Syria (Keskil 3). The same year on June 23, 1939 Antakya, the former Sancak of Alexandretta, was annexed to Turkey and became a part of the Turkish Republic (Tekin, "Hatay Tarihi" 227). Consequently, the Museum passed into the control of the Turkish Republic (Önder 75). Following the annexation, the objects that were kept in storage until that time and never before on view were registered and prepared for exhibition in nine years. After the registration, classification and arrangement processes, the Museum was opened to the public on July 23, 1948, the Liberty Day of Hatay (Gerçek 439; Karaömeroğlu 30).

In the beginning, the Museum consisted of five exhibition halls, corridors, offices, courtyard, storage and the garden (Keskil 4) (figure 3.1).

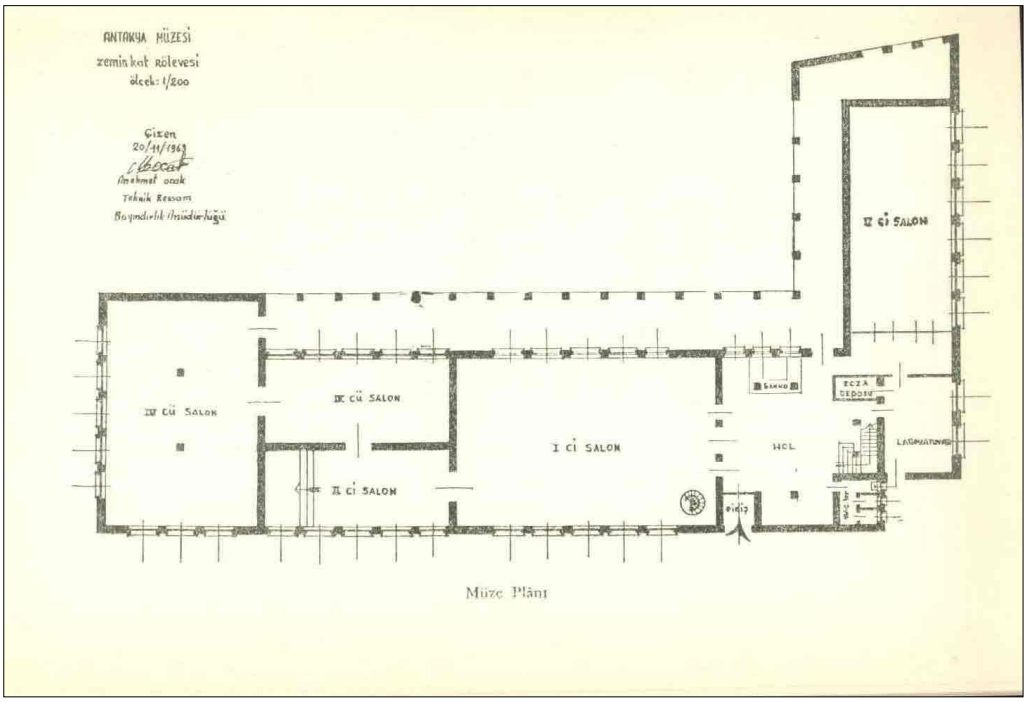

Figure 3.1 Floor Plan of the Museum (Keskil 5)

But the increasing number of the finds showed the lack of space within the museum area; therefore, the construction of an annex was started in 1969 and completed in 1973. After the opening of the annex on December 18, 1974 the number of exhibition halls increased from five to seven and thus, it became possible to display the Hittite and the Assyrian artefacts and the small objects in separate exhibition halls (Hatay Eski Eserleri Sevenler Derneği 17). Furthermore, with the opening of a new exhibition hall which houses the Sidemara Sarcophagus in 2000, the number of exhibition halls increased from seven to eight (Hatay İl Kültür ve Turizm Müdürlüğü 2008). Besides the exhibition halls, the Museum also has a small area for exhibits explaining the ongoing excavations and the salvage excavations in the region, a conference hall, a laboratory, a library with 2.423 books, garden, courtyard, storage and offices (Önder 77; M. Aksoy 2010).

In due course, however, the conference hall, the library and the laboratory which was not in service, have been transformed into offices for the museum staff due to the lack of space within the museum area and today, the museum building includes five store-rooms allocated to non-exhibited artefacts (M. Aksoy 2010; Kara 2010).[44] Although the range of visitor services and facilities provided by many museums is enormous, the Museum falls short of providing the requirements of a modern museum and the needs of visitors. No specific museum space is allocated to the following functions: exhibition space for temporary exhibitions; space for educational purposes such as a conference room, auditorium or classrooms; space for research such as a study room for research specialists; space for conservation or restoration such as a laboratory; and space for visitor facilities such as seating and rest areas, gift shop, and

[44] The store-rooms contain the material from the excavations and fieldworks conducted in the region; the artefacts acquired through confiscation, purchases, gifts, and bequests; the ethnographic material; and the coins.

café. Since the construction of a new museum building is high on the agenda, it will be possible for the Museum to offer improved visitor services and facilities in the new museum building in the near future.

The Hatay Archaeological Museum[45] is located at the heart of the city on the Cumhuriyet Square and proximate to the Asi River, which flows through the centre of the city, and one of the bridges linking Old Antakya and Modern Antakya over the Asi river (figure 3.2, figure 3.3). Due to its convenient situation the Museum is easy to access and it is centrally located within the urban texture of the city.

Figure 3.2 A Satellite View of the Museum (retrieved from Google Earth)

[45] The Hatay Archaeological Museum shall hereinafter be referred to as "the HAM".

Figure 3.3 The Location of the Museum
(from personal photo archive of Gül Bulut)

It is obvious that the convenience of location and ease of access are important factors in the decision of visiting. In this respect, the current location is a strength of the Museum. Furthermore, there is enough directional signage within the city and public transportation is improved enough in terms of accessibility to the Museum. On the other hand, since the Museum is situated in the town center, car parking is limited and at a premium. Therefore, the Museum needs to indicate this limitation and direct people to available neighboring parking spaces through signs.

Although the museum building does not look attractive (figure 3.4), it is possible to improve its appearance with banners or flags. The sarcophagi exhibited in front of the museum building (figure 3.5) make the Museum easy to recognize.

Figure 3.4 The Museum Building
(from personal photo archive of Gül Bulut)

Figure 3.5 Sarcophagi in front of the Museum
(from personal photo archive of Gül Bulut)

3.2 Functions and Organizational Structure of the Hatay Archaeological Museum

3.2.1 Scope and Responsibilities

Mission, vision, goals and objectives are key components in the long-term direction of a museum. Actually, developing an effective mission statement describing the overall purpose of the museum, in other words, "the objective or raison d'être of the museum" (Lord, "Institutional Planning" 45), and developing a vision statement describing an ideal future are often the first steps to forming the baseline of an organization. By the same token, the goals and objectives state the details in order to achieve the mission and vision statements (Edson and Dean 28). In the museum context, "a key element of a mission statement is to communicate the distinctiveness of what the museum does: the uniqueness of its collections, exhibitions, and programs, of the facilities and services, the research and scholarship, and elements of a museum's environment" (Kotler, Kotler, and Kotler 88).

The Museum must state a mission and uphold it. Although the Museum does not have a written mission statement, the mission of the Museum should definitely reflect the core functions of a museum such as collecting, documentation, preservation, research, display, and interpretation. Furthermore, the statement should be clear and specific. Since the Museum is a showcase of the history and archaeology of the Antakya region, an example for the Museum might be: "to preserve and interpret the unique cultural heritage of the region to residents and visitors and to provide services for the education and enjoyment of all our users". Moreover, the Museum should position itself as an education resource for the benefit of a diverse audience in order to increase the knowledge and understanding of the public through its collections. In that

case, museum management should work with the Ministry of Culture and Tourism to create and adopt a mission statement in accordance with the objective of the Ministry.

The HAM management is also responsible for the archaeological sites of Tell Atchana and Seleucia Pieria (Çevlik) and the Monument Museum of Cave Church of St. Peter (M. Aksoy 2010).

The Museum is open all year, six days a week and is closed on Mondays. The working hours of the Museum are 08:30-12:30 and 13:30-17:30. As a matter of fact, the working hours of the Museum are inconvenient for many potential visitors such as working people. Although the hours are fixed by the Ministry, the alteration of opening hours, maybe in the summer season, may encourage working people to visit the Museum. In fact, the Museum changes its working hours in summer as 09:00-18:30, however, an extension of the hours, for example, one late night opening per week on a particular day would be of greater service. The information on the price of admission is given at the ticket-office located at the entrance to the Museum.

3.2.2 Organizational Structure

The HAM is a state museum and it is under the supervision of the Ministry of Culture and Tourism, General Directorate for Cultural Heritage and Museums. Since the Museum is government-subsidized and government-controlled, the regulations and policies of the Museum are established by the Ministry of Culture and Tourism and the Museum acts in accordance with the statutes and laws of the Ministry. Additionally, the Museum serves in connection with the Republic of Turkey Governorship of Hatay City Directorate of Culture and Tourism (Hatay İl Kültür ve Turizm Müdürlüğü). Since the governance and control of the Museum in terms of

administration, policy, and finance depends upon the Ministry and the Museum operates as a part of a governmental structure, the Museum is required to function according to the Ministry's management system.

As Barry Lord notes about state-owned museums, "In some instances around the world, these museums may have difficulty maintaining academic freedom for their research, exhibitions, interpretation and publications, since they may be required to take an official 'government position' on certain subjects" ("Institutional Planning" 48). For this reason, as suggested by Genim, the state museums should have an independent body such as an advisory board or a board of trustees in order to operate effectively and administratively separated from government, and to ensure adequate financing and fund raising activities as well. According to Genim, this advisory board should be established with the initiative of the Ministry of Culture and Tourism and its authorities and responsibilities should be clearly specified (35-36).

Management structure for museums is stated by Edson and Dean as follows:

> Most museums have a management structure that includes at least three components – administration, curation, and operations. The duties assigned to each of these positions may change from institution to institution but a possible arrangement might include the following: *Administration* (personnel, accounting/business, general services, fund-raising, public relations), *Curation* (collection registration, collection care, conservation, research), *Operations* (exhibitions, public education, technical services, facility management/security). (15-16)

In the case of the HAM, the Museum does not have a separate curatorial department or curatorial staff and responsibilities of a curator such as the assembling, developing, caring for and researching about the collections are carried out by archaeologists with other responsibilities. Despite the fact that the organization and

staffing of a museum depends on some variables, for example, the size and nature of the facility, the services provided or annual number of visitors, in this respect, the Museum has a small staff and a simple organizational structure.

The museum staff[46] of today consists of a combination of full-time and contracted employees: (1) museum director, (6) archaeologists, (3) museum research specialists, (1) contracted archaeologist, (1) technician, (3) data entry and checking operators (Turkish VHKİ/Veri Hazırlama ve Kontrol İşletmeni), (1) officer, (9) security officers, (2) guards, (1) contracted employee, (12) permanent maintenance/service workers, and (1) excavation site guard (M. Aksoy 2010). The staff members are civil servants and they are appointed by the Ministry of Culture and Tourism according to scores of the Civil Servant Selection Exam (Turkish KPSS/Kamu Personeli Seçme Sınavı). Since the Museum has limited financial resources to hire knowledgeable and experienced professionals in the museum field, the staff of the Museum does not include a museum education specialist, a conservator, a restoration specialist, an exhibit designer, and a public relations or marketing manager. As it is understood, the Museum is understaffed with inadequate facilities to meet its responsibilities fully. In many museums abroad, part-time employees or volunteers are used as an alternative solution in order to fill gaps within the staff and fulfill particular museum services. Only students from the local university are used in such a way by the Museum through internships.

Ideally, the museum director as the chief administrative officer should be responsible for the overall day-to-day operations of the Museum, including

[46] For further information on museum personnel job descriptions, see: Gary EDSON and David DEAN, *The Handbook for Museums*, London: Routledge, 1996; Gail Dexter LORD and Barry LORD, "Appendix: Job Descriptions", in *The Manual of Museum Management*, Walnut Creek, CA: AltaMira Press, 1997, pp. 193-225.

management of staff and operation of the facility, collections management, development of exhibits, maintenance and security, fiscal management, activities of public relations, marketing, communications and education, and other administrative responsibilities. Indeed, the director of the Museum[47] is responsible for the proper care and management of the Museum and is directly responsible to the Ministry of Culture and Tourism. By the same token, the archaeologists on staff report directly to the museum director and are overloaded since the Museum is a small museum with insufficient employees and few specialists in a particular discipline, and suffers from a lack of resources. Under these circumstances, the staff members of the Museum should be highly competent in performing a broad array of tasks at once and the need of sharing the workload is obvious.

Another vital factor in the management of a museum concerns financial resources and fiscal management. Since the Museum is a state-owned museum, the most important resource of financial support for the Museum is the government and the Museum relies heavily on continuous funds from the government for the following expenses: administration, operation, facilities, personnel, office equipment (stationery), fixed asset, transportation, and security. Expense items allocated by the Ministry for collections (maintenance, purchases), research, publication, publicity, and exhibitions is little if any and funds for events and education programs do not exist (Çakmakoğlu Barut 96).

Within this context, it is possible to claim that the Museum is not adequately funded through allocations from the budget of the Ministry of Culture and Tourism. It is obvious that adequate financial resources are needed by the Museum to carry out its

[47] The Museum was temporarily headed by proxy by Faruk Kılınç, and since March 2010, the Museum's current director is Nalan Yastı.

work successfully and to undertake and meet its responsibilities fully. Apart from allocations from the Ministry of Culture and Tourism, there is no other income for the Museum and there is no opportunity to raise additional revenue in other ways (Pasinli 107).

The Museum charges an entrance fee that is regulated by the Ministry of Culture and Tourism. It is quite obvious that income derived from admission charges is the key to endurance for the Museum. However, income raised by the Museum through admission charges is not retained by the Museum and is turned over to local authorities and revolving funds of the Ministry (Pasinli 107; Genim 35). In other words, admission charges bring no direct monetary benefits. Therefore, visitor-generated revenue must be left to the Museum and must be made available for the needs of the Museum. Without adequate financial support the quality of the Museum and its offerings suffer.

Nevertheless, the Museum can generate additional income when its funding is not sufficient. Although the government does not encourage the Museum to produce its own income and the Museum does not retain earned income, with a major change in the management structure of state museums it may be possible for the Museum to generate new sources of earned income and keep its earnings. Within this context, McLean defines the following means in order to generate funds:

> [T]here are two principal means of attracting additional resources: income generation and development activities. Income generation encompasses all aspects of income that can be self-earned, including pricing strategies, catering, retailing, publications, special events, and conference and room hire. Development activities include all aspects of resource attraction from external sources, encompassing fundraising and sponsorship, Friends and members schemes, and attracting volunteers. (157)

By the same token, Barry Lord states the issue on the allocation and disposition of state museums' earned revenues as follows:

> Their operating budgets are usually annual allocations within the larger budget of their governing ministry or department, and they may have difficulty attracting private donations for that reason. Their earnings from shop or café often do not directly benefit the museum, but are absorbed as revenue in the governing departmental budget. ("Institutional Planning" 48)

3.2.3 Visitor Figures

Although the HAM is not one of the most visited state museums in Turkey,[48] the Museum is a focal point of interest for scholars, domestic and foreign visitors. The visitor figures,[49] represented in table 3.1 below, are compiled according to the tickets sold.

Table 3.1 Visitor Figures of the Hatay Archaeological Museum

Year	Total	Domestic Visitors	Foreign Visitors
2005	75.660	62.535	13.125
2006	60.951	45.501	15.450
2007	57.574	37.669	19.905
2008	75.366	55.454	19.912
2009	96.001	80.989	15.012
	365.552	291.148	83.404

[48] The first three most visited state museums in 2009 were the Hagia Sophia Museum in Istanbul, the Topkapı Palace in Istanbul, and the Mevlana Museum in Konya.

[49] Official attendance figures are provided by the museum management and are given here by permission of the Museum.

As can be seen in table 3.1, 2009 was a remarkable year for the Museum in terms of visitor numbers. Visitor figures show that in the year 2009 the Museum received 96.001 visitors, its highest ever number in the last five years although there was a dramatic drop in attendance numbers between 2006 and 2007. Importantly in 2009, the Museum saw 80.989 domestic visitors coming through its doors. In the last five years, the Museum was visited substantially by domestic visitors, in other words, attendance is not based on the foreign tourist market. As can be seen in table 3.1, the domestic visitors' ratio was higher than the foreign one. Nevertheless, considering the fact that the Museum is distinguished by its valuable mosaic collection and has the second largest and finest collection of Roman mosaics, the visitor figures demonstrate the lack of interest and recognition of the Museum.

3.3 The Unique Collections of the Museum

It is apparent that the lifeblood of museums is their collections and "at the heart of museums are their collections" (Swain 91). But at the same time, museums are not collections. In other words, museums are not only in use as storage for artefacts or sanctuaries for collections and to preserve collections is not the only core mission of museums any longer. More to the point, one of the primary targets of museums should be to enable public interaction with collections, to improve the standards of service to the public and consequently, to improve the quality of the experience of the public (Lord and Lord, "The Manual of Museum Management" 63). As Julian Spalding puts it, "[a] museum's collection is its tool, not its end product. Its job is to use that collection to stimulate our interest, extend our understanding and deepen our enjoyment" (164). Furthermore, it must be stressed here that there are also museums without objects, in other words, some museums "have no collections of their own, but

exist solely for the display of temporary exhibitions" (Vergo, "The Reticent Object" 42).

In Turkish museology, the collections are classified according to the ownership of the collections: museums, foundations, and private collections (Rona 15). Besides, the collections of Turkish museums were mainly based on the archaeological material unearthed by excavations. It should be pointed out that the increasing interest in the discipline of archaeology paved the way for the excavations of archaeological sites and had an impact on the establishment of a number of museums. The first scientific archaeological excavations that have been undertaken under the auspices of Osman Hamdi Bey during the Ottoman Empire period in the late nineteenth century and later, the encouragement and initiatives of Mustafa Kemal Atatürk in the domain of museology during the Republican Era in the early twentieth century have contributed significantly to the formation and proliferation of museums (C. Demir 12-13). Indeed, the first museological initiatives and the first state museums established in many Anatolian towns were predominantly in the domain of archaeology. It should not be surprising that the museums were regarded as repositories for archaeological material recovered in the excavations. As it is widely known, the majority of the museums in Turkey are archaeological. Today, the number of museums in Turkey is as follows: 188 state museums and 140 private museums. The Hatay Archaeological Museum is one of the earliest to be established in Turkey and with its opening in 1939, the number of museums in Turkey reached the number of thirty-seven (Yücel 13).

In Turkey, the objects usually are acquired through archaeological excavations and archaeological field surveys, confiscation, purchases, gifts, and bequests. By the same token, the collections of the HAM were widely amassed from the archaeological excavations in the Antakya region, in other words, new acquisitions of the Museum

are largely based on new and ongoing archaeological excavations and research-based fieldworks. Its collections are not static and are growing due to the ongoing excavations. It can be said that the Museum functions as a repository for archaeological finds from excavations conducted by the Museum or by other institutions in the local region. Thus, the Museum is purely archaeological in nature.

The study of the collections of the HAM will be divided into two sections: archaeological collections and the sub-set, mosaic collections. Although the Museum is classified by its collections as an archaeology museum and the archaeological items include the mosaics, the second largest and finest collection of Roman mosaics exhibited in the Museum merits a separate section.

The collections of the HAM consist of the artefacts unearthed in excavations carried out by the three different scientific teams, as mentioned earlier, in ancient Antioch and its surrounding region such as Harbiye (Defne/Daphne), Samandağ (Seleucia Pieria), Tell Atchana, Tell Ta'yinat, Tell al-Judaidah, Tell Kurdu, Kinet Höyük, Sabuniye, and the Palaeolithic sites of Üçağızlı Cave, Mağaracık and Altınözü. The finds of the Princeton University team constitute the major portion of the collections exhibited in the Museum (Hatay Eski Eserleri Sevenler Derneği 18). Furthermore, the Museum's collections include objects recovered in salvage excavations[50] conducted by the Museum itself and in past and ongoing scientific

[50] Further information concerning the salvage excavations in the region in recent years can be found online in the following web addresses:

<http://kvmgm.kulturturizm.gov.tr/Genel/BelgeGoster.aspx?F6E10F8892433CFF20F60137B44E34F5E44CCCAB770BED25>,
<http://kvmgm.kulturturizm.gov.tr/Genel/BelgeGoster.aspx?F6E10F8892433CFF8EA1CD9E2C2273EFC0671D8648333F35>,
<http://kvmgm.kulturturizm.gov.tr/Genel/BelgeGoster.aspx?F6E10F8892433CFF3D828A179298319FC50878E3407BD0BB>.

excavations[51] at the sites of Tell Atchana, Tell Ta'yinat, Tell Kurdu, Kinet Höyük (ancient Issos), Sabuniye Höyüğü, Harbiye, Güzelceburç, Narlıca; Gözeneler and Yeşiltepe Village in Erzin; Aşkarbeyli, Arsuz, Büyükdere and Kurtbağı Village in İskenderun; Akbez in Hassa; İncirli Village in Kırıkhan; and Tarsus.[52] Through these excavations the collections of the Museum continue to expand.

The collections of the Museum consist of archaeological items such as stone work (mosaic, sculpture, stele, column capitals), metal, glass, tablets, seals, earthenware; coins and ethnographic items belonging to various periods (Hatay İl Kültür ve Turizm Müdürlüğü 2008).

Today, the total number of artefacts owned by the Museum is over 35,000. The 2009 figures of the Museum's artefacts are as follows: 35.435 registered objects; 18.112 archaeological, 987 ethnographic, 14.417 coins, 432 tablets, 1.412 seals, and 73 manuscripts (M. Aksoy 2010).[53] Despite its rich and varied collections, only about 2.700 artefacts are on display and the rest, approximately 32.735, are in storage because of the lack of space.[54] Ethnographic items and manuscripts of the collection are not shown in the exhibit, most probably, on account of the same reason.

[51] Some of the ongoing excavations in the Hatay region are: Tell Atchana, Tell Ta'yinat, Kinet Höyük, Sabuniye Höyüğü. <http://kvmgm.kulturturizm.gov.tr/Genel/BelgeGoster.aspx?F6E10F8892433CFF20F60137B44E34F5A4711A7029DFDDEA>.

[52] Information on these excavations conducted in the Hatay region is given through exhibits in a small area within the Museum. See Appendix A-1 and A-2, Information on the mosaic salvage excavations in the Hatay region.

[53] For the number of artefacts, see also <http://www.kultur.gov.tr/TR/Genel/BelgeGoster.aspx?F6E10F8892433CFF0D262A49C727F232E6DB75D0F6D6C383>.

[54] See 'Hatay Tarihi Eser Deposu', Hasan Uylaş, NTVMSNBC, 18 Eylül 2006, <http://www.arkitera.com / h11687-hatay-tarihi-eser-deposu.html>.

We may assume there will be an increasing number of artefacts owing to the richness of the archaeological excavations in the region; consequently the enlargement of the collection makes the Museum no longer suitable for the exhibition of the majority or significant portion of its collections. As a matter of fact, as Swain puts it, "The majority of a museum's collection is not on display and never will be" (234). Under these circumstances, the structural requirements of the present museum building, in particular, the lack of space, do not allow exhibiting more than 7.61% of the collections. Indeed, a relatively small proportion of the permanent collections is on display.

Today, the collections of the HAM are exhibited in the following areas of the Museum: eight exhibition halls, entrance hall, a small exhibition area between Exhibition Hall IV and V, courtyard, garden, upper and lower porches. Most of the mosaics are spread throughout the Museum (figure 3.6).

Figure 3.6 Floor Plan of the Museum
(at the Entrance of the Hatay Archaeological Museum)

3.3.1 Archaeological Collection

The archaeological artefacts constitute the majority of the Museum's collections. The Museum displays not only the splendid Antioch mosaics but also wide-ranging archaeological finds such as sculpture, sarcophagi, stele, altars, idols, relief, pottery, frescoes, orthostats, tablets, coins, and jewelry. They were unearthed in the excavations at the sites of ancient Antioch, Daphne (Harbiye), Seleucia Pieria (Samandağ) and in the plain of Antioch and ranging in periods from the Neolithic Age to the Ottoman Age.

Among these artefacts are: pottery from Kinet Höyük, orthostats from Tell Ta'yinat (8th century BC), basalt altars for sacrifices from Tell Atchana (13th-14th century BC), column bases from the entry porch of the temple from Tell Ta'yinat (8th century BC), an entrance to the Temple I with lions in the Hurrian tradition from Tell Atchana (13th century BC), a relief of Assyrian soldiers from Tell Ta'yinat (7th century BC), sculpture carved in basalt from Tell Atchana, funeral steles in the style of Palmyra (3rd century AD), many sarcophagi, a coin collection arranged chronologically from the Classical Period to the Ottoman Period, and sculptures dating from the Roman Period (first to fifth centuries AD).

The past and ongoing excavations at the sites of Tell Atchana (ancient Alalakh) and Tell Ta'yinat[55] have revealed a lot of artefacts and the Museum displays these artefacts in a permanent exhibition hall devoted mostly to the pre-classical heritage of the region. As mentioned earlier, the excavations conducted by the Oriental Institute of the University of Chicago under the name of "Syro-Hittite Expedition", and later,

[55] Further information about the Tayinat Archaeological Project can be accessed at the University of Toronto Web site: <http://www.utoronto.ca/tap/home.html>.

"Amuq Valley Regional Project (AVRP)" and moreover, the excavations conducted by the renowned British archaeologist Sir Leonard Woolley in the plain of Antioch produced ample artefacts. Large quantities of artefacts from these excavations were divided between the Oriental Institute Museum in Chicago, the British Museum in London, the Ashmolean Museum in Oxford, and the Hatay Archaeological Museum (Yener, "The Amuq Valley" 15). The finds such as ritual altars, sculptures, cylinder seals, ceramics, and tablets constitute the major portion of the Museum's pre-classical collection.

Aslıhan Yener, project director of the AVRP, gives the following account of collections from the Woolley excavations in 1930s and 1940s in Woolley's long-inaccessible dig house depot on top of Tell Atchana, in *2001-2002 Annual Report of the Oriental Institute*:

> When our eyes adjusted to the dim surroundings, what we saw was quite extraordinary! Bags of carefully labeled ceramic sherds from the deep soundings were stacked up on wooden shelves from floor to ceiling and when opened, revealed unpublished Mycenaean and Cypriot wares as well as Anatolian Assyrian trading colony period and Hittite ceramics. …. Wooden drawers in the dig house depot contained other small finds including copper artifacts, beads of glass, amber, and faience, as well as implements of iron, lead, and silver. Thousands of bone and ivory fragments for inlaying furniture, clay spindle whorls, pieces of bitumen, and what appears to be ebony were in other boxes. ("Tell Atchana (Ancient Alalakh)" 16-17)

With the discovery of the collections in Woolley's dig house depot in 2001, large quantities of wide-ranging artefacts were added to the permanent collection of the Museum and housed in the Alalakh dig house depot in Tayfur Sökmen Village. On the other hand, the examination of the collections in the Hatay Archaeological Museum's depot revealed the magnitude of the stored finds from the 1930s Oriental

Institute excavations in the Amuq Plain and the Orontes Delta, along with finds from Tell Atchana (Yener, "Tell Atchana (Ancient Alalakh)" 17). Furthermore, the reinstallation of the Museum's pre-classical exhibition hall and display cases, the designs of display layouts and panels (figure 3.7) providing information about the finds were completed with the collaboration of the Ministry of Culture and Tourism and AVRP team in 2002 (Yener, "Tell Atchana (Alalakh) 2002" 28-29; Yener, "The Amuq Valley" 16). Although the AVRP team was urgently invited by the Museum to help in its reinstallation efforts, and several information panels and graphics of each site excavated in the Hatay region, and display layouts for the finds were designed by the team, unfortunately, none of them were used by the Museum.

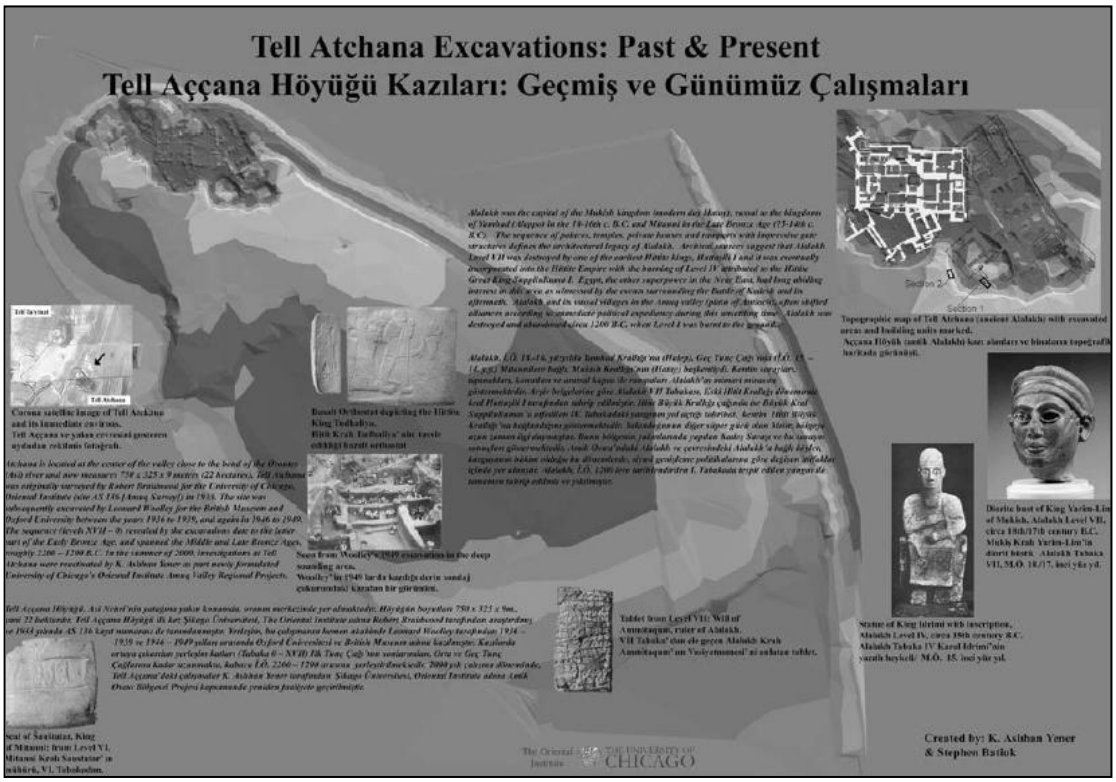

Figure 3.7 Tell Atchana Panel
(Used with permission from Aslıhan Yener)

The artefacts belonging to Assyrian, Hittite, and Post-Hittite civilizations are exhibited in *Exhibition Hall V* (figure 3.8). This section represents a rich sampling of the unusual and splendid cultural heritage of the region. The cultures of diverse

ancient civilizations that once flourished in the region can be followed as visitors look at the artefacts of this exhibition hall, designed in 1940's. The stratigraphic panels[56] on the back wall give information concerning Tell Atchana (ancient Alalakh) and Tell al-Judaidah (Tell Cüdeyde) which are major settlements in the Amuq Plain. Since the Museum is obliged to ensure the quality and accuracy of available information and has responsibility to ensure that the exhibition is based on well-researched, up-to-date and the most accurate information possible, these erroneous stratigraphic panels that once were installed on the back wall were removed.[57]

Figure 3.8 General View of Exhibition Hall V
(from personal photo archive of Gül Bulut)

These artefacts discovered during the excavations in the Amuq Plain include pottery, orthostats, idols, basalt altars, column bases, reliefs, a fresco, an inscription, and so forth. Probably the most spectacular objects of this exhibition hall are an

[56] See Appendix A-3, The stratigraphic panel entitled "The Chronology of Tell Atchana" depicts Tell al-Judaidah step trench but gives Tell Atchana stratigraphy.

[57] During my last visit to the Museum in May 2010, it was observed that these erroneous stratigraphic panels were removed due to the inaccuracy of the information.

entrance to the Temple I with lions in the Hurrian tradition from Tell Atchana and a lion column base from temple, Building 2 at Tell Ta'yinat (figure 3.9, figure 3.10). These artefacts evoke the feeling of power and grandeur of the palaces and temples of the major ancient empires in the region. Also an intriguing object on display is a stone relief from Tell Ta'yinat that depicts Assyrian soldiers carrying the heads of their enemies.

Unfortunately, as can be seen in figure 3.9, the lion sculptures guarding the entrance to the temple were badly restored in concrete. The damage that can be caused by this practice in terms of conservation of the objects is obvious. The practice of exhibiting the entrance of the temple flanked by two lion sculptures that originally were placed away from each other, for presentation and restoring it to an unoriginal setting is an improper attempt in terms of exhibition. The way of the presentation does not show the actual size of the entrance and does not evoke the feeling of grandeur of a temple or of the architectural style of the period. It is clear that this exhibit must be more carefully designed. Considering the fact that the Museum has inadequate space to exhibit them properly in an appropriate setting or to place the lion sculptures separately, the exhibit can be complemented by information panels illustrating the original setting of the sculptures.

Figure 3.9 Lions from Temple I Entrance, from Tell Atchana
(from personal photo archive of Gül Bulut)

Figure 3.10 Tell Ta'yinat Column Base from Temple, Building 2
(from personal photo archive of Gül Bulut)

In the three showcases[58] various pottery, metal objects and small findings from Kinet Höyük (ancient Issos)[59] are exhibited (figure 3.11, figure 3.12). In addition, panels with photographs, drawings, and geographical maps concerning pottery, small findings, and metal working of Kinet Höyük (ancient Issos) help the visitors to understand the cultural context of the exhibited material.

Figure 3.11 Medieval Pottery from Kinet Höyük
(from personal photo archive of Gül Bulut)

Figure 3.12 Small Findings from Kinet Höyük
(from personal photo archive of Gül Bulut)

[58] The exhibit at the Hatay Archaeological Museum of the archaeological finds from the Kinet Höyük excavations, with generous donations from the U.S. government was completed in June 2003. This work was assisted financially by a $14,650 grant from the Ambassador's Fund for Cultural Preservation of the Bureau of Educational and Cultural Affairs (ECA) of the U.S. Department of State in 2002. <http://exchanges.state.gov/uploads/Iv/sR/IvsRL9EsyqEDQ32LCWnyCw/2002-3AFCPannual .pdf>, <http://www.bilkent.edu.tr/~arkeo/newsletter2/newsle11.html>.

[59] Kinet Höyük is being excavated by Bilkent University in Ankara. Further information about the Kinet Höyük Excavations can be accessed at the Bilkent University Web site: <http://www.bilkent.edu.tr/~arkeo/kinet.html>.

Across the entrance to Exhibition Hall V and near the entrance to Exhibition Hall VI, there are funeral steles in the style of Palmyra on the wall (figure 3.13).

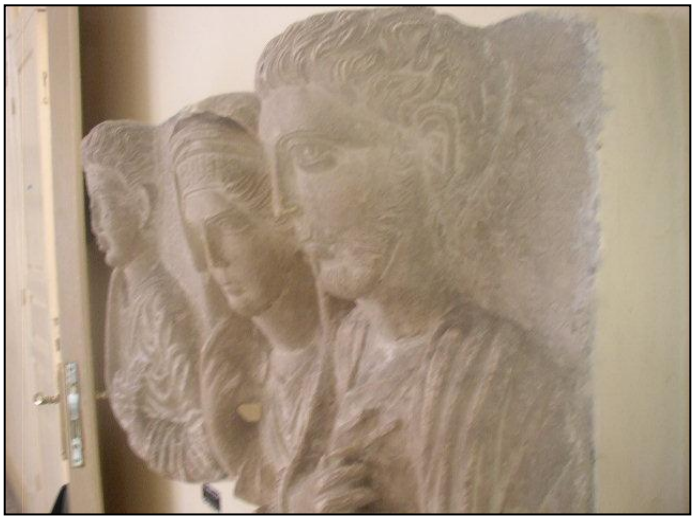

Figure 3.13 Funeral Stele in the Style of Palmyra
(from personal photo archive of Gül Bulut)

Exhibition Hall VI is devoted to the small objects found during the excavations on the mounds in ancient Antioch and its surrounding region and ranging in periods from the Palaeolithic Age up till the present day, which are on display in nine display cases (figure 3.14, figure 3.15). Visitors to this exhibition hall enjoy artefacts belonging to various civilizations and periods. A wealth of objects including specimens of pottery, vessels, tools, jewelry, weaponry, as well as spectacular examples of statuettes can be seen in this exhibition hall. A selection of cuneiform tablets and cylinder seals used as an important administrative tool in the region's commercial life are also on display.

Figure 3.14 General View of Exhibition Hall VI
(from personal photo archive of Gül Bulut)

Figure 3.15 Detail of a Display Case in Exhibition Hall VI
(from personal photo archive of Gül Bulut)

Although the many facets of the exhibition techniques are dealt with in greater detail elsewhere in this study, it is worth emphasizing here that the pre-classical collection of the Museum is exhibited in an outmoded way. If displays do not provide for intellectual access for the visitors, then it is meaningless, no matter how many

artefacts are displayed. Needless to say, presenting the collections in an accessible way and interpreting the meaning and value of its collections to its visitors should be the ultimate objectives of the Museum. Since the public expectations for information, entertainment and involvement have increased and exhibition is a museum's major medium for communicating and interacting with the public, exhibitions should respond to the increasingly sophisticated expectations of visitors and communicate meaningfully and effectively to the public at all levels. As stated by Spencer, "Often the public's perception of a museum is based on their experience of the exhibitions inside" ("Exhibition Development" 155).

The objects belonging to the pre-classical heritage of the region are on display in Exhibition Hall V and Exhibition Hall VI in five display cases devoted to different periods and showing a chronological range of objects viewed as representative samples of other objects falling within the same class. The installation in the display cases was arranged to depict a chronological timeline, starting with the Palaeolithic Period and concluding with the Hittites. The current exhibition of the pre-classical objects is obviously far from ideal and a fresh approach to interpretation is necessary. As will be discussed in detail, the exhibition as one of the Museum's paramount functions is not being satisfactorily fulfilled. The Museum does not have the exhibition techniques that most of the contemporary museums have. In addition to the exhibition of the pre-classical collection in an outmoded way, it is possible to observe the lack of general information and the inaccuracy of the current panels and labels. Moreover, due to the lack of illustrative material the current exhibition does not provide a context for the objects removed from their original settings. Furthermore, since the displays are largely devoid of any supporting contextual information, the Museum does not provide in-depth interpretation in order to make the public

understand the collection easily. In addition to the inadequate display cases and interpretive materials, the Museum does not make use of the new media technologies: CD-ROMs, computer touch-screens, audio-guides, or Web sites.

Indeed, the need of a radical change in display policy and in layout of this current exhibition, and the creation of thematic displays, leading away from traditional chronological mode of presentation are imperative. The Museum should also display its pre-classical collection within a thematic framework and should make its displays more appealing to the non-specialist audiences. In brief, there are a variety of approaches to display and interpretation available to museums and the current established museological approaches for archaeology should be applied to the current exhibition of the archaeological finds of major civilizations at the Museum. In other words, the Museum should implement a reinstallation and reinterpretation that will represent a major departure from past approaches in order to make its collection more compelling. By its very nature, the Museum should make extensive use of artefacts and information panels with correct identification and chronology based on present-day excavations. The current exhibition is based on the "grouped display" technique, which is one of the types of displays in museums. Although "grouped display" is the most common type, at the same time, it is also "the least useful or interesting to visitors, except to specialists" due to the lack of information (Ambrose and Paine 97). "Comprehension mode" is one of the fundamental modes of visitor apprehension[60] of museum exhibitions, aiming at featuring "contextual or thematic exhibitions where the artefacts on display are not intended to be studied as individual objects, but to be related to each other" (Lord, "The Purpose of Museum Exhibitions" 20). Although

[60] "Modes of apprehension: the sensual and mental processes by which visitors discover meaning in objects on display. There are four general modes of apprehension: contemplation, comprehension, discovery and interaction" (Lord and Lord, "The Manual of Museum Exhibitions" 505).

this mode of visitor apprehension is common in archaeology museums, the other modes[61] -contemplation, discovery, and interaction- or the combination of all modes of apprehension may be used within the same exhibition by an archaeology museum as well.

Within this context, the thematic or contextual mode[62] of display or a thematic presentation seems to be the most suitable and stimulating display mode in order to present, explicate and link objects contextually, and interpret groups of objects together. In a thematic display, "graphic and other interpretive devices place museum objects in a broader social, historical, cultural or scientific context" (Lord and Lord, "The Manual of Museum Management" 88). Indeed, a thematic exhibition[63] with graphics, interactives, audio-visuals and other exhibition means through which themes are interpreted to visitors is an effective way to illustrate archaeological interpretations of the past and to foster understanding of the past. Likewise, the Hatay Archaeological Museum should display its rich pre-classical collection thematically by providing a context for the objects in order to help visitors to see the context and function of the objects. That is not to say that the Museum should present only a thematic display, but rather, that the Museum should offer a combination of chronological and thematic displays. Through a well designed chronological display a visitor can see and follow not only the cultural distinctiveness, the indigenous

[61] For further information on the modes of exhibition apprehension, see: Barry LORD, "The Purpose of Museum Exhibitions", in Barry Lord and Gail Dexter Lord (eds.) *The Manual of Museum Exhibitions*, Walnut Creek, CA: AltaMira Press, 2002, pp. 11-25.

[62] Contextual mode is defined as a "display method in which objects are associated with others or with graphics or images in order to establish meaning in terms of their relationship" (Lord and Lord, "The Manual of Museum Exhibitions" 499).

[63] Thematic exhibition is defined as "a display of works of art, specimens or artefacts arranged to illustrate a theme, subject or storyline" (Lord and Lord, "The Manual of Museum Exhibitions" 509). In the case of the Hatay Archaeological Museum, a thematic exhibition can be consisted of, for example, a display case showing ritual objects related to the Hittites, a foreign import display case showing Aegean imports, a display case showing cylinder seals and other devices.

development of civilizations and the interconnection or interaction between civilizations, but also the evolution of techniques, styles and objects through time.

In this context, a notable and benchmark example of chronological display is the exhibition of the finds from the Amuq Valley expedition at the Syro-Anatolian Gallery of the Oriental Institute Museum of the University of Chicago. The finds on display are presented according to the Amuq Sequence, which is the standard chronological framework for Near Eastern prehistory. The exhibition designed by Aslıhan Yener uses the Amuq Sequence as a chronological key and presents the finds from Amuq Phase A to Amuq Phase V (twenty-two phases from ca. 6000 B.C. to present). In a similar way, the finds from the excavations conducted in the plain of Amuq can be exhibited according to the Amuq Sequence at the HAM.

A thematic approach to objects should be followed by the Museum in order to bring out the value of its remarkable pre-classical collection, to interpret this collection to wider audiences and to make the visitors fully understand and appreciate the collection. A notable example of the thematic mode of presentation is the Mesopotamian Gallery at the Oriental Institute Museum of the University of Chicago. The Gallery exhibits one of the world's great collections of Mesopotamian art and artefacts. The objects are displayed with illustrative material such as drawings, graphics, photographs, illustrations, maps, and other interpretive means under the following themes: the land and its history; building of a temple; temples, palaces, and cities; gifts to the gods; writing; stamp and cylinder seals; evil and protection; crafts; travel, economy, and warfare; daily life; jewelry and food (figure 3.16).

Figure 3.16 A View of the Daily Life Section on right
(<http://oi.uchicago.edu/museum/meso/>)

In the museum context, accompanying interpretive and educational materials for the purpose of informing, inspiring and enlightening visitors include: interpretive labels (title labels, introductory or orientation labels, section or group labels, captions), introductory panels, section panels, wall panels, theme panels, and graphic material such as maps, line illustrations and photo reproductions (Serrell 22-31). Since communication is one of the core functions of a museum and an exhibition is an effective tool for communicating and disseminating information through collections, interpretive and educational materials assume a greater importance and the need for strengthening interpretive materials is apparent.

It is commonly acknowledged that labels offer, to some extent, elucidation of the objects in terms of their name, function, form, material, date, provenance, and so forth. In this respect, "Identification labels" which are commonly used in all types of exhibitions, can be defined as non-interpretive types of labels and they contain only minimal and short details. Within this context, it should be noted here that the objects

displayed in the display cases at the HAM are inadequately labeled. Apart from the function of the objects, no other information is given in the labels that describe groups or individual objects, for example, or the cultures from which they have come. Furthermore, they are not combined with captions. It is possible to improve the interpretation of the objects through better caption labels. As can be observed in some labels, no information is given about find place, site or date and the information given is inaccurate or incomprehensible to people without specialist knowledge or training. The installation of the current exhibition assumes visitors have a background in history and archaeology. Labels reading, for example, 'Rhyton' or 'Cult Vases' or 'Liver for Reading Omens' make no sense for most people (figure 3.17). Besides, it is possible to see misspelled labels throughout the Museum (figure 3.17, figure 3.18).

Figure 3.17 A Rhyton with a Misspelled Label
(from personal photo archive of Gül Bulut)

Figure 3.18 A Rhyton from Alalakh with a Misspelled Label
(from personal photo archive of Gül Bulut)

Therefore, more attention should be paid to texts in order to communicate with a wide range of people, in other words, texts should be more "visitor-sensitive" and comprehensible to non-specialist general audiences. Likewise, the vocabulary used in exhibition texts or text panels should be a non-specialist one. As Hooper-Greenhill puts it, "It is a good idea to use language which is as close to a conversational style as possible, while at the same time, if specialist words need to be used, using them in a

context that explains their meaning" ("Museums and Their Visitors" 126). Since the words accompanying the objects contextualize them, language and texts[64] used within any exhibition are of vital importance.

Moreover, the size, length, readability, and legibility of texts "to a range of ages and physical abilities" (Spencer, "Exhibition Text Guidelines" 399)[65], and the arrangement of words enabling easy and fast reading are other important aspects that should be considered. As can be seen in figure 3.19, the panel giving information on small finds from Kinet Höyük (ancient Issos) may probably discourage a visitor to read it since it is not inviting and easy-to-read, and is daunting and very long.

As Hooper-Greenhill puts it, "As museum visitors spend very little time indeed at individual exhibits, it is important to enable fast assimilation of information. … As visitors are expected to process an enormous amount of text, visual presentation which encourages reading is vital" ("Museums and Their Visitors" 127). In short, a good exhibition should combine several different types of labels and should use them consistently throughout the exhibition.

[64] For further information on the writing of museum texts, see: Eilean HOOPER-GREENHILL, *Museums and Their Visitors*, London: Routledge, 1994, pp. 124-139; Helen COXALL, "How Language Means: An Alternative View of Museums Text" in Gaynor Kavanagh (ed.) *Museum Languages: Objects and Texts*, Leicester: Leicester University Press, 1991, pp. 85-99; Beverly SERRELL, *Exhibit Labels: An Interpretive Approach*, Walnut Creek: AltaMira Press, 1996.

[65] For further information on Exhibition Text Standards, see: Hugh A D SPENCER, "Exhibition Text Guidelines", in Barry Lord and Gail Dexter Lord (eds.) *The Manual of Museum Exhibitions*. Walnut Creek, CA: AltaMira Press, 2002, pp. 398-400.

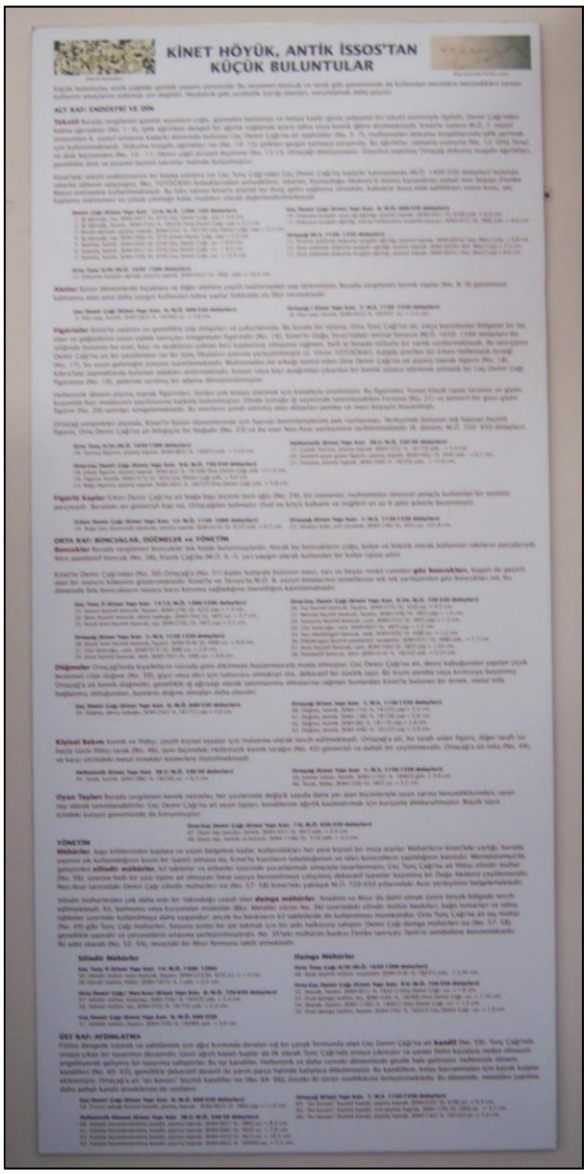

Figure 3.19 Information Panel of Kinet Höyük
(from personal photo archive of Gül Bulut)

Since the displays are largely devoid of any supporting contextual information, the need of strengthening the exhibition of the pre-classical objects with the text, combined with illustrative material such as drawings, graphics, diagrams, photographs of archaeological sites, illustrations, maps, and other interpretive means is obvious. Therefore, the exhibitions of the pre-classical objects should rely heavily on visual reconstructions in order to illustrate the past, and to make the information more accessible and dynamic. Since Exhibition Hall V and VI are dominated by

archaeological finds and “archaeology is inextricably linked to sites, landscape, and context” (Swain 259), the exhibition of the objects should include some information on archaeological sites, archaeological techniques such as a reconstruction of an archaeological section showing stratigraphy. Furthermore, the necessary background of chronological, cultural, and archaeological information should be given. Besides, a timeline with key dates and images evoking different periods and cultures may be used in order to communicate chronology.

In addition to all these, the placement and frequency of labels and information panels need to be carefully considered in order to avoid heavy use and density of exhibit components. The main point to note here is the visitors’ attention and interest should not be distracted by the proliferation of interpretive materials and of objects on display. Moreover, since the Museum is one of the Hatay’s most popular tourist attractions, and the foreign visitors speaking English constitute a large proportion of the audience, it is necessary to write and design bilingual labels and information panels.

The blank background panels within the display cases are very appropriate for providing additional information with interpretative materials explaining the significance of the artefacts being displayed, as the following example illustrates (figure 3.20). The blank background panels give enough space for exhibiting the objects with illustrations, graphics, maps, photographs, and drawings.

Figure 3.20 Detail of a Display Case in the HAM
(from personal photo archive of Gül Bulut)

In this respect, the display cases of the Mesopotamian Gallery at the Oriental Institute Museum are a case in point (figure 3.21).

Figure 3.21 Detail of a Display Case at the Oriental Institute Museum
(<http://oi.uchicago.edu/museum/virtual/me/>)

Besides, written texts can be supplemented and accompanied by audio-visual productions, interactive experiences, and other media such as give-away leaflets and

brochures, guidebooks, catalogues, computer touch-screens, computerized catalogues of collections, video discs, CD-ROM applications, interactive videos, audio-guides, virtual exhibitions, Web sites, and so on in order to support interpretation that would be difficult to communicate with labels or panel texts, or to convey through traditional exhibition techniques, namely typical static displays. In this way, the Museum can allow its visitors access to a variety of information and provide visitors with a variety of perspectives to get more information and in-depth interpretations. It is obvious that with the appropriate interpretive materials the collection would be easier to understand.

Furthermore, the current exhibition of the pre-classical objects is a part of the long-term display of the Museum's permanent collections. Therefore, the frequency of collection rotation is low and the objects being displayed in the display cases are rarely rotated, updated or changed with the stored artefacts. The permanent exhibition of the collections usually continues for five or more years. As it is known, the objects on display should be changed with new arrangements at certain intervals for conservation and accessibility purposes. By the same token, with the rotating exhibitions drawn from the Museum's permanent collections in storage on a regular basis may also provide the presentation of the stored artefacts, and consequently this enables an increase on the accessibility of the collections.

Since the range and depth of the Museum's permanent collection is wide, in addition to the display of the Museum's permanent collection on a rotating basis, temporary exhibitions consisting of stored artefacts from its own permanent collections should be organized in order to attract renewed public interest and adequate numbers of repeat visitors. Although the Museum has no adequate temporary exhibition space, available spaces within the museum area should be

evaluated. The Museum should use limited space and provide sufficient space in order to make room for regularly changing temporary exhibitions. In this way, the Museum can provide access to collections that would otherwise stay in storage for long periods and can encourage the visitors to return to the Museum on a regular basis. Furthermore, with travelling exhibitions and outreach programs such as "mobile museums on wheels" or "museums-in-a-suitcase", the Museum can successfully reach out to a wider variety of people outside its walls and can make its collections more accessible to the public, in particular, to low-income individuals, families and their children who cannot afford the price of admission.

Ideally, an exhibition should be planned and designed in a multi-disciplinary way and should include exhibition and multimedia designers, curators, researchers, conservators, interpretative planners, education specialists and other museum professionals, sometimes including outside consultants from a variety of disciplines, private contractors in fields like installation, graphics, and script writers in order to communicate the content of the exhibition powerfully and effectively to the visitors and to enhance the visitors' experience.

The next section of Exhibition Hall VI is devoted to the extensive coin collection of the Museum. In a small room (E*xhibition Hall VII*) adjacent to Exhibition Hall VI, the coin collection is arranged chronologically from the Classical Period to the Ottoman Period. The Bektaşlı Treasure (the second century BC) and the Byzantine Treasure found in the region are displayed in display cases (figure 3.22, figure 3.23). The coins on display span a range of ages. Exhibits in this section trace the history of coinage in the region and gives visitors a picture of the region's lively commercial life.

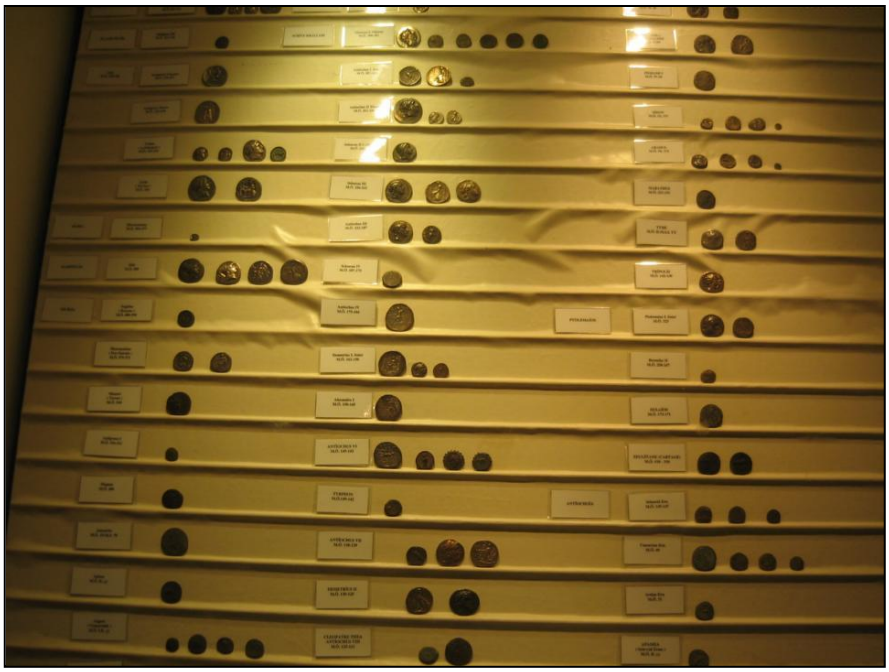

Figure 3.22 A View of Exhibits of a Group of Coins
(from personal photo archive of Gül Bulut)

Figure 3.23 Detail of the Installation of Treasures
(from personal photo archive of Gül Bulut)

The Sarcophagus Hall (Lahit Salonu) of the Museum, which houses a very fine Roman sarcophagus known as the Sidemara Sarcophagus was opened to the public in 2000 (Hatay İl Kültür ve Turizm Müdürlüğü 2008) (figure 3.24).

Figure 3.24 The Sidemara Sarcophagus
(from personal photo archive of Gül Bulut)

In addition to exhibition halls, the garden of the Museum and the loggia house mosaics, water jars, Roman sarcophagi, architectural fragments, and other objects (figure 3.25, figure 3.26).

Figure 3.25 A View of the Garden
(from personal photo archive of Gül Bulut)

Figure 3.26 A View of the Courtyard
(from personal photo archive of Gül Bulut)

3.3.2 Mosaic Collection

In addition to various artefacts, the HAM displays many mosaics unearthed during the Antioch expedition by the Princeton University team in the 1930s. The magnificent series of ancient mosaic floors were recovered in unexpected quantities in the excavations in ancient Antioch and its immediate vicinity; in Daphne (Harbiye/Defne) - the famous ancient suburb of Antioch and a pleasant summer retreat for the wealthy of Antioch, famous for its natural springs and groves -, and Seleucia Pieria (Samandağ) - the first capital of Seleucus I Nicator and the seaport of Antioch -. In addition to the organized excavations, occasional excavations were conducted by the excavation team to raise and preserve several mosaic pavements uncovered accidentally and in danger of destruction (Downey, "A History of Antioch" 29-30). The great value of mosaic discoveries described as an "extraordinary harvest of mosaics" (Kondoleon, "Introduction" 7) constitute the major portion of the

permanent collections exhibited in the Museum, the real wealth of the Museum, and the second largest and finest collection of Roman mosaic art at its mature age in the world.[66] The mosaic collection, in particular, makes the Museum one of the richest museums in the world, second[67] only to the Bardo National Museum of Tunisia[68] (Driss 7, 19; Abed 90). Due to the overwhelming presence of its mosaics, the Museum is sometimes called the "Hatay Mosaic Museum".

The excavations of 1932-1939 brought to light a large number of villas, private baths and public buildings such as baths and churches, along with their mosaics (Downey, "Ancient Antioch" 44). The great discovery of the remarkable series of mosaic floors,[69] some three hundred pieces of mosaic pavements of high quality, far exceeded expectations and provided a valuable body of material to obtain new information about ancient painting and to supply one of the "missing chapters in the history of ancient painting" (Morey, "The Excavation of Antioch-on-the-Orontes" 9-11; Downey, "Ancient Antioch" 201). It is widely acknowledged that artistic tradition behind the mosaics and the method and artistic resources used in the representations

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[66] See <http://www.kultur.gov.tr/EN/BelgeGoster.aspx?17A16AE30572D31395FB1C5180B6EBD66B8F F20ABDF60D66>.

[67] See 'Mozaik Zengini Müze", Türkiye, 10 Ekim 2005, <http://arkitera.com/news.php?action=displayList&year=2005&mont=01&week=41& day=&month=7& year=2005&pageID=5>.

[68] The Bardo National Museum of Tunisia houses the world's greatest and finest collection of Roman mosaics. The richness of the collections of the Bardo National Museum is due to archaeological excavations conducted by the government. The Museum is primarily known for its collection of mosaic pavements discovered at the sites of Oudna, El Djem, Medeina, Sousse, Dougga, Bulla Regia, Elles, Bourdj El Youdi, Kelibia, Carthage, Sfax, Tabarka, and Lemta (Driss 20-25). See Katherine M.D. DUNBABIN, "The North African Provinces", in *Mosaics of the Greek and Roman World*, Cambridge: Cambridge University Press, 1999, pp. 101-129; Aïcha Ben ABED, *Tunisian Mosaics: Treasures from Roman Africa*, Los Angeles: Getty Conservation Institute, 2006. See also the Bardo National Museum, <http://www.tourismtunisia.com/culture/bardo.html>, <http://www.informatique-tunisie.com/ musee bardo /> .

[69] The mosaics, originally published in the excavation reports, *Antioch-on-the-Orontes*, I-III, were assembled in a corpus by Doro Levi, *Antioch Mosaic Pavements*, Princeton, 1947.

by the mosaicists depended on the adaptations and imitations of ancient painting. The designs of the mosaics were not original creations and were modeled upon paintings for decoration on ceilings and walls (Hanfmann 229; Campbell, "The Fourth and Fifth Seasons" 209). Since none of the ancient painting belonging to the second, third, and fourth centuries, by its very nature, has been preserved and there is a great lacuna in terms of the scarcity of examples of ancient painting, the mosaics provide an opportunity to supply information on ancient painting and to fill the lacuna between the second and fourth centuries. The provision of information on ancient painting is stated by Downey as follows:

> The mosaics, recovered in unexpected quantities, immediately supplied one of the missing chapters in the history of ancient painting. From the frescoes at Pompeii we knew painting at the beginning of our era, and the earliest illuminated manuscripts and the famous mosaics preserved in churches in Italy showed the way in which this art had developed in the fifth and sixth centuries, but the evidence for painting in the second, third, and fourth centuries remained very scanty. ("Ancient Antioch" 201)

The unrivalled collection of mosaic floors not only shows us many aspects of the city but also represents the height of mosaic art, and gives testimony to the development of the mosaic art, and the interests and techniques of the mosaicists "from the Graeco-Roman style of the early Empire to the Romano-Byzantine" (Stillwell 47). This unexpected treasure is stated by Glanville Downey as follows:

> Every aspect of life in Antioch was seen in a new light – art history, domestic life, intellectual and literary interests. A whole new chapter in the history of ancient painting presented itself. The life of ancient Antioch came before our eyes with a wealth of material, a richness of detail and a human charm not known for other cities of the Later Roman Empire. These floors,

> preserved in our museums, are some of the most precious relics of antiquity that have been preserved for us. ("Ancient Antioch" 7)

According to the chronology established by Professor Doro Levi in his monumental study *Antioch Mosaic Pavements*, the mosaic floors of ancient Antioch from private houses and public buildings date from the second century to sixth century (Campbell, "The Fourth and Fifth Seasons" 208; Kondoleon, "Antioch" 63). According to Glanville Downey, "many of them represent the fourth and fifth centuries, the period of Antioch's greatest glory and greatest size in area and population" ("Personification of Abstract Ideas" 349). Concerning the time span of these mosaics Katherine M.D. Dunbabin states that "The earliest are placed before the earthquake which destroyed Antioch in AD 115, the latest between another earthquake of AD 526 and the Persian sack of the city in AD 545, giving a continuous development of more than four centuries" (160).

Among these Roman houses having a *triclinium* and a *nymphaeum* as the principal elements of their plans[70] in which "the elite of Antioch fashioned an opulent domestic realm for social rituals …" (Dobbins 51) and from which came splendid mosaic floors are: *the Atrium House*, *the House of the Calendar*, *the House of Cilicia*, *the House of Red Pavement*, *the House of the Buffet Supper*, *the House of Menander*, *the House of Dionysus and Ariadne*, *the House of the Boat of the Psyches*, *the House of the Triumph of Dionysus*, *the House of the Drinking Contest*, and *the Constantinian*

[70] See the study of R. Stillwell, "Houses of Antioch", *Dumbarton Oaks Papers*, XV, 1961, pp. 45-57 on domestic architecture at Antioch. See also W.A. Campbell, "The Fourth and Fifth Seasons of Excavation at Antioch-on-the-Orontes: 1935-1936", *American Journal of Archaeology*, Vol.42, No.2 (Apr.-Jun., 1938), pp. 205-217.

Villa.[71] The scholars named the houses according to the mosaics that were discovered in them.

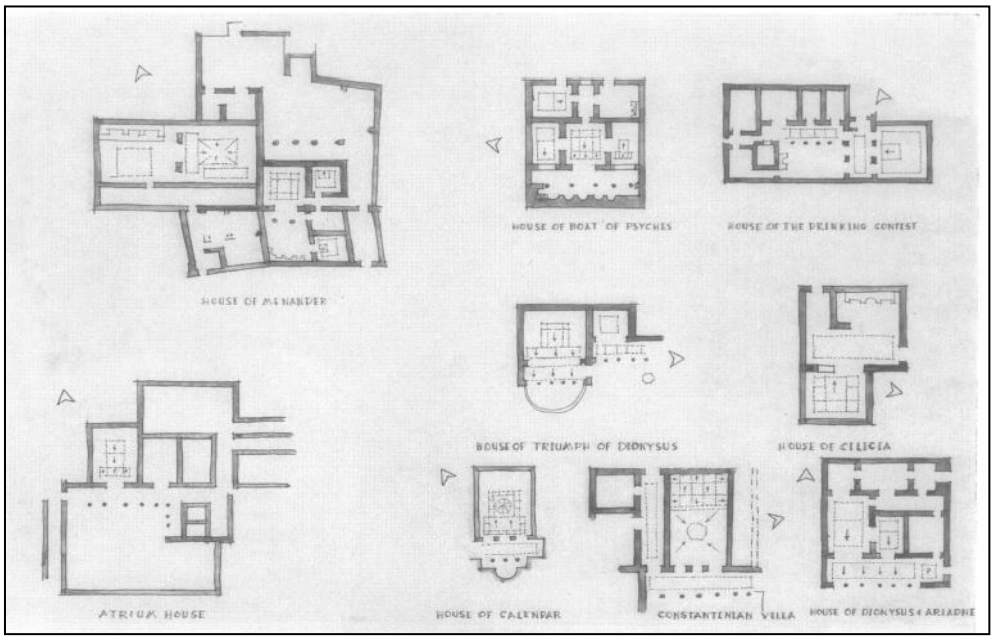

Figure 3.27 Comparative House Plans Showing Orientation (Stillwell 65)

The features of the houses and villas that hosted remarkable mosaics were described by W.A. Campbell as follows:

> The most interesting feature in the majority of the house-plans is the *triclinium*[72] complex. Beginning with a house of the Hadrianic period and continuing at least through the third century, the *triclinium* had a colonnaded opening to a corridor, across which was another colonnaded opening to an apsidal pool or *nymphaeum.*[73] The *triclinium* invariably was paved with an elaborate figure mosaic, and the corridor with a mosaic of noteworthy quality. Diners reclining on the

[71] Some house plans are illustrated in figure 3.27.

[72] Triclinium – Latin term for a dining room, often with an arrangement of three couches in a horseshoe shape. Timothy Darvill, *The Concise Oxford Dictionary of Archaeology*. Oxford: Oxford University Press, 2003.

[73] Nymphaeum – Generally, any place consecrated to nymphs, especially natural places such as a spring, river, mountain, or tree. In classical times it often took the form of an elaborately decorated semi-circular fountainhouse with niches in the walls containing sculpture. Timothy Darvill, *The Concise Oxford Dictionary of Archaeology*. Oxford: Oxford University Press, 2003.

> couches had a perspective of flowing water and a niched pool through columns and across richly paved floors. ("The Fourth and Fifth Seasons" 208)

As noted above, the floors of rooms, corridors, pools and also the background of fountains of these private houses, "both relatively modest dwellings and the mansions of the wealthy" and public buildings, especially baths were decorated with mosaic pavements as an integral and constituent part of the architecture and decoration of the buildings (Downey, "Ancient Antioch" 202). The location of some bath buildings uncovered during the Antioch Expedition can be seen on the following map of Ancient Antioch (figure 3.28).

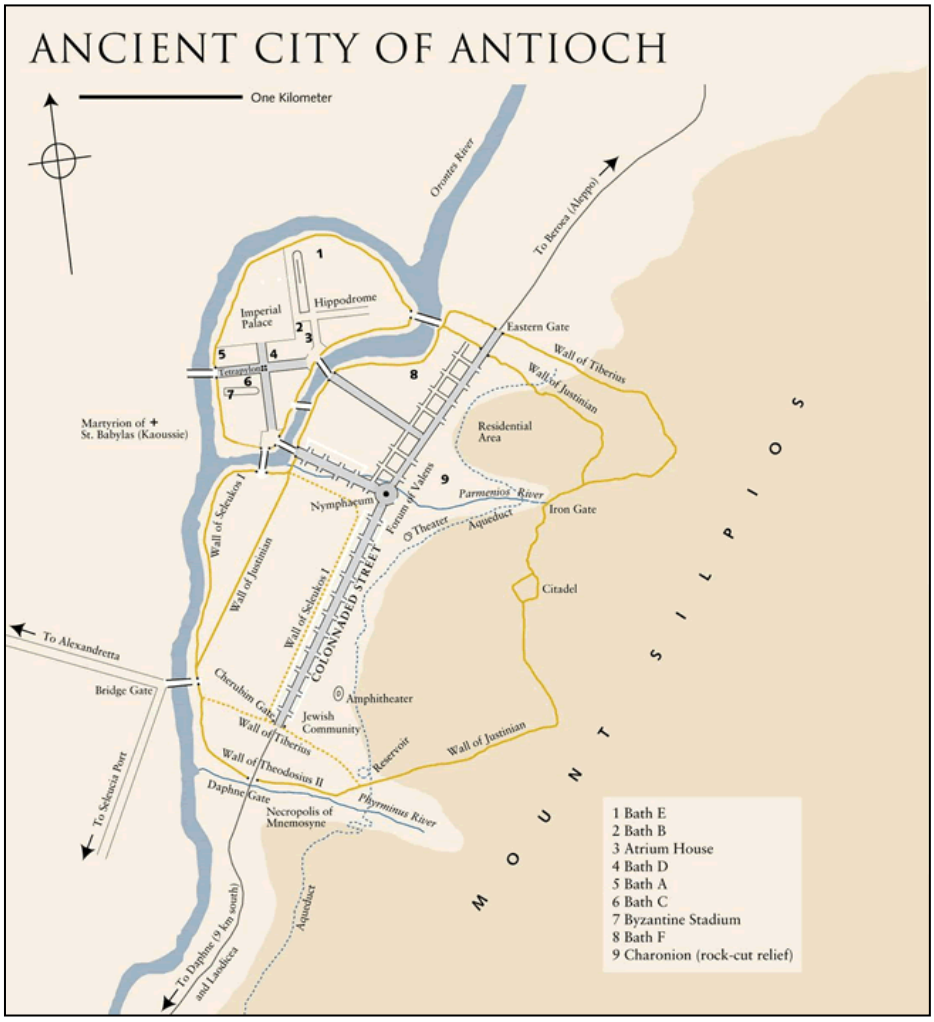

Figure 3.28 Map Showing the Locations of Some Bath Buildings Uncovered in the Area Known as the "Island"
(Restored plan based on literary texts and the excavations, adapted from Downey 1961, fig. 11, after Wilber) (Kondoleon, "Antioch" xv)

Glanville Downey notes that the practical purpose of the mosaic art was "to supply a permanent floor that would be cool in summer and could be easily washed; in hot weather the floors were sprinkled with water to make them cooler. In winter the floors could be covered with rugs if this were desirable for warmth" ("Ancient Antioch" 201). Furthermore, as stated by Downey, some of the mosaics were used as "a setting for inscriptions in churches and baths, where they recorded details of the construction of the buildings" ("Ancient Antioch" 202). It is possible to assume that the floor mosaics not only provided a hard-wearing and water-resistant surface in buildings but also supplied a decorative and functional surface.

The floor mosaics of Antioch followed the artistic tradition of ancient painting and the variety of style of ornament, figures, and the subject matters can be seen in the Antioch mosaics (Downey, "Ancient Antioch" 202). While some of the mosaic pavements consist of geometric and floral patterns, for the most part they illustrate a variety of themes of classical literature, namely Greek tragedy –illustrations of Euripides (*Iphigeneia at Aulis, Helen, Hippolytus, Meleager, Stheneboea, Trojan Women, Medea)* and Homer (*Briseis)*- and comedy –illustrations of Menander (*Glykera)*- and mythology, elements of the natural world, "allegorical pictures in philosophical teaching". Besides, they illustrate the personification of abstract ideas[74] representing some of the major concepts of ancient ethics, virtues, moral qualities and philosophy such as Μεγαλοψυχία/Megalopsychia or Greatness of Soul, Σωτηρία/Soteria or Salvation (or Healing), Άπόλαυις/Apolausis or Enjoyment, Βίος/Bios or Life/Living, Χρησις/Chresis or Service, Δύναμις/Dynamis or Power, and

[74] See the study of Glanville Downey, "Personifications of Abstract Ideas in the Antioch Mosaics", *Transactions and Proceedings of the American Philological Association*, LXIX (1938), pp. 349-363 and "Representations of Abstract Ideas in the Antioch Mosaics", *Journal of the History of Ideas,* Vol. 1, No. 1 (1940), pp. 112-113 on personifications of abstract ideas in the Antioch mosaics.

others “mostly as female figures, usually busts” (Hatay Eski Eserleri Sevenler Derneği 19; Hatay İl Kültür ve Turizm Müdürlüğü 2008; Downey, “Personification of Abstract Ideas” 349, 356-362; Downey, “Representations of Abstract Ideas” 112; Downey, “Ethical Themes” 368; Downey, “Ancient Antioch” 207-209).[75]

Furthermore, as noted above, the floor mosaics of Antioch give us exhaustive information about the daily life of the city. This aspect of the mosaics is stated by Downey as follows: “[w]e find many floors that show us the houses, public buildings, streets, occupations and diversions, superstitions, costumes, and even the food of the people of Antioch” (“Ancient Antioch” 211). Indeed, it is possible to see the illustrations of jugglers, entertainers, buffet supper, hunting, the Evil Eye, and so forth in the Antioch mosaics. One of the most valuable aspects of the mosaics is described by Glanville Downey as follows:

> They throw new light on the thought of a period in which literary sources are often scanty and unsatisfactory; and, appearing as they do in houses and in public baths, they represent the interests and preoccupations of general circles of society which often did not find literary expression. (“Representations of Abstract Ideas” 112-113)

The splendid collection of mosaic floors recovered in the excavations shows great ingenuity of the mosaicists, the development of mosaic art and its level in the Roman period. According to Glanville Downey, “the technique of mosaic had been brought by the Roman imperial period to a high degree of perfection” (“Ancient Antioch” 201).

[75] For more detailed information about the mosaics of Antioch, see Doro Levi, *Antioch Mosaic Pavements*, I (text), II (plates) (Princeton, 1947). See the list of mosaics in Levi, *Antioch Mosaic Pavements* I.625-626.

Most of the mosaics unearthed in the 1930s excavations are now displayed in the Hatay Archaeological Museum. A significant number of mosaics, however, were divided between the sponsoring institutions[76] according to agreement with the Department of Antiquities of the French Mandate of Syria and later, with the newly formed Hatay government and are displayed in the museums of the sponsoring institutions including the Worcester Art Museum, the Baltimore Museum of Art, the Princeton University Art Museum, and the Louvre Museum in Paris (Wilson 46; Kondoleon, "Introduction" 7). The distribution process of the mosaics is stated by Frances F. Jones as follows:

> When the time came for dividing the pavements among the sponsors, the committee that was assigned the difficult task tried to make an equitable choice. It kept in mind subject matter, decorative design, chronological span (first through the sixth century A.D.), and architectural plan. One group remained in Antioch *in situ* or at the local museum, another went to Paris, and the third to the United States. (13-14)

Concerning the same subject Christine Kondoleon states that "While they were initially sent only to the major sponsors, in time, space restrictions prompted the sale or exchange of many to locations as distant as Honolulu … and Seattle. In fact, some are still in transit; most recently a mosaic of the sea goddess Tethys was sold by Dumbarton Oaks to the Harvard Business School" ("Introduction" 7-8). Consequently, because of the transfers of some mosaics within the American institutions the locations given in Levi and Jones are no longer accurate.[77]

[76] The first archaeological excavations of Antioch-on-the-Orontes were conducted under the auspices of *the Committee for the Excavation of Antioch and Its Vicinity*, with the support of the Musées Nationaux de France, the Baltimore Museum of Art, Princeton University, and the Worcester Art Museum.

[77] See the study of Frances F. Jones, "Antioch Mosaics in Princeton", *Record of the Art Museum Princeton University*, vol. 40, no.2 (1981): 2-27 on the locations of the mosaics in American museums in 1981.

The highlights of the splendid mosaic collection include *the Drunken Dionysus* (fourth century AD, from Antioch, inv. 861), *Orpheus and the Beasts* (third century AD, from Tarsus, inv. 10568), *Bacchic Dancers* (second-third century AD, from Samandağı, inv. 951), *Yakto* (also known as the *Megalopsychia/Greatness of Soul Hunt Mosaic* representing an imaginary tour of the city, fifth century AD, from Yakto village near Daphne, inv. 1016), *the Boat of Psyches* (third century AD, from Daphne, inv. 846), *the Buffet Supper* (third century AD, from Daphne, inv. 937), *the Four Seasons* (second century AD, from Daphne, inv. 1018), *the mosaic of the calendar with Oceanus and Thetis* (second century AD, from Antioch, inv. 850) , *the Evil Eye* (early second century AD, Antioch, inv. 1024) (Önder 75; Hatay İl Kültür ve Turizm Müdürlüğü 2008).

Although the HAM has the second largest collection of Roman mosaics in the world, the entire collection of the mosaics being in the possession of the Museum at the moment is not displayed because of the lack of space. The Museum has 1135,83 square meters of mosaics and 639,75 square meters are exhibited (Çelik 2010). Only 127 mosaics are on display and more than one hundred mosaics are in store-rooms of the Museum.[78]

[78] See 'Mozaik Zengini Müze', Türkiye, 10 Ekim 2005, <http://www.arkitera.com/haberler-tarih_dw41m10y2005.html?pageID=5>.

Today, the mosaic collection of the Museum is spread throughout the Museum[79] and is exhibited in five exhibition halls, in the Entrance Hall, in the courtyard and garden.

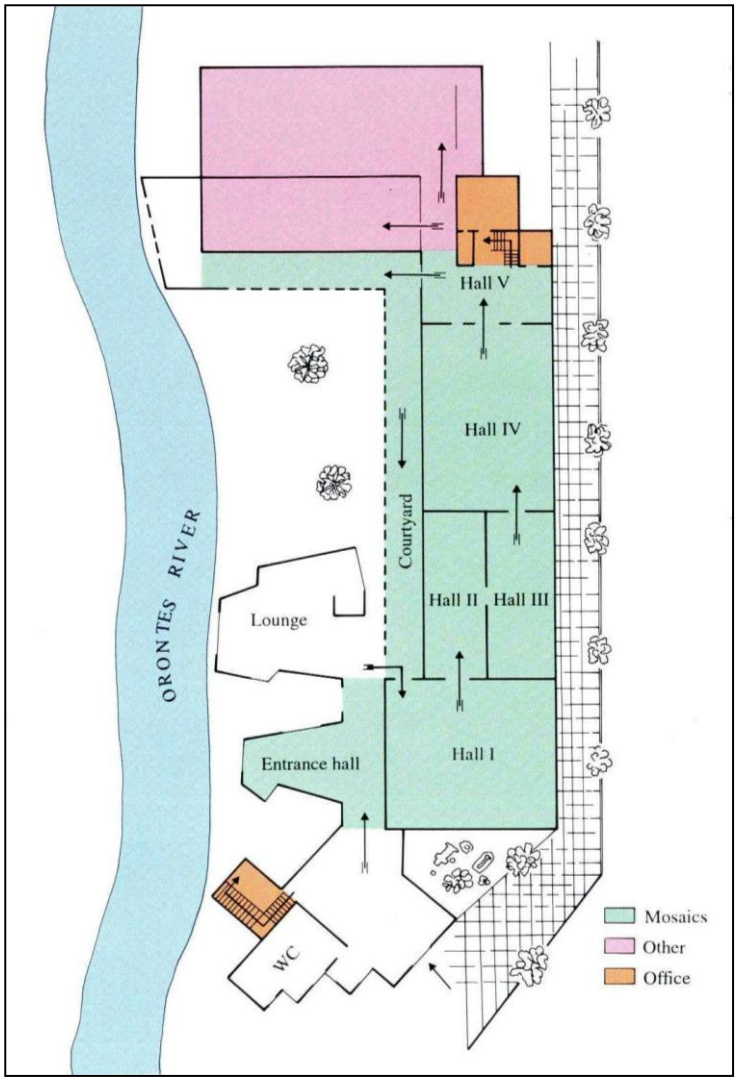

Figure 3.29 Floor Plan of the Hatay Archaeological Museum (Cimok 80)

After entering the Entrance Hall of the Hatay Archaeological Museum, a visitor immediately becomes aware of panels of geometric mosaics set on the walls (figure 3.30).

[79] The distribution of the mosaics in the Museum area can be seen in figure 3.29.

Figure 3.30 Entrance Hall
(from personal photo archive of Gül Bulut)

Turning right from the entrance hall, the visitor will enter the Exhibition Hall I and sees the mosaics installed on the walls as well as statues (figure 3.31).

Figure 3.31 Exhibition Hall I
(from personal photo archive of Gül Bulut)

This exhibition hall, Exhibition Hall I, gives access to a smaller room, Exhibition Hall II, where a mosaic is set into the floor similarly to its original function (figure 3.32). Entering into this exhibition hall, the first mosaic encountered is *the Buffet Supper*, one of the most striking mosaics of the collection. Likewise, this exhibition hall next to the one described above, gives access to the Exhibition Hall III. On the walls of this exhibition hall can be seen the mosaics of *the Black Fisherman*, *the Lucky Hunchback*, and *Hercules and the Snake* (figure 3.33).

Figure 3.32 Exhibition Hall II
(from personal photo archive of Gül Bulut)

Figure 3.33 Exhibition Hall III
(from personal photo archive of Gül Bulut)

A visitor is drawn into the adjacent room, Exhibition Hall IV, by the sight of the mosaics in the floor. Outstanding both in size and quality in the exhibition hall is *the Yakto Mosaic* (from Yakto village near Daphne, the name was given it because of the place where it was found), also known as *the Megalopsychia/Greatness of Soul Hunt Mosaic* (gets its name from its central figure) with figured scenes. Covering most of the floor, it is one of the finest mosaics of the collection and in some respects one of the most precious documents of ancient life ever recovered. In this exhibition hall, visitors can climb a ladder and view this splendid mosaic and the others installed on the walls from a balcony (figure 3.34).

Adjacent to Exhibition Hall IV, there is a small exhibition area with mosaics and statues (figure 3.35).

Figure 3.34 Exhibition Hall IV
(from personal photo archive of Gül Bulut)

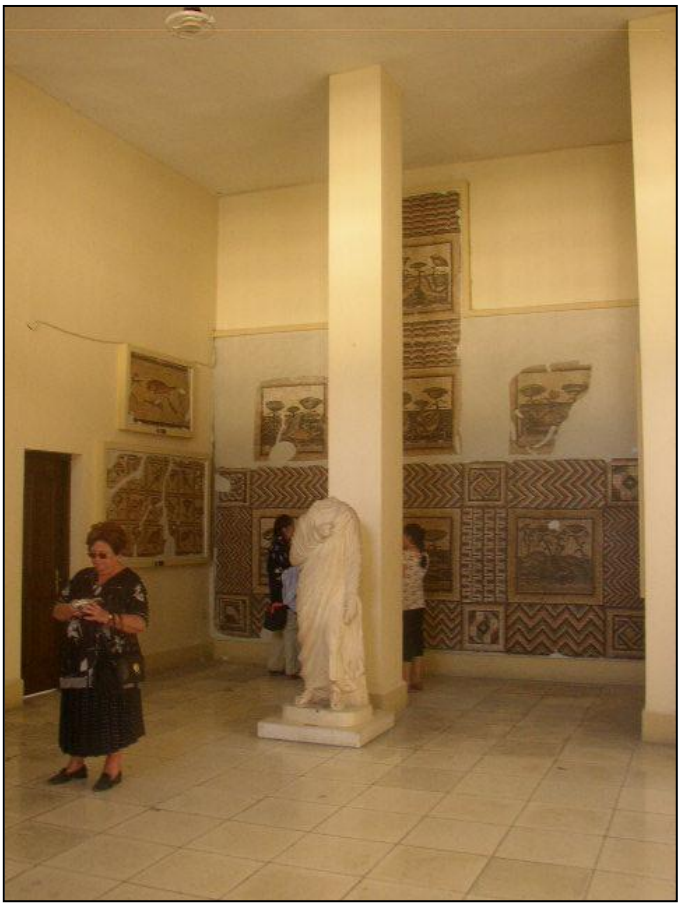

Figure 3.35 Exhibition Area
(from personal photo archive of Gül Bulut)

In addition to exhibition halls within the Museum, some of the mosaics were installed in the courtyard of the Museum (figure 3.36). As mentioned earlier, the increasing number of artefacts owing to the richness of the archaeological excavations in the region, consequently, the enlargement of the collection and the structural requirements of the present museum building, in particular, the lack of space, pave the way for exhibiting some mosaic pavements under inappropriate circumstances and leaving them exposed to the sun, rain and dirt directly.[80] In the near future, with the construction of a new museum building, it will be possible to exhibit a significant portion of the mosaic collection under appropriate circumstances.

Figure 3.36 Courtyard
(from personal photo archive of Gül Bulut)

The condition of the mosaic collection on display in the Museum ranges from the heavily damaged to the almost excellently preserved. Some of the mosaics show the modern cement patches that fill damaged areas, and some of them show traces of

[80] See 'Mozaikler Güneş Altında Kavruluyor', Milliyet, 27 Haziran 2004, <http://www.milliyet.com.tr / 2004/06/27/guncel/gun01.html>.

ancient restoration with coarse restoration patches. In terms of the location of the mosaics, no attempt was made to give a chronological sequence of these mosaics within the Museum. Still, the mosaic collection is certainly noteworthy and the collection added many pieces of high quality and unusual interest to the mosaic art of the Roman period. The Museum and its mosaic collection with endless diversity is already a focal point of interest for scholars and tourists.

As it is well known, the management of the collections is as important as the collections themselves. As it is stated, "The museum's chief instrument of collection management should be its collection policy (sometimes called a collection management policy)" (Lord and Lord, "The Manual of Museum Management" 66). A collections management policy of a museum includes: acquisition, accessioning and de-accessioning, loan (both incoming and outgoing), conservation, documentation, security, and insurance policies. A collections management policy is defined as "a detailed, written statement that sets forth the purpose of the museum and its goals, and explains how these goals are interpreted in its collections activity" (Edson and Dean 67). Despite the importance of a written collections management policy formally agreed and approved by the governing Ministry, the Museum does not have one.

"The collections make the museum" (Burcaw 102), for this reason, collections management is of vital importance in order to manage effectively and efficiently the existing and newly gathered materials. Indeed, collections as irreplaceable and unique resources need to be well-maintained, well-documented, carefully recorded and cared for. Within this context, registration and cataloguing as recording processes assume greater importance. Registration is defined as "the assignment of a permanent number to an accession" and cataloguing is "the classification of each object in the accession by subject" (Burcaw 93). These processes enable to keep adequate information about

the objects pertaining to their identification, provenance, and location. Despite the increasing use of computers in museum documentation,[81] in the HAM, the inventory of the existing collections is maintained in paper format with all the information about the objects and their photographs.

The care of collections[82] is the most important and primary responsibility of a museum. Apart from registration and cataloguing, care of collections naturally includes preservation and security of the collections. In this regard, the security and the minimization of damage and deterioration by the maintenance of the best possible conditions and the application of current professionally accepted preservation measures and techniques must be the primary consideration of a museum. Furthermore, the care of collections include: the provision of adequate space for temperature- and humidity-controlled storage and display areas, conservation and restoration, insurance, periodic condition evaluation, emergency preparedness, management of environmental factors such as temperature and humidity, dust and pollutant, light, etc., emergency procedures, protection from any kind of damage or loss such as earthquakes, fire, flood, dirt, vandalism, and theft (Edson and Dean 114). Since Antakya is vulnerable to earthquakes and the city was struck by a series of earthquakes that damaged or destroyed it throughout its history, emergency preparedness plan and measures, and the protection of the collections against earthquakes is of vital importance to the Museum.

[81] For further information on information technology (IT), see: Kevin GOSLING, "Chapter 8: Information Technology", in Gail Dexter Lord and Barry Lord (eds.) *The Manual of Museum Planning*. Walnut Creek, CA: AltaMira Press, 2001, pp. 141-154.

[82] For further information on the care of collections and conservation, see: Hedley SWAIN, "Chapter 10: Conservation and Collections Care", *An Introduction to Museum Archaeology*, Cambridge: Cambridge University Press, 2007, pp. 179-192.

In the summer of 2009, the museum building underwent renovation with the installation of an air conditioning system. However, it affects only the regulation of temperature, not relative humidity or air movement. The air conditioners were placed amidst mosaics and their appearances are not aesthetically pleasing. At the same time, since the exhibition halls are replete with windows without a mechanical screen system, blinds or shutters, some mosaics in display areas are exposed to direct rays of sunlight which can cause serious damage to the mosaics such as colour fading.

Moreover, the Museum has many objects, in particular, mosaics that require constant conservation and restoration. In most instances, much of the conservation and restoration work is performed with the help of a conservation specialist appointed by the Ministry of Culture and Tourism or an outside conservation laboratory such as the Central Directorate of Istanbul Conservation and Restoration Laboratory.

The need for a collection management policy, storage arrangements, a computer-based records system, and adequate collections management is obvious in the case of the HAM.

CHAPTER IV

NEW APPROACHES TO MUSEOLOGY

4.1 Historical Transformation of the Museum Concept: From Mouseion to Museum

Derived from the Greek word '*Μουσεῖον* (Mouseion)', seat of the Muses,[83] the word 'museum' has come to mean a center of learning for research and philosophy by the foundation of the *Musaeum*, dedicated to the Muses and considered as the first museum, at Alexandria about 290 B.C.[84] (Şapolyo 11; Arık 58; Yücel 19; Artun 13; Guerrieri 54; Vergo, "Introduction" 1). Use of the Latin derivation, museum,[85] conveyed a building housing natural and cultural heritage to which the public has access rather than denoting 'cabinets of curiosities'[86] or private collections.

[83] The Muses are the spirits of the arts and learning in Greek mythology.

[84] For more detailed information on the origin of museums, see Tony Bennett, *The Birth of the Museum: History, Theory, Politics*, London: Routledge, 1995; Eilean Hooper-Greenhill, *Museums and the Shaping of Knowledge*, London: Routledge, 1992; Ali Artun, *Müze ve Modernlik: Tarih Sahneleri – Sanat Müzeleri I*, İstanbul: İletişim Yayınları, 2006; Enver Behnan Şapolyo, *Müzeler Tarihi*, İstanbul: Remzi Kitabevi, 1936.

[85] For further information on the etymology of the word "museum", see Paula Findlen, "The Museum: Its Classical Etymology and Renaissance Genealogy", in Bettina Messias Carbonell (ed.) *Museum Studies: An Anthology of Contexts*. Malden, MA: Blackwell Publishing, 2004, pp. 23-50.

[86] "The 'cabinet of curiosity' is a disordered jumble of unconnected objects. It is quite clear from the existing histories that the cabinets were constituted with the aim of representing a picture of the world. There are many references to 'theatrum mundi', 'the macrocosm, the all-embracing universe', 'mundus symbolicus' and 'universality'" (Hooper-Greenhill, "Museums and the Shaping of Knowledge" 79-80, 82).

In due course, not only has the usage of the word museum changed, the definition has changed as a result of the social, economic and political dynamics. Indeed, the transformation of museums from private collections with limited public access to public exhibitions, in other words, "from fortress for the select few to mass medium, from treasury for enshrined objects to performance site and mise-en-scène for an ever larger public" (Huyssen 20) was not rapid and it should be seen as a long historical process and the consequence of a number of interrelated factors. Over time the private collections as symbols of social prestige of the ruling families and the nobility found their way into museums (Şapolyo 15; Guerrieri 84; Artun 101). At this point, it must be emphasized that the accessibility to these collections were socially restricted and they were regarded as the exclusive preserve of the privileged classes. It was not until the eighteenth century that the first public museum was established to preserve and display a collection to the public. The establishment of the Louvre marked an important step in the development and democratization of museums.

As stated by Karsten Schubert "Probably the first museum in the modern sense was the Louvre in Paris. That building, constructed as a palace for the French kings, was transformed into storage for the broad royal collections" (18). Indeed, it is widely accepted that the Louvre was the first public museum in the modern meaning of the term. In this context, it is possible to suggest that the transfer of the collections from the private to the public domain and the accessibility of the collections to the public instead of a privileged group, that is to say, circles of the aristocracy might be considered as the democratization of museums in terms of providing the public with physical and intellectual accessibility (Arık 59; Artun 106, 173-174; Shaw 13; Alexander 8; Marstine 24).

The development of museums and their changing roles cannot be adequately understood unless viewed in the light of the Renaissance and Age of Enlightenment and its subsequent developments. At this point, it is necessary to outline the museums' interdependent relation and interaction with history. It was not until the second half of the eighteenth century that history as a discipline became part of museums and with the interaction of historical principals that gradually took hold of museums, museums underwent fundamental changes. According to Krzysztof Pomian, museums are the last link of the historical chain of various collections. By that time, the objects had been displayed without any relation to a specific place, time or period, and community. And with the discovery of displaying the objects in a historical and spatial context, museums played an important role in the maintenance and promotion of a consciousness of the past and the representation of collective memory (Pomian 18).

Furthermore, after World War II, the emergence of social and economic history as disciplines and the displacement of political history by social and economic history and later on, the emergence of cultural history as the leading discipline led to changes in the understanding of museums. According to Pomian, the "cultural turning" has two fundamental consequences: firstly, museums assumed new roles that were previously unknown to them; "the cultivation of taste, the constitution of historical consciousness, the production and diffusion of knowledge, the creation of common attitudes for diverse social classes, and the congregation of diverse groups around the same ideology" (22); secondly, "museums became respected places in pursuing the past" (22). Furthermore, with the appreciation of the ordinary and ephemeral objects of popular culture, these objects found their way into museums in which the objects of high culture were formerly dominant. Over centuries, the objects of popular culture

had been disregarded on the grounds that they were not rare, extraordinary or magnificent, but with the change of mindset in museums, the ordinary objects found the opportunity of display (Pomian 23).

In this context, as stated in the *ICOM Code of Ethics for Museums*,[87] it should be pointed out that museums operate as an instrument to transmit the messages to society from one generation to another. At this point, it might be argued that museums fulfilled a variety of functions and were used as a vehicle for promoting national identity and unity, expressing cultural values, developing cultural identity, promoting the history, communicating political propaganda, broadcasting the messages of power, lifting the cultural level of the population, stimulating public education, diffusing the civilized codes of public behavior, establishing citizen consciousness, and constructing identity (Shaw 13-15; Artun 160, 192; Witcomb 80; McLean 12; Hooper-Greenhill, "Museum and Gallery Education" 9; Swain 24; Marstine 25). Moreover, "museums are used as a medium for conveying information and establishing desirable public attitudes" (Burcaw 33). Within this framework, it is possible to discern the role of museums as transmitters of national ideology and collective memory through various historical objects and images.

As was noted earlier, the Louvre is a case in point in democratization of access. Nonetheless, in that period of time, although museums were equally accessible to all sections of the public, at the same time they were remote spaces for scores of people. Since museums were perceived as exclusionary and elitist institutions, this perception

[87] 1. Museums preserve, interpret and promote the natural and cultural inheritance of humanity **Principle:** 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. See <http://icom.museum/ethics.html#intro>.

took place within an old sociological critique of museums. As Duncan and Wallach, quoting the sociologists Bourdieu and Darbel, put it: "Even in their smallest details… museums reveal their real function, which is to reinforce among some people the feeling of belonging and among others the feeling of exclusion" (qtd. from Bourdieu and Darbel 1969, Duncan and Wallach 59). By the same token, *L'amour de l'art* of Pierre Bourdieu and Alain Darbel reveals that museums do not equalize social differentiations but they strengthen and legitimize the social inequality (Artun 183). Although this critique is not pertinent any longer and museums are considered as democratic, public institutions and open public spaces to all unconditionally, in the modern age, paradoxically, most people regard the museum visit as an obligation rather than entertainment and perceive museums as the temples of the past "where silence and decorum were desirable characteristics" (Edson and Dean 177) and consequently; sacred, conservative, and dull spaces evoking death. Although museums are considered to be centers of culture and visitation, a large number of people are uninterested in museums and museums are not visited very often (Shaw 7).

At this juncture, it is necessary to highlight three issues in the case of museums. It is worth quoting in full the passage in which Tony Bennett argues with himself on these issues:

> The first concerned the nature of the museum as a social space and the need to detach that space from its earlier private, restricted and socially exclusive forms of sociality. The museum had to be refashioned so that it might function as a space of emulation in which civilized forms of behavior might be learnt and thus diffused more widely through the social body.
>
> The second concerned the nature of the museum as a space of representation. Rather than merely evoking wonder and surprise for the idly curious, the museum's representations would so arrange and display natural and cultural artefacts as to secure 'the utilization of

> these for the increase of knowledge and for the culture and enlightenment of the people'.
>
> The third issue, by contrast, related more to the museum's visitor than to its exhibits. It concerned the need to develop the museum as a space of observation and regulation in order that the visitor's body might be taken hold of and be moulded in accordance with the requirements of new norms of public conduct. (24)

In the course of the twentieth century the influences of social, economic and political changes which radically altered the way people thought and lived more than even before, and the developments in science and technology affected museums substantially. Indeed, it is possible to claim that museums have entered a time of change: With the emergence of information technologies and globalization, the shift from "industrial society" to "information society" and, the developments in the various forms of mass communications, museums have responded to changing social, economic, and political climates both within and outside themselves and have experienced contextual alterations (Walsh 50). In parallel with this, museums have expanded enormously in number and scope. Moreover, Fiona McLean points out the transformation of museums that has begun to emerge in recent decades by stating that:

> Museums have dusted down their glass cases, and have opened them up to ever-accelerating change. The 1980s and 1990s have witnessed a rapid makeover in museums, unprecedented in their history; twenty years of progress to parallel the past two hundred years of quiescence. (9)

By the same token, as McLean puts it, "A revolution is sweeping through museums, a revolution which has seen museums move 'from twilight to spotlight'" (qtd. from Cossons 1991, McLean 9). Furthermore, it is possible to argue that in recent years museums have started to review and redefine their roles in the rapidly changing society. Indeed, it is thoroughly evident that museums modified their

governance, institutional priorities, management strategies, and communication styles[88] (Anderson 2) and as a result of new innovations, museums have become a medium of interaction and communication, an educational facility for lifelong learning, and a source of leisure activity.

Table 4.1 Reinventing the Museum (Anderson 2)

Traditional Museum		*Reinvented Museum*
	Governance	
Mission as document	.....	Mission driven
Elitist	.....	Equitable
Exclusive	.....	Inclusive
Reactive	.....	Proactive
Ethnocentric	.....	Multicultural
Internal focus	.....	External focus
Singular vision	.....	Shared vision
Single visionary leader	.....	Shared leadership
Top-down management	.....	Bottom-up management
Assumed value	.....	Earned value
Good intentions	.....	Public accountability
Social activity	.....	Social responsibility
Paternal	.....	Mutual respect and stewardship
Managing	.....	Governing
	Institutional Priorities	
Management	.....	Leadership
Various activities	.....	Mission-related activities
Collection driven	.....	Audience focused
Limited representation	.....	Broad representation
Internally based	.....	Community based
Open to the public	.....	Visitor oriented
Business as usual	.....	Institutional assessment
Voice of authority	.....	Multiple viewpoints
Focused on past	.....	Relevant and forward looking
	Management Strategies	
Inwardly driven	.....	Responsive to visitor needs
Isolated and insular	.....	Participant in marketplace
Selling	.....	Marketing
Assumptions about audiences	.....	Knowledge about audiences
Hierarchical structure	.....	Learning organization
Unilateral decision making	.....	Shared decision making
Compartmentalized goals	.....	Holistic, shared goals
Cautious	.....	Informed risk taker
Fund development	.....	Entrepreneurial
Individual work	.....	Teamwork
Static role	.....	Strategic positioning
	Communication Style	
Privileged information	.....	Open communication
Suppressed differences	.....	Welcomed differences
Debate/discussion	.....	Dialogue
One-way communication	.....	Two-way communication
Keeper of knowledge	.....	Exchange of knowledge
Protective	.....	Welcoming

Note: This chart was adapted from Museum Mission Statements: Building a Distinct Identity, edited and written by Gail Anderson and published by the American Association of Museums Technical Information Service in 1998.

[88] See Table 4.1 "*Reinventing the Museum*".

It is undeniable that the former perception of museums as the "seat of the Muses" or the "temple of the relics" is no longer valid and the developments in philosophy, the external and internal forces of change, and the new approaches to museology brought to museums different meanings, new roles and priorities (Gervereau 155; Lord and Markert 2). The changing roles of museums are described by Andreas Huyssen as follows:

> The museum's role as site of an elitist conservation, a bastion of tradition and high culture gave way to the museum as mass medium, as a site of spectacular mise-en-scène and operatic exuberance. (14)

At this point, it is necessary to mention briefly the categorization or classification of museums. Although it is quite common to classify museums as old-fashioned or traditional museums and new museums, it might be possible to argue that museums of the twenty-first century that are based on an interactive relation with visitors and are much more visitor-, service-, and marketing-oriented, has taken the traditional museum classification several steps further. In this context, the terms "new museology"[89] and "postmodern museology" can therefore be used interchangeably. Furthermore, attempts by museums of this new era to make museums as a component of daily life and as a part of the leisure industry and to transform museum visitors to customers can be described as 'post-modern museology'[90] classified by some

[89] "New museum theory, sometimes called critical museum theory or the new museology is an emerging field, formally interjected into academic discourse with Peter Vergo's 1989 anthology *The New Museology*" (Marstine 5-6). For further information on new museology, see: Anupama BHATNAGAR, *Museum, Museology and New Museology,* New Delhi: Sundeep Prakashan, 1999; Janet MARSTINE, *New Museum Theory and Practice: An Introduction*, Malden, MA: Blackwell, 2006; Peter VERGO, *The New Museology*, London: Reaktion Books, 1989.

[90] For further information on postmodernism, see: Jean François LYOTARD, *The Postmodern Explained: Correspondence, 1982-1985*, Minneapolis: University of Minnesota Press, 1993; Fredric JAMESON, *Postmodernism, Or, The Cultural Logic of Late Capitalism*, Durham: Duke University Press, 1991; Hasan Bülent KAHRAMAN, "Post Modern Dönemde Sanat ve Medya: Akıl, Sistem ve Mekan Bağlamında Bir Yorum", in *Sanatsal Gerçeklikler, Olgular ve Öteleri,* İstanbul: Agora

scholars. Indeed, this new perception placed museum "as a hybrid space somewhere between public fair and department store" (Huyssen 15). In this regard Huyssen goes on to say that:

> In the age of the postmodern the museum has not simply been restored to a position of traditional cultural authority, as some critics would have it, but that it is currently undergoing a process of transformation that may signal, in its own small and specific way, the end of the traditional museum/modernity dialectic. Put hyperbolically, the museum is no longer simply the guardian of treasures and artifacts from the past discreetly exhibited for the select group of experts and connoisseurs; no longer is its position in the eye of the storm, nor do its walls provide a barrier against the world outside. (21)

Viewed in this light, it is possible to point out a transformation from modern museology to postmodern museology nowadays, at the beginning of the twenty-first century. In this process in which a new idea of museum is emerging, the foremost change is the relationship between museums and their visitors (qtd. from Hooper-Greenhill 2001, Onur 7). In this context, it might be possible to argue that modern museology was based on collecting and exhibiting and visitors were in a passive position with authoritarian and one-way communication. On the contrary, postmodern museology, which emerged in the second half of the twentieth century, is based on two-way communication and places emphasis on sharing, openness and collaboration. Put another way, modern museology highlights authority whereas postmodern museology highlights interaction. Hence, postmodern museology makes the visitor an active participant rather than a distanced spectator (Onur 7; Schubert 65, 132).

Kitaplığı, 2005; Yavuz ODABAŞI, *PostModern Pazarlama/ Tüketim ve Tüketici*, İstanbul: MediaCat, 2004.

Furthermore, it is possible to claim that while modern museology focuses exclusively on collections arranged in accordance with rationalist principles of classification, custodial preservation, professional and scholarly activities, and display of collections that are predominantly object-based, postmodern museology does not just place emphasis on collections and their display, it is more concerned with educational and recreational activities that are people-based (Rentschler 347-348). Postmodern museology helps visitors to feel themselves as a part of museums and makes them perceive the artefacts using all the senses rather than just one. Its aim is not only to show the culture but also to perpetuate the culture. As it is understood, in postmodern museology, in particular, there is a much greater emphasis on visitors. Hence, it is thoroughly evident that in the shift from modernity to postmodernity, museum spaces and exhibition techniques have been reinvented and the perceptions of the value of museums has changed.

The concept of the new museology places visitors and visitor-oriented museum services at the core of today's museums. As stated by Kevin Walsh, the new museology is primarily concerned "with involving the public, not just during the visit to the museum through interactive displays, but also in the production of their own pasts" (161). The new museology "is primarily concerned with community development, reflecting the driving forces in social progress and associating them in its plans for the future" (qtd. from Mayrand 1985, Walsh 161-162). Hence, New Museologists emphasize "the centrality of 'community'" and the establishment of close relationships between museums and communities by the active participation of the members of communities (Witcomb 79; Bhatnagar 38-41; Vergo, "Introduction" 3).

Both the past and current debates in museum ideologies and the changing aspects of the traditional museology lie beyond the scope of the present study. Nevertheless, the new museology must be emphasized in order to understand one of the new roles of museums as a medium of communication and interaction. Thus, in this section, first, the new functions and roles brought to museums by the new century and new approaches to museology including museum education, museum marketing, and communication methods in museums will be reviewed, and then, the appearance of contemporary museum practices in Turkish museums including the analysis of the Hatay Archaeological Museum in terms of its contemporary museum practices will be examined.

4.2 New Approaches to Museology

As has been pointed out, in recent decades there has been a profound shift in the role of museums away from the main core functions such as collecting, documenting, preserving, and research towards a "visitor-, service-, and marketing-oriented approach" (Ambrose and Paine 19). What is vividly apparent is that visitors, who respond to the interpretation of collections, are essential for museums and indeed, without visitors the existence of museums would be meaningless in terms of public service (Edson and Dean 172). This point of fact should remind us that one of the main objectives of museums is always to serve their visitors and to become "visitor-centered" (LWRD Fund, "Service to People" 8).

At the same time, it is crucial to present-day museums to improve their effectiveness by continuously improving the quality of museum experiences and of the services offered and to develop practical ways of making museums more exciting places to visit. In addition to these, museums need to retain existing visitors and

encourage them to make multiple visits while attracting new audiences or non-visitors, in other words, building a broader audience base (Kawashima 21). Consequently, it is essential for museums to take seriously into account the motivation, interests, wishes, expectations, preferences and requirements of a variety of visitors as museums' audiences and offer them varied, valuable, enjoyable, memorable and at the same time educational experiences and new services. Indeed, the shift in museum focus to serving audiences is stated by Kenneth Hudson as follows:

> [O]ne can assert with confidence that the most fundamental change that has affected museums … is the now almost universal conviction that they exist in order to serve the public. The old-style museum felt itself to be under no such obligation … The museum's prime responsibility was to its collections, not to its visitors. (qtd. from Hudson 1998, Kotler and Kotler 313)

In the present day, it is clearly observed that museums have developed new, well-established approaches and well-organized programs in order to communicate more effectively with the public and to improve their service to the public. In a similar way, museum visitors do not just view the exhibitions any longer but they are encouraged to spend more time and money through these new museum services and facilities. Today, the quality of collections or of special exhibitions is not the main factor for visitors when deciding to visit a museum. It is much more the environment as a whole and the interactions with collections and exhibits, in other words, the expectation of a valuable museum visit and experience. The museum visit which includes the personal context, the social context, and the physical context and an interaction among these three contexts, is conceptualized and termed as 'The Interactive Experience Model' by Falk and Dierking (Falk and Dierking, "The Museum Experience" 2-6). The model suggests that the museum experience consists of the sum of visitors' personal, social

and physical contexts. Furthermore, as stated by John H. Falk and Lynn D. Dierking in their book *The Museum Experience,* which highlights the museum visit from the visitors' point of view:

> The decision to visit a museum involves matching personal and social interests and desires with the anticipated physical context and the associated activities of a museum. Two important considerations in leisure-time decision-making are the investment of time and money, and the importance attached to the activity, in short, the costs and the benefits of any given choice. (13)

Museums with space for learning, recreation and social interaction are high on the agenda recently. It is possible to create an environment where the visitor can learn and also enjoy the museum in a museum visit. Since museums as public institutions are being challenged to attract visitors –not only an increase in visitor numbers, but also an increased variety of museum audiences- and to develop visitor-oriented museum services, a variety of approaches including museum education, museum marketing, public relations, communication strategies, and various visitor services are being successfully applied by museums. These approaches concerned with communicating with the public, attracting visitors and developing the ways to enhance visitors' experiences, are the prominent dimensions of contemporary museology. It is possible to claim that without an attractive service, visitors might decide not to visit museums. More recently, the main museum functions –collecting, documentation, preservation, research, display, interpretation- have been come down to the following three museum functions: preservation, study and communication (Atagök, "Müzecilikte Yeni Yaklaşımlar" 25).

Hence, in this section, first, museum education and the new dimensions of contemporary museology including museum marketing, marketing communications

and communication strategies, and visitor services will be discussed in greater detail, and then, the appearances of new museology approaches in the Turkish museology will be illustrated.

4.2.1 Museum Education

While museum education[91] as a fundamental museum function is not new, the reinterpretation of this function and the increasing expansion of museums' educational role is relatively new (Hooper-Greenhill, "Museums and Their Visitors" 8; Hein 3). Firstly, since museums are centers and disseminators of knowledge and are conceived as a utilitarian instrument for public education, to offer an educational experience should be one of the primary objectives of museums in serving to visitors. As Pittman puts it, "education is a key component in every museum's raison d'être" (qtd. from Pittman 1991, Hooper-Greenhill, "Museums and Their Visitors" 8). Indeed, today, the educational function of museums is as important as other functions of museums such as the preservation of material culture and "the arena for educational work is no longer 'education room', but the whole museum" (Hooper-Greenhill, "Education, Communication and Interpretation" 4).

Although within the confines of this study, it is not possible to examine the philosophy of education, different categories of educational theories and their impact

[91] For further information on museum education, see: George HEIN, *Learning in the Museum*, London: Routledge, 1998; Eilean HOOPER-GREENHILL, *The Educational Role of the Museum*, London: Routledge, 1999; Eilean HOOPER-GREENHILL, *Museum and Gallery Education,* Leicester: Leicester University Press, 1991; John H. FALK and Lynn D. DIERKING, *Learning from Museums: Visitor Experiences and the Making of Meaning*, Walnut Creek, CA: AltaMira Press, 2000; Bonnie SACHATELLO-SAWYER et al., *Adult Museum Programs: Designing Meaningful Experiences*, Walnut Creek, CA: AltaMira Press, 2002; Barry LORD, *The Manual of Museum Learning*, Lanham: Rowman & Littlefield, 2007; Kadriye TEZCAN AKMEHMET, *Eğitim Ortamı Olarak Müzeler*, İstanbul: Yıldız Teknik Üniversitesi Yayınları, 2003; Oya ABACI, *Çocuk ve Müze: "Kültürel Değerlerimizi Tanımak İçin Müzeleri Gezelim"*, İstanbul: Morpa, 2005; Molly HARRISON, "Eğitim ve Müzeler", in *Müzelerin Teşkilatlanması: Pratik Öğütler*, ICOM Türkiye Milli Komitesi Yayınları, Sayı: 2, Müzeler ve Anıtlar IX, Ankara: Türk Tarih Kurumu Basımevi, 1963, pp. 109-120.

on museum learning, it can be summarized that most museum professionals have come to the conclusion on museum education that "museums have the capacity to affect an individual's knowledge, skills, attitudes, beliefs, feelings, and concepts" (Sachatello-Sawyer et al. xviii).

Today, museums are understood not just as a place of learning but at the same time as a place of entertainment. Therefore, attempts to combine educational and recreational activities is criticized by many as 'dumbing down' or 'Disneyfication', and the contemporary concept of 'edutainment' has thus emerged (Griffin and Abraham 105; McLean 27). The underlying idea of this concept is thus: "attractive and entertaining presentation and design can facilitate educational goals" (Kotler and Kotler 325).

With their educative potential, the present-day museums promote an immense range of informal and enjoyable educational activities to attract new audiences, especially children visiting with their families or in school groups and youth audiences, families and adults as well into museums. Moreover, owing to changed attitudes toward education and shifts in the understanding of the learning process, museums have become an integral part of the formal education system, lifelong public learning and "free-choice learning"[92] (Falk and Dierking, "Learning from Museums" xii; Ambrose and Paine 9, 46). Educational programs in museums range from presentations for visiting school groups to various outreach activities and the most favourable teaching methods used by museum educators include: "handling objects, using role-play, working around a site or a building, building a group sculpture,

[92] The term *free-choice learning* is used by Falk and Dierking instead of the frequently used term *informal*.

making deductions from first-hand evidence, watching a demonstration, and using tape or video-recorders" (Hooper-Greenhill, "Museum and Gallery Education" 4).

It is possible to identify museum education services in two separate parts: firstly, education services inside the museum including contacts with schools, training days for teachers, teaching materials,[93] planning a museum visit, the museum education room, tutorial rooms and meeting rooms, workshops, organized school visits or student field trips, special courses for teachers, etc., and secondly, education services outside the museum including visits to schools, loan services to schools such as loan boxes, mobile services such as a museum bus, talks in schools, curriculum-related lectures, children's clubs and holiday activities, special events (Ambrose and Paine 48-54; Abacı, "Müze ve Eğitim" 5-7; McLean 114).

In the case of the Hatay Archaeological Museum, an educational provision or service is not available and the Museum has no education specialist. Considering the Museum's budget, space, technology and staff limitations, it becomes clear that the Museum has limited resources available. Nonetheless, since the increasing importance of museum education is widely acknowledged without question in the museum world and is emphasized at various levels, the Museum should immediately consider structuring the provision of educational services in order to establish a relationship with its public and should make available some methods of education with the resources available. At present, since employing an education specialist for its own is not a high priority for the Museum, the Museum should consider carefully other

[93] An exemplary education material prepared as a pre-visit material by the Oriental Institute in order to foster an interest in archaeology in children can be seen in Appendix B-1, the Kipper Family Archaeology Discovery Center of the Oriental Institute, Pre-Visit Material.

effective ways of providing education services to its users, such as cooperation with the teachers at local schools on a voluntarily basis.

4.2.2 Museum Marketing

Marketing[94] is commonly regarded as a sales technique employed by a business in order to sell its products or services to consumers. Nowadays, in the contemporary marketing management, customers and customer satisfaction have become the primary goal and focal point of marketing activities with the replacement of product-centered marketing by the consumer-centered marketing. By the same token, museum marketing intends to meet museum visitors' expectations and to ensure their satisfaction rather than making a profit (Cengiz 88; Sezgin and Karaman 92; Tobelem 295; McLean 38). Furthermore, the intention of museum marketing is "to offer museum consumers as much value as possible for the cost of visiting museums" (Kotler, Kotler, and Kotler 21).

As it is widely known, the concept of marketing is a relatively new phenomenon[95] in museums and the debate on museum marketing is still confrontational. Although the direct adoption of marketing theory and the adaptation of marketing techniques which developed in the commercial context, to the museum context is not exactly appropriate, marketing can be tailored to the requirements of the museum context and become a useful part of today's museums in achieving fully their ultimate objective,

[94] The definition of marketing by the American Marketing Association: "Marketing is an organizational function and a set of processes for creating, communicating, and delivering value to customers and for managing customer relationships in ways that benefit the organization and its stakeholders" (qtd. from Kotler and Keller 2006: Kotler, Kotler, and Kotler 21).

[95] According to Hugh Bradford, "an examination of the available literature shows that one of the earliest references to museum marketing is contained in Kotler and Levy (1969)" (87). See: Philip KOTLER and Sidney J. LEVY, "Broadening the Concept of Marketing", *The Journal of Marketing*. 33.1 (1969), pp. 10-15.

that of serving the public (Bradford 87; McLean 5, 57). To achieve their goals, museums make use of a variety of marketing tools and techniques, including research and analysis, STP (segmentation, targeting, positioning), and marketing mix[96] (product, place, promotion, price, people –known as the 5Ps-) (Kotler and Kotler 328; Kotler, Kotler, and Kotler 28).[97] As McLean puts it, "marketing is a process that seeks to achieve the museum's purpose in relation to its public" (3). It is clear that marketing places the public at the centre of a museum's operations and influences all its functions and activities (McLean 49).

In the present day, the marketing approach as a new tool in the field of museums is an integral part of professional museum practices and is one of museums' highest priorities. The growing prominence of marketing within museums is attributable to a range of factors, that is as follows: Firstly, museums are developing organizations in terms of budgets, staff, and activities. Hence, museums are faced with the issue of financing. Furthermore, museums operate in an increasingly competitive environment. Owing to the services provided by numerous other cultural institutions or leisure attractions, shifting attitudes to leisure time and the increasing number of multiple leisure-time options such as travelling, performing arts, movies, shopping, home-based entertainment, and so on, museums should distinguish themselves from all other cultural institutions and make a difference in this competitive leisure-time marketplace in order to cope with competition. Last but not least, marketing is crucial

[96] The marketing mix, which was abbreviated into the 4Ps form (Product, Price, Place, Promotion) by McCarthy, is a combination of marketing tactics and tools for a given product. There is a debate about the number of Ps that applies to service organizations and new Ps was added to the original 4Ps: People (staff) and Presentation (Runyard and French 43; Kotler, Kotler, and Kotler 35; McLean 55; C. Demir 48).

[97] For a fuller discussion of marketing tools and techniques for museums, see Neil KOTLER and Philip KOTLER, "Can Museums be All Things to All People?: Missions, Goals, and Marketing's Role", in Richard Sandell and Robert R. Janes (eds.) *Museum Management and Marketing*, London: Routledge, 2007, pp. 313-330.

for museums to understand the needs, wishes and expectations of visitors, in other words, "to know the visitors better" (Tobelem 298-301; Kotler, Kotler, and Kotler 21; Kawashima 21; Kotler and Kotler 314; McLean 49).

In today's world, since museums are service organizations and are positioned in the service industry, the preserved collections of museums are not seen as the one and only product of museums, but the exhibitions and representations of these collections, and additionally, the variety and diversity in museum services developed in accordance with the expectations of visitors are viewed as the other products of a museum. Therefore, the museum product is equal to the perceived value of the museum experience in the minds of visitors (Cengiz 89-90; C. Demir 43; Ambrose and Paine 32). As McLean puts it, "it is only relatively recently that the museum product could legitimately be considered as the 'experience' of the museum" (106). Within this context, it could be argued that although attendance or the number of visitors is regarded as a major performance parameter or success criteria by museums, the perceived value of the museum experience, in other words, the position or public image of a museum in the minds of visitors is much more important than the visitor figures in the achievement of a museum. In this sense, image is defined as "the sum of beliefs, ideas, and impressions that people have of an organization" (Kotler, Kotler, and Kotler 132).

At this point, a marketing phenomenon comes into prominence: *branding*.[98] Branding is essential to museums since it conveys a museum's image, essence, value,

[98] For further information on the concept of branding within the museum sector, see: Anne-Marie HEDE, "Branding Museums in the Global Marketplace", in Ruth Rentschler and Anne-Marie Hede (eds.) *Museum Marketing: Competing in the Global Marketplace*, Amsterdam: Butterworth-Heinemann, 2007, pp. 151-159; Carol SCOTT, "Branding Museums", in Ruth Rentschler and Anne-Marie Hede (eds.), *Museum Marketing: Competing in the Global Marketplace*, Amsterdam: Butterworth-Heinemann, 2007, pp. 169-185; Martha PHILLIPS and Daragh O'REILLY, "Rethinking Tate Modern as an Art Museum 'Brand'", in Ruth Rentschler and Anne-Marie Hede (eds.) *Museum*

and uniqueness to the public. Moreover, branding highlights a museum's distinctiveness in relation to competitors in an increasingly complex and competitive marketplace and builds trust and loyalty between a museum and its stakeholders (A. Aksoy 39; Hede 154; Wallace ix; McLean 122; Weaver 44). The definition of brand is "a name, term, sign, symbol, or design or a combination of these intended to identify the goods and services of one seller or a group of sellers that differentiate them from competitors" (qtd. from Kotler and Keller 2006: Kotler, Kotler, and Kotler 138). A museum's branding strategy goes hand in hand with positioning strategy, more precisely, branding strategy reflecting the mission, vision, and values of a museum strengthen positioning strategy. Positioning is "the act of designing an organizational image, values, and offerings so that consumers understand, appreciate, and are drawn to what the organization stands for in relation to its competitors" (Kotler, Kotler, and Kotler 130). Furthermore, positioning includes "mental associations, image building, claims of distinctiveness, and the search for competitive advantage" (Kotler, Kotler, and Kotler 132). "Attribute positioning" is one of the major kinds of positioning strategies for museums. Attribute positioning is explained as follows:

> A museum describes itself in terms of some feature or attribute – for example, "the state's oldest art museum," "the nation's most visited museum," or "the county's newest science museum". (Kotler, Kotler, and Kotler 135)

Within this context, the HAM may describe itself in terms of its unique mosaic collection and may build its image on this collection. As mentioned repeatedly, the Museum is regarded as having one of the world's finest collections of Roman mosaic

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Marketing: Competing in the Global Marketplace, Amsterdam: Butterworth-Heinemann, 2007, pp. 186-193.

art. Therefore, the Museum can position itself according to the feature of its mosaic collection and can represent itself to visitors as "the home of the world's second largest and finest collection of Roman mosaics" or as "a unique museum with the largest collection of mosaic art in Turkey".

It is apparent that a positioning strategy also necessitates the principles of segmenting and targeting as other stages of STP (segmentation, targeting, positioning) process. In the present day, most museums recognize the need to identify market segments with different needs, interests, and preferences. Although museums wish to attract all visitors, clearly, it is not possible for them to reach and appeal to all their audiences. At this point, it is very important for a museum to determine its approach to market targets in developing a museum marketing strategy (Kotler, Kotler, and Kotler 114-115). As McLean puts it, "By breaking the public down into constituent groups that have some characteristics in common, museums should be able to anticipate their needs and accordingly decide where to place efforts for audience development" (98).

A market segmentation can be performed on the basis of different variables and their relation to a museum's market opportunities. The variables include: *geographical variables* (visitors' locality), *demographic variables* (visitors' age, gender, income, occupation, education, etc.), *psychographic variables* (visitors' lifestyle, social class, personality characteristics), *behavioral variables* (visitors' attitude, knowledge, loyalty status, user status, etc.). In addition, as organizations are also target groups for museums, they use organizational segmentation as well (McLean 99; Kotler, Kotler, and Kotler 116-122).

Once relevant segments are identified, a museum considers targeting specific market segments. Targeting is defined as "to attract and develop additional groups that might not come at all or might be less involved than desired in museum activities" (Kotler, Kotler, and Kotler 129). Museums target audience segments on the basis of the following factors: collections, exhibitions, location, and programs. It must be emphasized that in the process of targeting, museums should target achievable market segments to attract (Kotler, Kotler, and Kotler 129-130; Runyard and French 43).

As a consequence of the increasing need to meet the competing requirements, it is necessary for the HAM to put an effective marketing plan into practice. With the implementation of a marketing plan, the Museum can achieve the following goals: raising public awareness and greater visibility, development of a broader audience, enlargement of its offerings, revenue generation, and so on. Yet, it should be remembered that before anything else the Museum needs to offer a high-quality museum experience in order to attract visitors and meet their expectations and varying needs. Otherwise, just a mere marketing plan will be of no use. Therefore, the Museum should develop offerings for targeted groups using appropriate marketing tools.

4.2.3 Communication Methods in Museums

Today, communication is one of the primary functions of museums and museums are considered as a medium for communication. Communication in the museum context is defined by Walden as "the presentation of the collections to the public through education, exhibition, information and public services. It is also the outreach of the museum to the community" (qtd. from Walden 1991, Hooper-Greenhill,

"Museums and Their Visitors" 28). A two-way communication, mutual and loyal relationship between museums, their collections, exhibits, services, and users is crucial for present-day museums. As Hooper-Greenhill remarked, "the relationship between the museum and its many and diverse publics will become more and more important. And this relationship must focus on genuine and effective use of the museum and its collections" ("Museums and Their Visitors" 6). Indeed, in the past decades, this relationship was at a certain level in terms of visitors' demands, but now, the changing expectations of visitors requires a close and mutual relationship, and an active participation. In short, communication as a primary function in museums "include those activities that attract visitors to the museum (publicity and marketing), investigate their needs (research and evaluation) and provide for their intellectual needs (education and entertainment)" (Hooper-Greenhill, "Museums and Their Visitors" 140).

At this point, it must be emphasized that a museum's public does not just include "visitors", but it also includes a variety of other *users*, namely *stakeholders* (McLean 89; Wallace 3). Among stakeholders of museums are: visitors, tourists, locals, members, donors, patrons, sponsors, educators, corporate partners, curators, volunteers, director, staff, board of trustees, scholars, the media, association members, guest speakers, community leaders, government officials, purchasers of store merchandise, diners at the café, vendors (Wallace 3-4; Kotler, Kotler, and Kotler 60).

Survey research seeking an answer to the question of *why people do not visit museums,* have revealed a number of reasons: "lack of awareness", "lack of time", "lack of interest", and "structural reasons" (qtd. from Davies 1994a, McLean 78; Kawashima 28). The decision to visit museums can be attributed to four factors: "awareness, accessibility, relevance to the visitor, and perceptions of the museum"

(qtd. from Moore 1988, McLean 78). The use of museums by the public is various; education (formal and informal), leisure and recreation, community involvement, sightseeing, gift shopping, and so on. At this point, it is necessary to emphasize that to find out the reasons why people do *not* visit museums is as important as the reasons why people visit museums. Furthermore, museums are in search of further answers: "Who's coming?, What they thought about it?, Who's not coming?", "Is it enough to know who visitors are? What else is there to know?, Why bother anyway?, How can we find out?" (Runyard and French 136; Hooper-Greenhill, "Museums and Their Visitors" 54). To answer these questions and to develop products accordingly in order to serve the public, the description of the visitor profile has gained prominence as the first step in the context of market research. The typical analysis of the visitor profile includes demographic characteristics such as "age, sex, and race, educational and income levels, and the distance of visitors' places of residence from the museum sites" (Kawashima 24).

In this context, it is possible to argue that an in-depth understanding and awareness of the attitudes, perceptions, interests, and expectations of existing as well as potential audiences or non-visitors through market research is a vital factor for developing appropriate and effective services to visitors and for the long-term success of museums (F. Erbay 61; C. Demir 28-29; Cengiz 90; Hooper-Greenhill, "Museums and Their Visitors" 19; Ambrose and Paine 24). Market research can be considered as an instrument for providing further information concerning museum visitors and can be used to build relationships with the public. Today, museums use a variety of market research including visitor studies[99] or audience research, exhibition evaluation,

[99] For further information on visitor studies in museums, see: George HEIN, *Learning in the Museum*, London: Routledge, 1998.

discourse analysis, development research, and organizational research (Kotler, Kotler, and Kotler 253-260). Some reasons for conducting market research include: "to discover who are not visiting the museum, to know who its visitors are, to keep in touch with the needs and wants of the visitors, to elicit visitor opinions, to assist in developing marketing plans" (McLean 90).

In the case of the HAM, it seems that no visitor research or any other type of market research has previously been carried out. Therefore, it is essential for the Museum to carry out market research, even if on a small scale, in order to determine its target segments. In fact, a small scale market research or visitor survey can be conducted internally by the Museum itself without help of a specialist company by asking visitors a few simple questions including: "Where do you come from?, What work do you do?, Why did you come?, What one thing could increase your enjoyment of the museum?" (Ambrose and Paine 37). Even though it is not correct to determine target segments without conducting research, a possible variety of target segments for the Museum may include: *visitors to Hatay* including day trippers, overnight visitors (holidaymakers or visiting friends and relatives), business travellers; *locals* including residents of Hatay and its immediate vicinity, residents of outlying areas, regular visitors, VIPs, opinion leaders and community leaders; *youth* including children and their parents, children in school groups; and *special interest groups* including members of local historical or archaeological societies, and clubs.

Since "museums are complex cultural institutions uniquely concerned both with collecting and preserving the material culture heritage, and at the same time communicating its meaning" (Lord and Lord, "The Manual of Museum Management" 3) and communication is one of the primary functions of a museum, present-day

museums are developing various forms of communications methods in order to reach out to wider audiences.

As McLean puts it, "A museum communicates with the visitor through presentation; the juxtaposition of objects with other objects; through interpretation; use of media; and creation of atmosphere" (27). Furthermore, there is a large variety of alternative methods of communicating and communication channels for a museum, as illustrated in figure 4.1 (McLean 140).

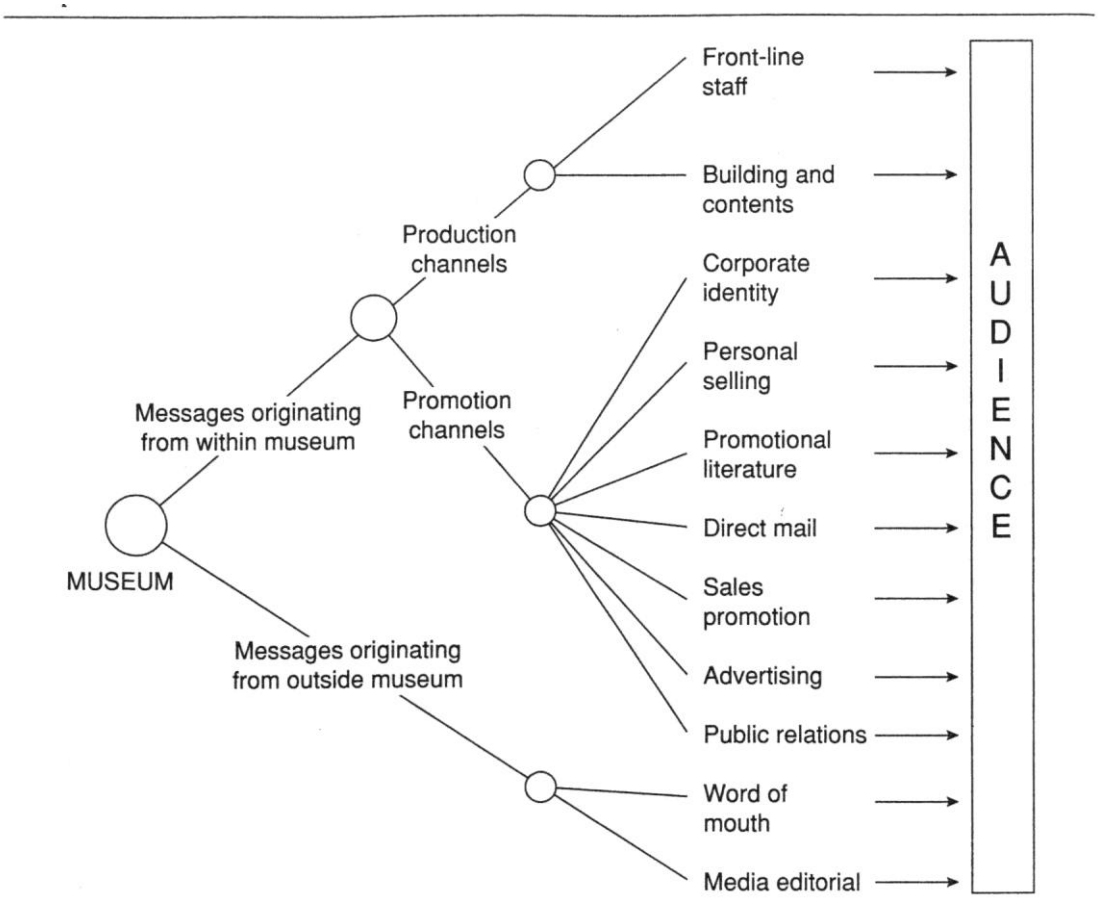

Figure 4.1 Communication Channels for a Museum (McLean 140)
Adapted from A. Palmer, Principles of Services Marketing, McGraw-Hill, 1994

Today's museums recognize the indispensability of communications and promotion in seeking wide audiences and offering a great number of programs. Promotion is defined as "the nature of the messages communicated to the prospective

customers and influencers about the organization and its products, as well as the means by which these messages are transmitted" (McLean 48). Therefore, major promotional methods and tools are effectively used for communicating with the target audiences and other members of the public as well, and for promoting a museum: public relations (PR),[100] advertising, direct marketing, sales promotion, and e-communication. Museum promotion is one of the components of the museum marketing mix, in other words, one of the 5Ps and it involves a broad range of methods and tools for promotion (Kotler, Kotler, and Kotler 28, 347). As table 4.2 illustrates, promotional methods and tools fall into four groups (Kotler, Kotler, and Kotler 349).

Table 4.2 Promotional Methods and Tools (Kotler, Kotler, and Kotler 349)

Advertising	Sales Promotion	Direct Marketing	Public Relations
Print ads: magazines, journals, newspapers	Gifts and premiums	Direct mail (including magalogs)	Brand image: logo, tagline
Display advertising	Exchange privileges	Database marketing	Radio
Television	Discounts	Business-to-business marketing	Television
Packaging	Tickets	Direct marketing Web sites (including blogs)	Press kits
Direct mail	Gift shop coupons	Targeted e-mail marketing	Speeches
Catalogues: newsletter brochures, booklets	Rebates	Drip marketing: sending multiples by e-mail and regular mail	Seminars
Poster sites (for example, on buses, at airports)	Contests	Direct-response TV: commercials and infomercials	Annual reports
Posters and leaflets		Direct-response radio	Sponsorships
Directories		Direct-response display ads	Publications
Reprints of ads		Promotional videos, DVDs	Community relations
Billboards		Mailing lists and e-mail lists	Lobbying
Display signs		Telemarketing	Media relations
Point-of-purchase displays		Viral marketing	Public service advertising
Audiovisual materials		Integrated direct marketing	Publicity
Symbols and logos			
Guidebooks			
Web sites, podcasts, blogs			
Web advertising: text ads, interstitials, opt-in mailing			
Ad partnerships			

It is widely argued that, in today's world, advertising has evolved from publicity-focused planning to brand and communications planning (A. Aksoy 195-233). Advertising as a medium of communication allows a museum to disseminate its offerings effectively and to build up its image (Sezgin and Karaman 119-120). In addition to advertising, museums use public relations (PR) to promote or protect their image and to distribute information. Contrary to common belief, public relations today does not just consist of publicity, press releases or other promotion activities. The primary functions of PR include: "press and media relations, exhibition and product publicity, museum communications, lobbying, counseling" (Kotler, Kotler, and Kotler 385). Public relations uses a variety of tools such as newsletters, public and special events, conferences, exhibitions, sponsorship, the media plan, photography, stunts and media events (Runyard and French 163; McLean 152).

If a museum has only a limited amount of money available for communications and promotion activities, media editorial and word-of-mouth as alternative communication channels can be effectively concentrated on. As it is well known, "[g]ood word-of-mouth publicity from satisfied users is ultimately the most powerful means of developing support for the museum" (Ambrose and Paine 33).

Within this context, it is obvious that the new methods and techniques should be employed to bring the Museum on par with its counterparts. Indeed, the need for application of new approaches to museology and their means to implement them are inevitable and imperative for the Hatay Archaeological Museum.

4.3 The Appearance of Contemporary Museum Practices in Turkish Museums

Within the context of the above mentioned aspects of contemporary museology, the HAM may be considered as a traditional type of museum in terms of management strategies and communication styles. The improvement of the HAM cannot be effectively achieved without understanding the new museology approaches influencing museums. Therefore, the Museum should keep itself up to date with new ideas and changing practices. Before suggesting some alternative ways in order to improve the visitors' experience and to develop interaction between the Museum and its visitors, a review of the new applications in Turkish museology may be useful.

As it is well known, Turkish museology consists of two diverse types of museums: state museums and private museums. Put it another way, Turkish museums are classified by who runs them. As will be illustrated below, the state museums have recently started to show a new approach to contemporary museology concepts in order to reinvigorate their activities and to achieve their goals in an increasingly competitive environment. In this context, the influences of contemporary museology, in other words, the appearance of new museology approaches are perhaps most readily discernible in some implementations of the Ministry of Culture and Tourism of the Republic of Turkey and in the private museums in Turkey.

Museums Week (Müzeler Haftası) supported by the government is one of the major implementations with regard to contemporary museology. The 18th of May was declared as *International Museum Day* by UNESCO and has been celebrated all over the world since 1977. In Turkey, the week of May 18-24 was declared as the *Museums Week* in order to raise the awareness of cultural heritage and museology and has been celebrated since 1982. In the course of the week, a great variety of events

including exhibitions, field trips, concerts, museum visits, slide shows, workshops, and conferences are organized to celebrate this important week. The week provides a great opportunity in terms of bringing museum professionals and the public together. Moreover, museums and archaeological sites grant visitors free admission for one or two designated days of the week or for the whole week, providing visitors with free guided tours (Yücel 14, 90; UNESCO <http://portal.unesco.org>).

MuseumCard (MüzeKart) is another implementation of the government in the museum context. The Ministry of Culture and Tourism put the Museum Card project into effect in June 18, 2008 in order to bring museums and the public together in collaboration with the Association of Turkish Travel Agencies (TÜRSAB). The museum card enables card holders to visit over three hundred museums and archaeological sites, designated by the Ministry. Furthermore, it costs only 20 TL. for one-year and it provides unlimited, free of charge visitation opportunity. The primary purpose of the project is to emphasize the cultural heritage of Turkey, to raise the awareness of cultural heritage, and to foster visitation of museums and archaeological sites (Sezgin and Karaman 112; MüzeKart Muzekart.com).

The protocol of TÜRSAB-Istanbul Archaeological Museums Cooperation, Support and Service (TÜRSAB-İstanbul Arkeoloji Müzeleri İşbirliği, Destekçilik ve Hizmet Protokolü) signed between the Ministry of Culture and Tourism and TÜRSAB may be taken as another example in terms of contemporary museology. The aim of the protocol is to support the activities of the Istanbul Archaeological Museums and to enhance and increase the contribution of the Museum to culture and tourism of Turkey. Although this attempt mainly includes managerial issues such as the privatization of museum management, the scope of the protocol is closely associated with marketing techniques. These include: the establishment of corporate identity, the

development of a Web site, the improvement of visitor facilities including catering facilities, gift shop, and book store, and the authorization to make agreements for sponsorship (Istanbul Archaeological Museums, IstanbulArkeoloji.gov.tr).

Another initiative in the field of marketing is *DÖSİMM*[101] (CDRF, The Central Directorate of Revolving Funds). DÖSİMM is a public entity that operates under the directorship of the Ministry of Culture and Tourism of the Republic of Turkey. It conducts the commercial and fundraising activities of the Ministry for culture and tourism infrastructure investments and promotional activities. The traditional handicrafts stores and book stores in some state museums are run by this subsidiary of the Ministry. In addition to these, DÖSİMM also operates museum shops and cafés at the museums and archaeological sites. The museum shops of DÖSİMM offer a wide variety of products: replicas of artefacts, reproductions, books, jewellery, stationery, mugs, fabrics, etc. In recent years, DÖSİMM have entered in the process of reorganization in order to establish its brand identity and broaden its marketplace.[102] Furthermore, DÖSİMM has initiated a new project in collaboration with Bilkent Kültür Girişimi. The project of *the Management, Conduct, Development of Retail Points at Museums and Archaeological Sites and Commercial Activities, Product and Service Provision* aims at strengthening cultural communication with visitors; increasing the quality of retail points, products and services; and raising funds for the

[101] DÖSİMM (Döner Sermaye İşletmesi Merkez Müdürlüğü), <http://dosim.kulturturizm.gov.tr/TR/Genel/Default. aspx?F6E10F8892433CFFAAF6AA849816B2EF4376734BED947CDE>.

[102] "DÖSİM Yeniden Yapılanıyor", <http://www.tumgazeteler.com/?a=2520039>.

protection and improvement of our cultural heritage. The project consists of a great deal of sub-projects and includes 55 museums and archaeological sites.[103]

Moreover, hiring out or booking of facilities is also one of the duties of DÖSİMM. It rents museums and archaeological sites, cultural centers, galleries, libraries, and other available places for short-term and allocates them to various activities that are appropriate to the concept of the related premises. Among these special venues are: İshakpaşa Palace in Ağrı, Bergama Asklepion and Ephesos Port Baths, Port Street, Celcius Library in İzmir, Hagia Irene Museum, Yıldız Palace Museums and Hasbahçe, Topkapı Palace Courtyard, İstanbul Archaeological Museums Gardens, Rumeli Hisar Museum in İstanbul, and so on. In this way, it provides special venues for various cultural and artistic activities: conferences and seminars, lectures, exhibitions, celebrations, gala days, receptions, cocktail parties, musical performances, meetings and gatherings, special exhibitions and many others.

"Overnight Museums" project that offered extended visiting hours by staying open late on particular days is another example of contemporary museology implementations. Ten museums from Istanbul, Ankara, Izmir, Antalya and Konya participated in the pilot project conducted in 2005 and extended their hours into the late night, the most popular time for working class visitors, to provide service to those unable to visit during the day and to encourage their attendance. As the project was not adequately publicized and not well-planned, the visitor figures were less than expected.

[103] For further information on the partnership between DÖSİMM and Bilkent Kültür Girişimi, see: <http://dosim.kulturturizm.gov.tr/TR/Genel/ BelgeGoster.aspx?F6E10F8892433CFFAAF6AA849816B2EF53E7C3A27F032B06>.

In addition to all these, education departments and education programs in particular museums such as the Museum of Anatolian Civilizations in Ankara[104] and the Istanbul Archaeological Museums,[105] publications, sponsorship agreements between some particular museums and companies (for example, sponsorship agreement between the Topkapı Palace and Unilever for the cleaning of the Palace and between the Istanbul Archaeological Museum and Garanti Bank for the Thrakia-Bithynia Exhibition), promotional literature, various visitor facilities such as cafés, restaurants, souvenir shops, websites, and so on may serve other examples of contemporary museology implementations in the state museums. Moreover, the Ministry of Culture and Tourism, General Directorate for Cultural Heritage and Museums holds annually the International Symposium of Excavations, Surveys, and Archaeometry on the results of excavations, surveys, archaeometry and publishes the results of the symposium. Another symposium held by the same institutions is the Symposium of Museum Researches and Museum Salvage Excavations.

In addition to the state museums, the influences of contemporary museology are especially reflected in the private museums. One example of these contemporary museum practices is blockbuster exhibitions presented as a one-of-a-kind experience,

[104] See: İlhan TEMİZSOY, "1987 Yılından Günümüze Anadolu Medeniyetleri Müzesi", in *5. Müzecilik Semineri: Bildiriler, 20-22 Eylül 2000.* İstanbul: Askeri Müze ve Kültür Sitesi Komutanlığı, 2001, pp. 48-51; Halil DEMİRDELEN, "Anadolu Medeniyetleri Müzesindeki Eğitim Etkinlikleri", *in 6. Müzecilik Semineri: Bildiriler, 25-27 Eylül 2002*. İstanbul: Askeri Müze ve Kültür Sitesi Komutanlığı, 2002, pp. 157-160.

[105] The project of "the Educational Use of Museums" is one of the education programs for children. It was carried out in collaboration with the Ministry of Culture and Tourism, General Directorate for Cultural Heritage and Museums, Istanbul Archaeological Museums and Yıldız Technical University Art and Design Faculty Museology Graduate Program. "School-Museum Days Teacher Training Package" is the first product of the project (Atagök, Özkasım, and Akmehmet 3). See also: Kadriye TEZCAN AKMEHMET, "İstanbul Arkeoloji Müzeleri Çağlar Boyu İstanbul Sergi Salonu İçin Eğitim Programı Oluşturmak" in *7. Müzecilik Semineri: Bildiriler, 20-22 Ekim 2004*, İstanbul: Askeri Müze ve Kültür Sitesi Komutanlığı, 2004, pp. 129-135; Fersun PAYKOÇ, "Türkiye'de Müze Eğitimi Uygulamaları: Tarihçe ve Örnekler" in Bekir Onur (ed.) *Müze Eğitimi Seminerleri I: Akdeniz Bölgesi Müzeleri, 10-11 Ekim 2002*, Antalya: Suna-İnan Kıraç Akdeniz Medeniyetleri Araştırma Enstitüsü, 2003, pp. 49-59.

such as *Salvador Dalí: A Surrealist in Istanbul*, *Master Sculptor Rodin in Istanbul*, and *Picasso in Istanbul* organized by Sabancı Museum, and *Picasso - Suite Vollard Engravings* organized by Pera Museum. Sabancı University Sakıp Sabancı Museum (SSM) is one of the pioneers in terms of its contemporary museum practices. It offers a great variety of programs and services in order to attract, engage and reach out to diverse and new audiences. Among its exhibition related events are *Neighbor Day*[106] and *Taxi Driver Day*.[107] The aim of the *Neighbor Day* program is to reach residents of Emirgan who have not visited the museum at all and to make the museum a regular destination for them. The Museum invites and hosts its neighbors free of charge. The advertising slogan of the event is "*Museum entry and tea is on us, you only need to visit the exhibition*". Likewise, the *Taxi Driver Day* program is an attempt to strengthen its relationships with taxi drivers and to attract the interests of them. "*The offer and the entrance is on us, finding and viewing is on you!*" is the slogan of the event. The museum's approach of reaching its Emirgan neighbors and taxi drivers through exhibition related events is proving effective. In addition to these programs, it offers conferences and gallery talks, film screenings, education programs and workshops for children, activities for adults, guided tours, volunteer program, *Jazz at Breakfast* program, and special events (Sabancı Museum <http://muze.sabanciuniv.edu>).

In terms of education services, the Rahmi M. Koç Museum is a prominent example. The Museum offers a wide range of education services: education packs,

[106] For further information on Neighbor Day, see: <http://muze.sabanciuniv.edu/event/event.php?lngEventID= 308&lngDate ID=550 &bytLanguageID=2>. Appendix B-2, Sabancı Museum, the invitation for Neighbor Day.

[107] For further information on Taxi Driver Day, see: <http://muze.sabanciuniv.edu/event/event.php?lngEventID=310&lngDateID=552&bytLanguageID=2>. Appendix B-3, Sabancı Museum, the invitation for Taxi Driver Day.

preschool education workshops, sister school project, activities for the visually impaired, and a planetarium. The outreach project of the Museum, known as Müzebüs,[108] is a well-organized and successful travelling exhibition program in terms of reaching out to schools and children who are unable to visit the Museum. In this context, the aim of the project is defined as "to allow these underprivileged children to taste some of the delights of a museum, and also to give them an opportunity to learn using different and more imaginative tools and techniques. If the schoolchildren cannot come to the museum, then let us take the museum to the schools!" (Rahmi M. Koç Museum, RMK-Museum.org.tr; Zengin 109). The Museum takes its education service out into the community in different locations through a van filled with selected objects from the collections of the Museum.

Furthermore, the lecture series called as *the Voyvoda Street Meetings* organized by the Ottoman Bank Museum is another good example of museum practices (Ottoman Bank Museum, OBMuze.com). In addition to the above-mentioned museum services, the private museums also provide a wide range of museum offerings: film screening programs of Pera Museum,[109] Sabancı Museum, and Istanbul Museum of Modern Art; museum stores, museum publications, promotional literature, and websites of the aforementioned museums (Pera Museum, PeraMuzesi.org.tr; Istanbul Museum of Modern Art, IstanbulModern.org). Furthermore, some of the private museums run restaurants and cafés by itself, by franchise or in cooperation with subcontractors. For example, MüzedeChanga Restaurant as a branch of Changa Restaurant of Sabancı

[108] For further information on Müzebüs, see: <http://www.rmkmuseum.org.tr/turkce/education/muzebus.html>.

[109] Pera Film, <http://www.peramuzesi.org.tr/pera_film/detay_aylik.aspx?SectionID =B4XuCrO3N667lV7WG50rPQ%3d%3d&ContentId=JGq5svcZEVdF13B4KD26Zg%3d%3d>.

Museum, Café du Levant of Rahmi M. Koç Museum, Pera Café of Pera Museum, Otto Restaurant of SantralIstanbul.

In addition to the above-mentioned applications, volunteer programs and membership programs as other aspects of contemporary museology should be mentioned. Although they are not widespread in Turkey, these implementations are fairly common in order to create loyal visitors. Many museums around the world utilize and depend on volunteers for vitality and sustenance. Volunteers as "the faces of museums to the public or brand ambassadors" with different motivations such as social interaction, doing something worthwhile, learning opportunity, and so forth assume an ever greater importance and they play a crucial role in providing support to museums (Wallace 33-34; Kotler, Kotler, and Kotler 107; Madran, "Müzelerde Gönüllü Çalışmaları" 53). The roles of volunteers in museums include: docents, hosts, retail sales clerks, research assistants, library assistants, data entry clerks, and restoration technicians. Volunteers are defined by museums as "workers who are paid not with wages, but with other rewards – of individual development, and of social recognition" (Lord and Lord, "The Manual of Museum Management" 44).

Likewise, being a member or a friend to a museum provides a prestigious status in a society and a satisfaction of emotional needs. *A Friend of Museums* is defined as "a person who not only enjoys and likes to visit cultural institutions, monuments or other attractions, but who is also keen to share his or her experience" (Andresen 5). Friends provide support, either financial or moral, and expertise by taking on a broad array of duties on various fields of activity in museums. Therefore, museums try to enroll artists, specialists, art-lovers and intelligentsia in order to establish a mutual relation and reach vast audiences via this group (Atagök, "Çağdaş Müzeciliğin Anlamı" 133). The term *Friends of Museums* include "volunteers, trustees, members of museum

boards, benefactors, donors, as well as research fellows, honorary curators and task force workers" (Serventy 4). But in Turkey, the term only covers the financial contributors to a museum and the term is perceived by many people as love of art.

In the case of the HAM, it is not possible to detect the traces of contemporary museology practices in both marketing and communication fields. The only activity carried out by the Museum is giving lectures to the public, students, police units and gendarmerie during the Museums Week (Kara 2010). In my opinion, for a start, the Museum should consider the establishment of a gift shop or souvenir shop with collection-themed merchandise and catering facilities in order to enhance its effectiveness. Although the range of visitor facilities provided by many museums is enormous, at present, the Museum only provides a couple of basic visitor facilities such as restrooms, cloakroom, and a few benches located in the courtyard.

Today, most museums rearticulated the museum spaces and allocated space for visitor facilities such as seating facilities, activity rooms, restaurants, and gift shops in order to encourage visitors to spend more time and money as well as to meet the various needs of visitors such as comfort, relaxation, sustenance, and diversion needs. As Hooper-Greenhill puts it, "Shops, restaurants, rest and orientation areas occupy space that in the past would have contained objects and displays. The percentage of space within the building allowed for the display of objects is reduced in favour of spaces to display people" ("Museums and the Shaping of Knowledge" 202). Most museums have a gift shop and catering facilities. These facilities constitute the tangible aspects of a museum's service. Hence, they are of vital importance not only in terms of visitors' satisfaction, but in the quality and value of the museum experience (Wallace 82).

It is quite obvious that visitors tend to purchase souvenirs and buy refreshments during their visits. Indeed, souvenirs are considered as favorable reminders and evocative items of a museum visit. Furthermore, as it is stated, "Properly presented, the gift shop may be one of the best educational tools a museum possesses" (Falk and Dierking, "The Museum Experience" 91). From this aspect, a gift shop replete with collection-themed merchandise may serve as an extension of a museum's educational mission. In a similar way, catering facilities can be a crucial part of an effective museum visit. Since the cuisine of Hatay is renowned, the Museum might offer a great variety of food specials to its visitors. Moreover, a gift shop and catering facilities may help visitors to enjoy their visits by offering an alternative venue to relax and unwind from "museum fatigue"[110] (Falk and Dierking, "The Museum Experience" 60-61). In some cases, the quality of a gift shop and catering facilities is regarded by visitors to be as important as the quality of the artefacts or exhibits of a museum. Moreover, souvenirs and catering facilities are important contributors to a museum's income, and in addition to financial contribution, visitor facilities such as museum shops, restaurants, and cafés also contribute to extending a museum's identity and enhancing the quality of museum visits.

In the case of the HAM, the lack of space precludes offering visitor facilities such as a café and shop. Nevertheless, the Museum should push its limits in order to incorporate such facilities, even if they are very small, by making spaces available within the Museum or by building an annex. Since the construction of a new museum building is high on the agenda, in the near future, it will be possible for the Museum to offer improved visitor facilities in the new museum building.

[110] " 'Museum Fatigue' has long been recognized as an inescapable phenomenon. This concept states that museum visitors' interest towards exhibits decreased as visits progressed" (Falk and Dierking, "The Museum Experience" 60-61).

There is a wide variety of options to be manufactured as souvenirs for sale to visitors to the HAM. The souvenir products of a museum should be related as closely as possible to the nature of its collections and they may bear educational connections to its collections as in the case of existing souvenir products of the HAM. Among the souvenirs related to the mosaic collection of the Museum are: coffee mugs, mug coasters, refrigerator magnets, decorated plates, postcards with images of the mythological characters and scenes in line with the mosaics currently on display at the HAM. In this sense, souvenirs may serve as an educational tool to acquaint visitors with mosaic art and mythology. Therefore, it is essential to establish a relationship between museum collections and souvenirs. As Falk and Dierking put it, "Most visitors make a connection between museum collections and gift selections and purchase items that will be suitable reminders of their museum experience" ("The Museum Experience" 90). Among the products offered by many museums are: "shopping bags with the museum's logo, mugs, posters, cards, stationery items, pens and pencils, and even higher-quality gifts such as scarves, bags, T-shirts, and jewellery" (McLean 167).

Since the Museum does not have a gift shop, the souvenirs are put up for sale in a kiosk adjacent to the Museum. It seems that the owner of the kiosk used images of the artefacts for souvenirs without receiving permission from the Museum. Museums are the legal owner of the artefacts accessioned into collections and on display. Therefore, the use of images of these artefacts in the production process of souvenirs brings forward some legal issues associated with the products reproduced from the collections of the Museum such as the property rights. In this regard, the Museum should develop a licencing mechanism in order to deter copyright infringement and protect its intellectual property rights and should licence the use of images. As

McLean, quoting Harvey, puts it: “The advantage of licensing is that the museum not only benefits from selling the products in its own store, but that the items may be sold all over the country” (qtd. from Harvey 1992, McLean 168).

At the same time, the approval of commercial licences for museum products and reproduction rights or copyright for materials from the collections may diversify the financial resources of museums. As was noted earlier, with the new project initiated by DÖSİMM in collaboration with Bilkent Kültür Girişimi, it might be possible to use the images properly in order to protect the intellectual property of the Museum, and to produce convenient merchandise in tune with the collections of the Museum.

CHAPTER V

ESTABLISHMENT OF INTERACTION AT THE HATAY ARCHAEOLOGICAL MUSEUM: POSSIBLE MUSEUM OFFERINGS

The evolution of museums from collections-focused institutions to visitor-oriented institutions has contributed to the proliferation of museum offerings. As illustrated in table 5.1, the taxonomy of museum offerings consists of eight categories: collections, exhibitions, experiences, facilities, programs, publications, services, and Web-based activities (Kotler, Kotler, and Kotler 288-289).

Table 5.1 Taxonomy of Museum Offerings (Kotler, Kotler, and Kotler 288)

Collections	Exhibitions	Experiences	Facilities	Programs	Publications	Services	Web-Based Activities
Temporary	Traveling	Recreation	Architecture	Openings	Texts	Signage	Web site
Permanent	Permanent	Sociability	Landscape	Lectures	Labels	Staff	Webcasts
Digital	Interactive	Learning	Exterior space	Tours: guided, self-guided, group, specialized	Newsletters	Way-finding	e-newsletter
	Experimental	Celebration	Interior design	Gallery talks	Catalogues	Orientation	e-commerce
		Issue oriented	Entrance	Orientation	Reproductions	Seating	e-gallery
		Aesthetic	Galleries	Diversity development	Videos	Cleanliness	Virtual visit
			Shops	Member events	CDs	Accessibility	Blog sites
			Restaurants	Benefit events	DVDs	Cloakroom	Calendar
			Cafés	Programs and events: family, community, teacher, youth planned	Audiotapes	Lockers	Tour booking
			Bars	Volunteer	Books	Audio-guides	Data mining
			Theater space	Films, concerts	Slides	Podcasts	Distance learning
			Planetarium	Travel	Brochures	Conservation	
			IMAX theater	Research		Appraisal	
			Lecture hall	Field research		Archival	
			Library	Donations			
			Laboratory	Pricing			
			Restrooms	Communication			
			Parking	Distribution			
			Zoos	Public relations			
			Aquariums	Marketing			
			Gardens	Staff training			
			Security	Rewards			
			Satellites: shops, galleries, museums	Art work space			
				Studios			
				Partnerships			

There is a wide variety of points where a museum comes in contact with its public and communicates its value and uniqueness by using written, audio-visual, and oral means: collections, exhibitions, displays, brochures, wall panels and labels, posters, leaflets, web sites, publications, education programs and materials, signs, events, programs, films, audio tapes, guided tours, talks, and other forms of communication. In this context, it can be said that the communicative means of museums are enormously diverse.

In the context of this study, it is aimed at determining possible museum offerings that could be successfully applied to the Hatay Archaeological Museum. Therefore, in this section of the study, four types of offering elements that take part within the categories of exhibitions, publications, programs, and web-based activities will be examined respectively: exhibitions, printed and audio-visual materials, oral activities and new media.

Before embarking on a discussion of possible museum offerings, community involvement or the social inclusion concept, which enables museums to gain access to the community, should be made explicit. The concept of new museology acknowledges the important role communities play in the preservation of cultural and natural heritage and requires the active participation of local communities not only in the preservation of cultural heritage, but also in the interpretation of the material culture. Hence, museums should take the local community as an active partner and participant in their programs and activities.

Since museums have been transformed from purely academic institutions to venues that combine learning and entertainment, this new environment should encourage the public to visit them. As a public space where the different members of a local

community come together, the Museum should be transformed into a common platform and a social gathering venue where every member of the local community can meet, exchange their ideas and knowledge, and find common points. In this way, the Museum should provide an opportunity to bring together the members of the local community that may normally not come together within its walls.

Furthermore, the Museum should operate as a hub in the midst of the local community in order to establish and strengthen a close relation with the community it serves. Since museums have an essential social role and responsibility in responding to community and societal issues and a responsibility to contribute positively to the development and vitality of its local community, the HAM should understand the local community and should promote new ideas and strategies to respond to the local community's needs, wishes and expectations.

In this respect, the HAM should introduce a participatory approach and should invite the local community to participate in its activities. Furthermore, it should provide an opportunity for the local people to find out about their own heritage. Building bridges between a museum and the local community, at the same time, building a sense of trust and understanding is crucial in improving relationships and making a museum more relevant and more closer to the local community.

Within this context, the HAM should ensure appropriate incentives for local involvement. To actively involve the community in its programs, the Museum should create new departments in its organizational structure such as education, exhibition, public relations, and marketing departments and through these departments the Museum should initiate public programs that directly involve the local community. In this respect, the Museum should explore the potential involvement and the extent of

the interest of local institutions and local NGOs and the possible support areas for future collaboration in the Museum's activities and programs.

Some ways to effectively involve the local community in museum activities and maintain the relationship are through active and vibrant public programs, special events and temporary exhibitions organized in close collaboration with the local community. These public participation and joint participation programs should allow the local community to reflect on the relations between the past and the present. The public programs should aim at stimulating interest in and enthusiasm for the past, linking it with the present.

Since the Museum is a place where the local past is explained and the local history, local material culture, and local archaeology is displayed for the local community, an interaction of the past with the present should be built and the past should be brought to life by various educational and public programs. For example, the Museum may focus on agricultural history and development, cultural and natural history of the Hatay region, or the traditional crafts of the Hatay region with special exhibitions.

Considering the fact that the economy of Antakya is based predominantly on agriculture and the majority of the working population participates in the fields of agriculture, husbandry, forestry, fishery, and hunting,[111] the Museum should provide the local community with a fresh look at rural living conditions and local environment and landscape features in the past and it should give meaning to present lives of the local community by interpreting the past.

[111] "Hatay İli Raporu", Bölgesel Gelişme ve Yapısal Uyum Genel Müdürlüğü, DPT, Nisan 1997, p. 2. <http://ekutup.dpt.gov.tr/iller/hatay/1997.pdf>.

In this context, a public program in the form of a temporary exhibition or a lecture concerning the Amuq Valley may be an effective subject in terms of establishing a link between the past and the present, in other words, establishing a connection with the local people's past and life. The agriculturally endowed, fertile, and large alluvial Amuq Valley, the classical plain of Antioch is the life blood of the Hatay region. The local environment, in particular, the Amuq Valley is an important component of the local community's culture and history. Therefore, the geomorphological configuration of the region and the patterns of change throughout the centuries may draw the attention of the local community. As stated by Aslıhan Yener, "Changes in the local environment, particularly marshes and the lake, would not only have altered available land resources for the local communities but would also have inhibited settlements from developing in certain areas" (Yener and Wilkinson 419). Hence, changes in the local environment, the river system and the Lake of Antioch can be presented and interpreted by the Museum through programs in collaboration with the local community in order to make the local community understand the past and the present.

In addition, community members can be involved in museum activities and programs in the areas of ideas, material contributions, publicity, and communications. The local community may be directly included in the planning stage of any museum activity and in the decision making process. The involvement of the local community is also advantageous in terms of the sustainability of the Museum's activities, the creation of ownership of the cultural heritage and awareness of the importance and value of the culture.

Through extensive education and outreach programs to remote areas, including series of lectures, film screenings, tours, courses, hands-on experience activities at the Museum or in schools, the Museum should be able to reach the public, teachers and

students in order to help the local community to develop and sustain pride in its numerous historical, cultural and natural heritage. Besides, the Museum should extend its services to the less able and disadvantaged members of the community in the remote part of the region through a number of programs acting as a communication link between the Museum and the local community. Moreover, the Museum should address and focus on community and societal issues and developmental needs.

5.1 Exhibition as a Powerful Means of Communications and Education

In the museum context, the meaning of 'interpretation' is "explaining an object and its significance" (Ambrose and Paine 78). Museums use a great variety of interpretation techniques in order to make their visitors understand and appreciate the objects in their collections. Although the range of interpretation techniques is enormous, a museum should choose the most appropriate ones for itself. Interpretation techniques can be divided into the following two groups; static and dynamic (M. Erbay 18-19). The techniques are stated by Ambrose and Paine as follows:

> *Static* (objects, texts and labels, models, drawings, photographs, dioramas, tableaux, information sheets, guidebooks, worksheets) and *dynamic* (live interpretation, sound-guides, guided talks and walks, lectures, film/video/slide-tape, working models and animatronics, computer-based interactives, mechanical interactives, objects for handling, drama, web sites). (80)

Exhibition as a form of interpretation is one of the main museum functions that pertains to the collections and communication as well. Thus, museums interpret their collections to visitors and provide access to their collections through exhibitions. Therefore, it is quite obvious that exhibitions need to be effective in order to enable

the educational purpose of museums. Since collections are reconceptualized as means for education, it is reasonable to suppose that the practices of display should be not only 'showing' but also 'telling'. Or, to put this another way, exhibitions should function as a utilitarian apparatus for education. As stated in the *ICOM Code of Ethics for Museums*, "museums provide opportunities for the appreciation, understanding and promotion of the natural and cultural heritage" through various ways such as displays, exhibitions, special activities, publications, and reproductions[112] and museum exhibitions are expected to be education-oriented (Madran, "Mevcut Müze Sergilemeleri" 71).

At this point, it might be useful to define three concepts respectively within the museum context in order to make their meanings clear: *display*, *exhibit*, and *exhibition*. Display[113] is defined as "the presentation of objects or information without special arrangement or interpretation based solely upon intrinsic merit" (Edson and Dean 290). Exhibit is "a more serious, important, and professional connotation than 'display'. It is the presentation of ideas with the intent of educating the viewer" (Burcaw 15). And exhibition is defined as "the act or fact of exhibiting collections, objects, or information to the public for the purpose of education, enlightenment, and enjoyment" (Edson and Dean 291). The distinction between a display and an exhibit is defined by Burcaw as follows: "An exhibit is a display plus interpretation; or, a display is showing, an exhibit is showing and telling" (129).

[112] **Principle:** Museums have an important duty to develop their educational role and attract wider audiences from the community, locality, or group they serve. Interaction with the constituent community and promotion of their heritage is an integral part of the educational role of the museum. See <http://icom.museum/ethics.html#intro>.

[113] "In the UK and Europe this word is used by choice instead of exhibition" (Edson and Dean 290).

The exhibitions in museums are divided into three groups according to their types and features: permanent exhibitions, temporary/special exhibitions, and travelling/touring exhibitions (Atasoy, "Müzelerde Sergileme" 176). Furthermore, the types of exhibits can be divided into the following groups:

- "According to intent or intellectual content: aesthetic or entertaining, factual, conceptual
- According to interrelationships of the objects: systematic –either "horizontal", a detailed treatment at one moment in time, or "vertical", showing development through time-, ecological
- According to the planning process: open storage with no organization, open storage with some logical arrangement –by type of object, source, etc.-, object approach, idea approach, combined approach". (Burcaw 139)

As Herreman quotes from Belcher, "Only exhibition provides a controlled contact with the real, authentic object, and this is what makes museum exhibitions so vitally important" (qtd. from Belcher 1991, Herreman 91). Indeed, Falk and Dierking regard exhibitions as "the major media through which museums communicate with the public" and suggest nine general principles that could be used in the design process of exhibitions, within the framework of the 'Interactive Experience Model'[114] in order to increase effective communication with the public ("The Museum Experience" 135). "These principles include:

[114] "Falk and Dierking conceptualized the museum visit in what they term the 'Interactive Experience Model', where the museum visit involves three contexts: the personal context, the social context, and the physical context" (McLean 81). Later, the model was refined and termed as the Contextual Model of Learning. "The Contextual Model of Learning suggests that learning is influenced by three overlapping contexts: the personal, the sociocultural, and the physical" (Falk and Dierking, "Learning from Museums" 13).

Personal Context

- Each visitor learns in a different way, and interprets information through the lens of previous knowledge, experience, and beliefs.
- All visitors personalize the museum's message to conform to their own understanding and experience.
- Every visitor arrives with an agenda and a set of expectations for what the museum visit will hold.

Social Context

- Most visitors come to the museum as part of a social group, and what visitors see, do, and remember is mediated by that group.
- The visitor's experience within the museum includes docents, guards, concessionaires, and other visitors.

Physical Context

- Visitors are drawn to museums because they contain objects outside their normal experience. Visitors come to "look" in a variety of ways.
- Visitors are strongly influenced by the physical aspects of museums, including the architecture, ambience, smell, sounds, and the "feel" of the place.
- Visitors encounter an array of experiences from which they select a small number.
- The visitor's attention is strongly influenced by the location of exhibits and by the museum's orientation". (Falk and Dierking, "The Museum Experience" 136-150)

Present-day museums try to make themselves more attractive and interesting to more people and they make use of a variety of exhibit techniques to make museum experience more enjoyable, worthwhile and meaningful, and to further public understanding. It is quite obvious that exhibits are a crucial part of the interaction between museums and visitors and "exhibits should invite visitors to participate and become intellectually involved" (Falk and Dierking, "The Museum Experience" 142). Among the most popular exhibit techniques are: interactive exhibits,[115] audio-visual presentations, walk-through exhibits, hands-on exhibits, touch-screen computers, models/replicas, dioramas, animated figures/mannequins, graphics/panels, multisensory and multimedia[116] presentations, live demonstrations, and so on (Witcomb 103; Spencer, "Interpretative Planning" 209). As might be expected, the nature of the facility often plays an important part in determining the types of exhibit techniques utilized.

Nowadays, museums are increasingly employing exhibit design techniques, interactive elements, new media and digital technologies in order to create immersion experiences, "which envelop the visitor in the sounds, smells, sights, textures, and even tastes of a place or event" (Falk and Dierking, "Learning from Museums" 198), to enhance the interpretation of the objects, to engage visitors in new ways and to enlarge the sense of participation of visitors (Kotler and Kotler 320; Hooper-

[115] "Interactive exhibits provide a sense of discovery or direct experiences with objects. They appeal to a variety of senses and generally require the adult or child to handle materials, play roles, day dream, operate equipment and participate in play or work" (qtd. from Pitman-Gelles 1981, Witcomb 131).

[116] The use of multisensory and multi-media techniques "helps audiences acquire information through visual, aural, and tactile means. These technologies can assist in creating experiences for visitors which highly contextualize the objects" (Falk and Dierking, "The Museum Experience" 137). For further information on multimedia tours in museums, see: Silvia FILIPPINI-FANTONI and Jonathan P. BOWEN, "Mobile Multimedia: Reflections from Ten Years of Practice", in Loïc Tallon and Kevin Walker (eds.) *Digital Technologies and the Museum Experience: Handheld Guides and Other Media*. Lanham: AltaMira Press, 2008, pp. 79-96.

Greenhill, "Museum and Gallery Education" 9; Edson and Dean 181). At the same time, the design of an exhibition through new technologies such as touch screens is considered by some commentators as "the disappearance or displacement of the object" (Witcomb 117). Although the increasing use of media technologies within museums has been criticized, it is accepted that "their presence enlivens the museum, turning it from a static into an interactive space, making it more entertaining for a younger audience, introducing a 'fun' way to learn" (Witcomb 129). Hence, especially with the implementation of the recent technological advances in museums, museums have begun to transform more and more into socially interactive institutions and community-oriented interactive centers.

5.1.1 The Case Study of the Hatay Archaeological Museum: Exhibition Techniques & Interpretation of the Mosaics

In the case of the HAM, the above-mentioned exhibit techniques are not used. Hence, it is possible to claim that the exhibits of mosaics are in fact fairly uninformative and dull, and are still in an orthodox manner. In other words, the traditional approach, which presents the collections and information in a passive way is still prevalent in the HAM. This is not to say that the Museum must use all types of exhibit techniques, but only to suggest that the Museum should improve its exhibition techniques and search for the possible application of new technology to its exhibitions.

Therefore, in this section of the study, only the exhibitionary practices of the mosaic collection will be reviewed and a number of suggestions will be made in order to improve the Museum's service to the public. It is possible to argue that the demonstration of the social and cultural context of the artefacts, the contextual

arrangement of the displays and labeling are of vital importance in helping visitors acquire and personalize information. As Falk and Dierking put it, "Placing an object within an appropriate and comprehensible context will significantly enhance the visitor's ability to comprehend an object's use and value" ("The Museum Experience" 138).

As previously illustrated in chapter III, most of the mosaics in the Museum are set into walls instead of floors unlike their original location. The mosaics are displayed as pictures on the walls surrounded with wooden frames rather than as pavements. The original purposes of mosaics, as is well known, are pavements, not paintings for walls. It seems clear, however, that certain conditions and considerations such as lack of space, the necessity of dimensions, financial and logistical complications are essential in the process of determination of location, and allocation of available space. Indeed, it is quite obvious that the nature of the facility determines the exhibition techniques utilized. Since the mosaics were divorced from their original context of use and redisplayed in a different context, the meaning and use of these mosaics, which is dependent on the design and the visual representation, should be better communicated to the public.

It is quite obvious that to exhibit the mosaics in their original settings or to reconstruct plans that were typical of houses and baths in Antioch is not possible. Although the choices for exhibition are limited in the Museum, to set the mosaics in an appropriate visual context is essential. Needless to say, it is not possible to create a triclinium and its adjacent nymphaeum for each mosaic and to exhibit them in their architectural contexts. Still, an exemplary life-size re-creation or reconstruction of the original appearance of a Roman villa's interior decoration can be recreated in order to give the museum visitors a sense of the architectural style of the Roman period.

Besides, a model[117] or replica can be used as a miniature structural representation of a Roman villa in order to show rooms, architectural features, and other facilities in miniature.

Furthermore, this reconstruction can enable the visitors to visualize the way mosaics worked and were used in their original environment, and give the museum visitors a chance to imagine what it would be like in a luxurious villa of the upper class resident or the life led by the Romans in ancient times. With a reconstructed historic scene, it is possible to invite visitors to experience, witness and investigate further the aspects of Roman history and live a moment of history.

As Charles Saumarez Smith puts it, "There is a spectrum of strategies for the presentation of artefacts ranging from the most abstract, whereby the artefact is displayed without any reference to its original context in time and space, to the most supposedly realistic, whereby there is an attempt to reconstruct a semblance of its original setting" (20). Within this context, the installation of some mosaics during the exhibition entitled *Antioch: The Lost Ancient City* organized by the Worcester Art Museum and the recreation of a pool containing Antioch mosaics in Princeton may be taken as convenient examples (figure 5.1, figure 5.2, figure 5.3).

[117] A scaled-down model of the excavation site at Zeugma can be seen at the Gaziantep Archaeological Museum. Appendix B-4, A model of the excavation site at Zeugma.

Figure 5.1 Mosaic with Fountain Niches for the Worcester Art Museum's Re-creation of the Atrium House (Clarke 187)

Figure 5.2 Installation of the Dining Room Mosaic at the Cleveland Museum of Art (Clarke 188)

It is clear from these examples that such a reconstruction might make the context of mosaics sufficiently explicit for visitors to comprehend. As can be seen in figure 5.1 and figure 5.2, the blank space or ornamental band around the T-shaped area for the dining couches which faces with the pictorial part of the pavement lying in the center and providing a focus of interest, can be discerned in the re-creation of the triclinium. In other words, this installation tells us something about both the architectural style and interior decoration of a triclinium -a dining room with an arrangement of three couches-, and also the way in which people lived in them.

In this way, it helps us to understand that the diners reclined on couches placed around the three sides of the room facing the central mosaic. It can also help us to deduce that the decorated mosaics were mainly used in the more public and prestigious areas of a villa and the aim of different orientations of the mosaics was to provide multiple viewing points for diners. In short, a well-interpreted exhibit of the mosaics may have a great impact to affect the ways in which visitors feel, think or know.

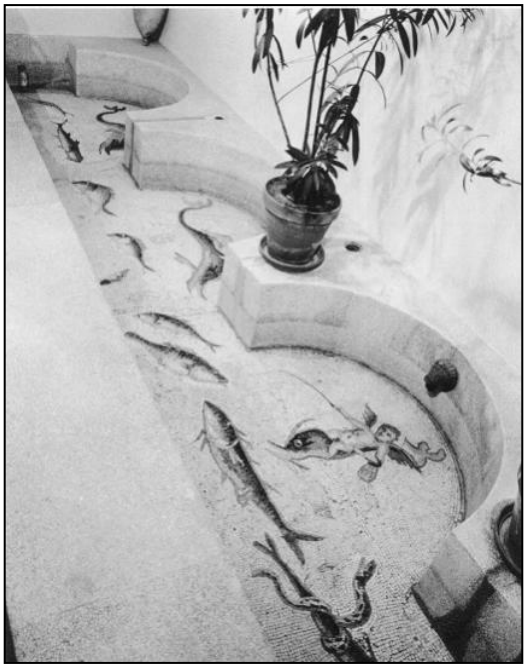

Figure 5.3 The Arrangement of a Pool with Five Niches Containing Mosaics from "The House of the Boat of Psyches" (Jones 7)

In the case of the HAM, the exhibition of the mosaics is not designed to be experienced in a chronological sequence. It is not possible to see and compare the features of the mosaics of different historical periods in strict sequence, since in terms of the location of the mosaics no attempt was made to give a chronological sequence. The selection of the mosaics currently on display was made in accordance with aesthetic/artistic and historic/informational values, representative character, good condition and display quality of the mosaics from the immense accumulation of material available. But, the separation of items that are selected to be stored seems to be made without exception. It seems that when new items arrive at the Museum, they go directly to the storage with no conservation treatment. It is evident that there is an urgent need to properly conserve the mosaics removed from archaeological sites, consigned and abandoned in storage. Although reburial of mosaics until resources are available to undertake their full excavation or conservation of mosaics in situ, rather than removal to a museum's storage is a significant option for preserving mosaics, it requires adequate planning, regulations and financial resources.

The exhibition type of the Museum is permanent. It is quite obvious that, by their very nature, the mosaics are not appropriate for other exhibition types, for example, outreach.[118] The movement of the mosaic collection and the exhibition of the mosaics outside the museum building for outreach bring about some considerable risks and costs in terms of security and conservation requirements and the mosaics turn out to be unavailable for outreach in this sense. It is reasonable to distribute information about the mosaics instead of distribution of the mosaics themselves. Nevertheless,

[118] Outreach is defined as "the method by which a museum can take services out into the community which it serves through, for example, touring exhibitions, School Loan Services, events and activities programmes. It reflects the opportunities for museums to reach wider audiences outside the walls of the museum building(s)" (Ambrose and Paine 66).

through well-organized travelling or touring exhibitions as other exhibition types in cooperation with similar national and international museums or institutions may be organized in order to raise the recognition of the mosaic collection of the Museum and attract potential visitors who are unable to visit the Museum and live in remote locations.

Although the movement of the mosaics is not appropriate due to their size and features and touring might be detrimental to the preservation of the mosaics, the exhibition entitled *Antioch: The Lost Ancient City*[119] is a good example of a touring exhibition in terms of the removal of objects as challenging as floor mosaics. The exhibition was organized by the Worcester Art Museum and opened at the Worcester Art Museum in Massachusetts on 8 October 2000, and closed on 4 February 2001. Subsequently, it travelled to venues in the United States of America; it was hosted by the Cleveland Museum of Art in Ohio, and the Baltimore Museum of Art in Maryland. One publication consisting of an illustrated catalog and scholarly essays was produced in conjunction with the exhibition. Besides, this exhibition received major support from many institutions and individuals. Among the lenders to the exhibition in terms of floor mosaics were: the Art Museum, Princeton University; the Detroit Institute of Arts; the Louvre Museum; Museums of Art, Rhode Island School of Design (Kondoleon, "Antioch" viii). Although the exhibition was mainly focused on the city of Antioch and its cultural heritage, the HAM was not among the lenders to the exhibition and the Museum did not loan any object from its collections to the exhibition by virtue of the Ministry of Culture and Tourism's regulations.

[119] For further information on the exhibition entitled "Antioch: The Lost Ancient City", see: <http://www.worcesterart.org/Antioch/th.html>.

Furthermore, through a touring exhibition, the dispersed Antioch mosaics of the Museum's mosaic collection can be brought together. Planning a touring exhibition, on the one hand, requires taking measures to possible risks such as accident, fire, and theft during journey and exhibition, and it is crucial to design an extensive and thorough plan that consists of preventive conservation methods (Kökten 64).

As stated repeatedly, the restriction of exhibition spaces does not allow the Museum to put more mosaics on display. Therefore, the Museum should consider new ways and exhibition practices to exhibit its mosaic collection so as to display not only the mosaics always accessible but also the mosaics that have not been displayed before such as the stored mosaics or the new items. In other words, the Museum should find ways to change and renew its current static displays from time to time with the stored mosaics or new items. In this respect, one method would be turnaround or rotation exhibitions of the permanent collection in order to overcome the space or locational restriction. In this way, the accessibility of the stored mosaics and the exhibition more of the collections, even all of the collections can be made possible. As Burcaw puts it, "Museums for years have said that they do not have permanent exhibits since their exhibits rotate, allowing all of the collections to be seen in turn, over a period of a few years" (125). Furthermore, frequent rotation of the mosaics between exhibition and storage may minimize damage from exposure and light as well.

Although the decision to renew and update existing permanent exhibits, to produce new permanent exhibits or temporary exhibitions generally rests with the Ministry of Culture and Tourism, the Museum should be able to find and suggest new ways in order to invigorate itself and transform its static displays into dynamic ones. In most state museums, the exhibition planning and designing generally is done by the

exhibition specialists who are knowledgeable and experienced in the field, from the Department of Exhibition and Arrangement (Turkish Teşhir ve Tanzim) in the Ministry of Culture and Tourism, General Directorate for Cultural Heritage and Museums. In some state museums, however, permanent exhibit installations are sometimes done in-house by museum specialists with technical and academic expertise.

In this way, the Museum may encourage repeat visitation. As it is known, people do not prefer to see the same, unchanged artefacts in every visit and because of that they lose interest in collections and museums. Therefore, the Museum should develop its reputation as a place that people want to visit at any time because of the exhibitions and visitor services and should make its visitors want to return time and time again. If the resources of the Ministry are inadequate in terms of helping the Museum in its exhibition policy, a solution might be an outside exhibit designer for the production of exhibits on a contract basis.

According to Ellis Burcaw, an exhibit usually should have "good labels, harmony between objects and labels, and good design" (132). Furthermore, the use of verbal material through various means such as panels, object labels, hand-outs, guides, brochures is an effective approach in presenting information to visitors. Verbal information includes "title, subtitle or subheading, introductory text, group text, individual labels, and collateral materials" (Edson and Dean 186). Considering the Museum's space limitations, it may be unrealistic to suggest such a reconstruction demonstrated by earlier examples, but at least, didactic or interpretive components of contextualizing and explanatory materials such as wall texts or information panels with attached images of the mosaics, descriptive and explanatory labels, and various

types of graphics should be effectively used to explain the meaning, significance and use of the mosaics displayed as they were removed from their original settings.

Traditionally, the text-based interpretation of an exhibition through traditional didactic tools is the most common means to meaning making in museums. Therefore, more introductory or supplemental information should be provided in captions and in more detailed descriptions through panels and labels. The exhibits should be amplified through the explanatory panels that describe what is to be learned from the mosaics and that ask questions to prompt visitors to find out for themselves and the related illustrative materials such as photographs showing the methodology of archaeological digs and conservation of the mosaics, images showing the places where the mosaics were found, drawings, graphics, diagrams, illustrations, and maps (Atasoy, "Müzelerimizde Sergileme Sorunları" 100; Vergo, "The Reticent Object" 53). In this context, graphics as one of different means of interpretation and presentation method, should follow some norms which are stated by Hugh Spencer as follows:

> Graphics, which should be tiered from headlines through text panels (which should never be more than sixty words per panel) to labels, which should always be placed at a height where they are visible without forcing the visitor to stoop, and which should be printed with effective contrast between the letters and the color of the support surface. ("Interpretative Planning" 209)

"Even though the visitor's physical context can include a multitude of events or features, it is generally assumed that objects and labels have the greatest influence on the visitor's museum experience" (Falk and Dierking, "The Museum Experience" 67). Indeed, labels as explanatory texts mounted on walls play a crucial role in drawing the attention of a visitor and in making sense of what visitors see in museum spaces. It is

accepted that labels offer, in some measure, elucidation of the objects displayed such as their identification, their date, their provenance, and the material of which they are made.

In this context, it must be noted that the mosaics exhibited in the Museum are inadequately labeled. Labels tend to state straightforward information pertaining only to the name, provenance, date, and inventory number of the mosaics. They do not contain information about the description of the mythological figures depicted on the mosaics. In this regard, it is possible to claim that the current labels of the Museum give no indication why the mosaics are worthy of being displayed in the Museum and give no consideration to the expectations and needs of its visitors.

The lack of information is clearly evident, for example, in the label of the Soteria (Σωτήρια) mosaic, one of the masterpieces of the mosaic collection. The current bilingual label merely states that it is the personification of Soteria, but it does not give the personified concept of the figure (figure 5.4, figure 5.5). Hence, it is possible to claim that a visitor without the specialist knowledge is unable to make sense of this information. That is not to say that the label should be overstuffed, but at least, it should give basic information about the mosaic. At the time of writing in August 2009, the labels were improved in terms of the material, not the content (figure 5.6).

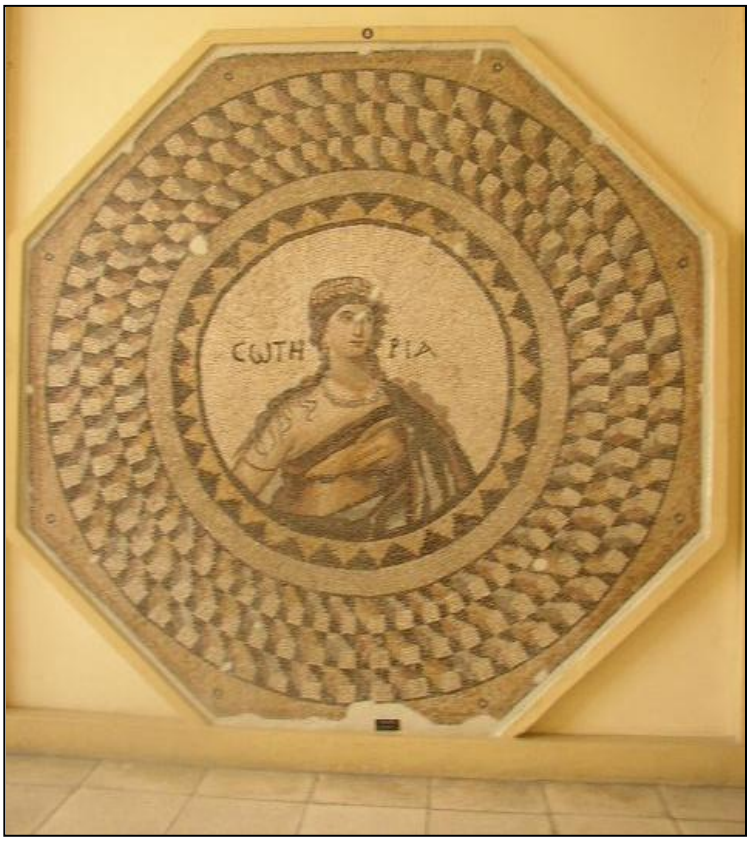

Figure 5.4 The Soteria Mosaic
(from personal photo archive of Gül Bulut)

Figure 5.5 Old Label of the Soteria Mosaic

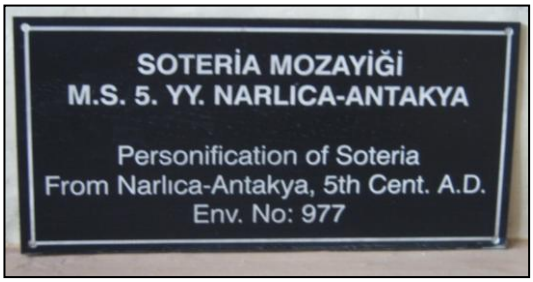

Figure 5.6 New Label of the Soteria Mosaic

Despite the fact that labels offer a limited context, it becomes clear that the labels of the mosaics should be improved in order to raise the comprehension of the visitors and to transmit the meaning of the mosaics to the visitors. Although there is a controversial issue of "whether or not visitors read exhibit labels", research reveals that "virtually all visitors read some labels, but no visitor reads all labels" (Falk and Dierking, "The Museum Experience" 70-71). Besides research on label reading, another type of research conducted on labels is label lengths. Research demonstrates

convincingly that visitors are not willing to read texts of more than a certain length while viewing exhibitions and therefore, message length of an object label should be short but adequate. As Hedley Swain puts it, “In the past, the temptation has been to write as much as possible, but there is now a move away from this “book on the wall” approach if only because evaluation has shown that most visitors were simply not reading it” (219). In connection with this, museum consultant Beverly Serrell recommends that “object labels start with concrete visual information and extend to no more than 50 words” (Lindauer 213).

At this point, a mosaic guidebook might be useful in terms of providing in-depth information where labels are insufficient or where space for explanatory labeling is restricted. In other words, it can be used as an instrument of making up for the deficiencies of the mosaic exhibition. Moreover, in the case of the HAM, the placement of the identification labels is inefficient; some labels are mounted at inaccessible points -very high or very low points on the walls-, in so much that the texts on the labels are not visually obvious or noticeable from a distance; some labels are far above eye-level, too high for children, even for adults to view; some labels are illegible (figure 5.5). In short, it is necessary to place the labels at appropriate heights for different audiences with respect to ergonomics rules. Furthermore, the mosaics should be clearly labeled and the labeling system and label format must be consistent and should be placed in consistent relationships to the mosaics.

Given the fact that visitors come to museums to learn about artefacts on display, conveying information through various means, in this case, through labels must be one of the fundamental responsibilities of the Museum. It is apparent that the Museum should maximize the learning opportunities of its permanent mosaic collection and should display it in a more appropriate way. In this process, it is important to keep in

mind that the capacity of clearly labelled exhibitions is high in terms of instruction. In this respect, it is necessary to attach explanatory texts to the mosaics displayed. Otherwise, the Museum will be perceived as a repository that is replete with contextless mosaics without clear labeling. Therefore, the Museum should reconsider new ways in which the mosaics are presented.

In this section, the HAM will be compared to the Gaziantep Archaeological Museum in terms of the application of contemporary exhibition techniques and interpretation means of the mosaics. The Gaziantep Archaeological Museum with similar collections is a peer museum in terms of governance, type, status and aims, for this reason, it was selected for comparison. A comparative analysis might be useful to learn about the successes and failures of different strategies, and deficiency and benefits of different exhibition techniques. The comparison process was conducted through a site visit. The case study of the Gaziantep Archaeological Museum will predominantly demonstrate how the Museum exhibits its mosaic collection and what kind of interpretative materials are used.

The Gaziantep Archaeological Museum[120] consisting of *the Zeugma Mosaics Museum* and *the chronological museum* with five exhibition halls, has a total exhibition area of 3500 square meters. With the opening of the new museum building, the Zeugma Mosaics Museum in June 2005, it became possible to exhibit the mosaics and frescoes recovered from Zeugma[121] salvage excavations. Today, 550 square meters of mosaics (35 items of mosaic panels) and 120 square meters of frescoes are exhibited in sixteen exhibition halls.

[120] See <http://www.gaziantepmuzesi.gov.tr/>.

[121] As is well-known, Zeugma –means "junction" in Greek- was one of the most prominent Greco-Roman cities, founded in 300 B.C. by the Hellenistic king Seleucus I Nicator.

The use of models and reconstructions as a key part of archaeological interpretation in museums is stated by Swain as follows:

> Such methods are used because they have an immediacy of communication that is attractive in its own right and also are an obvious short-hand way of communicating, which is particularly useful when it is known how few words museum visitors wish to read. (220)

In this respect, the Gaziantep Archaeological Museum is a case in point. One of the reconstructed sections in the Museum includes the mosaics, frescoes, columns, pools, and fountains of the House of Poseidon and the House of Euphrates (figure 5.7, figure 5.8). The Poseidon Mosaic at the atrium and the Perseus Mosaic in the living room of the House of Poseidon are exhibited entirely in their original settings.[122] In this two-storey exhibition hall, visitors can view these mosaics and re-construction from a balcony. There is no doubt that in terms of communicating with visitors, the attempt to recreate the 'real thing' is an effective way of representation.

[122] The exhibition and arrangement of the mosaics was performed in cooperation with the Gaziantep Archaeological Museum, Akol Construction commissioned by the Ministry of Culture and Tourism by tender as the contractor firm, and the Art Restoration Company (Bulgan 18).

Figure 5.7 Installation of the Poseidon Mosaic and the Perseus Mosaic at the Gaziantep Archaeological Museum
(from personal photo archive of Gül Bulut)

Figure 5.8 A View of the Installation of the Frescoed Pool with the "Achilles on Scyros Mosaic" and Fountain in the Mars Exhibition Hall
(from personal photo archive of Gül Bulut)

In the exhibition of floor mosaics, providing visitors a way to overlook the mosaics through balconies or high platforms is an important rule. As can be seen in figure 5.8, a platform placed in front of the installation make it possible to some extent. Besides these installations, the mosaics exhibited on the walls are placed on modular steel construction bases with a particular degree inclination (figure 5.9, figure 5.10).

Figure 5.9 Wall Installation of a Mosaic
(from personal photo archive of Gül Bulut)

Figure 5.10 Detail of the Wall Installation
(from personal photo archive of Gül Bulut)

In terms of interpretive material, the Museum provides a wide range of information through information panels.[123] As can be seen in figures 5.11 and 5.12, the information panels with photos and illustrations, placed next to each display provide information concerning the exhibited mosaics.

Figure 5.11 Information Panel of Euphrates
(from personal photo archive of Gül Bulut)

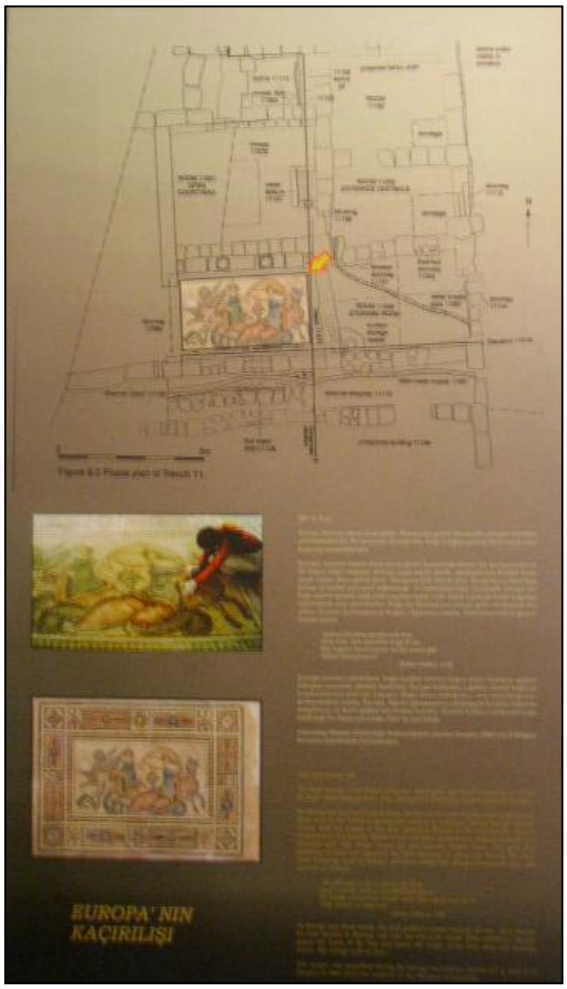

Figure 5.12 Information Panel of
the Abduction of Europa
(from personal photo archive of Gül Bulut)

It is clear from these examples that in comparison with the exhibition techniques of the HAM, the Gaziantep Archaeological Museum is more concerned to interpret the meaning and value of its mosaic collection to its visitors in an effective way. The

[123] The information panels were prepared in cooperation with the museum specialists and other academicians and specialists in the field.

Museum provides its visitors with opportunities to interact with displays efficiently. At this point, it must be emphasized that with the construction of a new museum building, it will be possible for the HAM to exhibit some items of its mosaic collection in a reconstructed section and to set them in an appropriate visual context as in the case of the Gaziantep Archaeological Museum.

5.2 Opening up Access to Stored Mosaic Collection and Distributed Knowledge of Stored Mosaics

As it is expected, growing collections continuously generate the requirement for more space and consequently, "the size and nature of these collections is also sometimes a burden on the modern museum" (Swain 93). Today, many museums grapple with the challenges of stored collections. As in the case of the HAM, the increasing number of artefacts owing to the richness of the archaeological excavations in the region and the enlargement of its collections makes the Museum no longer suitable for the exhibition of the majority of its collections. As McLean puts it, "[m]useums have only about 13 per cent of their collections on display at any one time" (qtd. from Lord et al. 1989, McLean 108). Indeed, the number of artefacts currently on display in the Museum is small, it is approximately 7.61 per cent of the Museum's entire collection and the rest is held in stores closed to the public. Five store-rooms are allocated to collections storage in the museum space. At this point, it must be emphasized that adequate space should be devoted to the storage of collections. As Burcaw puts it:

> As a rule of thumb, the museum should have at least as much space for the collections as for the exhibits. The well-known proportion, 40-40-20, means that of the total amount of space in the museum, 40 percent should be for collections, 40 percent for exhibits, and the remaning 20 percent for everything else (offices, rest

> rooms, hallways, janitor's closets, lobbies, auditoriums, lunchrooms, workrooms, receiving rooms, carpenter shops, elevators, etc.). (102)

As previously mentioned in chapter III, the mosaic collection outgrew the space available in the HAM. Thus, the Museum lacks exhibition space because of the structural requirements of the present museum building. Although the Museum has the second largest collection of Roman mosaics in the world, the entire collection of the mosaics being in the possession of the Museum at the moment is not displayed because of the lack of space. Only 127 mosaics are on display and more than one hundred mosaics are in store-rooms of the Museum.

Without question, a museum storage should ensure maximum preservation and optimum access to the collections. It seems reasonable to assume that the storage areas of the Museum are filled with assemblages of objects from various archaeological excavations and these take up substantial storage space. Since archaeological and ethnographic collections have special requirements for storage, the Museum should meet these requirements by providing the most appropriate storage, security and environmental systems. Although the museum building includes five store-rooms allocated to non-exhibited artefacts, the storage facilities are not sufficient. Since access to store-rooms is restricted to outsiders, I did not have a chance to see the current conditions of the storage area. In what follows, I shall review and suggest some ways through which access to the stored mosaics might be possible.

Considering the fact that only a small percentage of the mosaic collection can be displayed in exhibition halls, it is possible to enable access to storage spaces electronically by means of computerized collection management databases, computer

documentation or digital collections, and to make the mosaic collection kept in storage available to the public. Indeed, with the advent of the new information and communications technologies, today it is possible to transpose a museum's collection database into a publicly accessible format. In this connection, it is quite obvious that new media, in particular, the Web represents an important opportunity for museums.

Furthermore, since the Web enables the creation of on-line exhibitions, opening up the storage spaces to a wider audience in order to show the mosaics kept in storage or photographic and archival collections in relation to the mosaics will be possible. Thus, the Web can provide deeper information that is not available within the Museum itself, in other words, it can provide compensation for the non-availability of the mosaics themselves in a sense. At the same time, in this way, it is possible to provide more extensive didactic components or interpretive materials such as explanatory text panels, object labels, or photographs that sometimes cannot be found on museums' walls.

Another way to use the mosaics in stores might be temporary or special exhibitions. These can enable the Museum to display more mosaics from its collection and from the point of visitors, they will have a chance to view more items that are not usually on public display. Indeed, temporary exhibitions "provide change and variety, and can focus on collections or topics not otherwise presented in the museum's displays" (Ambrose and Paine 64). Furthermore, it is widely known that temporary exhibitions are increasingly used by museums in order to attract first-time and repeat visitation (Daifuku 101) and through temporary exhibitions museums can draw the attention of the public to their collections or remedy the deficiencies of their own permanent collections (Adams 133). Besides, they contribute to the vitality of museums; they invigorate museums and transform them from static into dynamic

places. It is highly likely that temporary exhibitions can be mounted by using the stored mosaics, never seen by the public, in order to allow the public to enjoy the mosaic collection.

Moreover, the Museum can present the mosaics in storage by mounting an exhibition based solely on images or photographs of the mosaics. Considering the Museum's space limitations and the unavailability of the original stored mosaics for display, this practice may help the Museum to overcome these restrictions. A photographic image with accompanying labels, information panels or graphics, providing context for the mosaics can effectively communicate the meaning and value of the mosaic collection as much as an actual mosaic exhibition. In this regard, an image or reproduction can be as valuable as the original mosaic in terms of providing opportunity for display.

Today, with the use of the new technologies, it is possible to rearticulate the museum spaces for accumulation and storage as spaces for exhibition. Indeed, it is possible to observe the closure of the division between the private space where the activities are carried out "behind closed doors" by the museum professionals and the public space where the museum offerings are presented. The applications of this new approach include some concepts such as 'behind the scenes', 'open storage', and 'research collections' (Hooper-Greenhill, "Museums and the Shaping of Knowledge" 200-201; Burcaw 126). The idea of 'behind the scenes' is explained by Hooper-Greenhill as follows:

> The private spaces and processes are sometimes opened quite literally through inviting visitors on 'open days' to see 'behind the scenes'. Storage areas, conservation and photographic laboratories, and archives are demonstrated and explained. Sometimes the activities that, in the past, would always have been carried out

> behind closed doors, are pursued in the public spaces. Thus the preparation of exhibitions, previously a hidden process, is sometimes now open to view. ("Museums and the Shaping of Knowledge" 200)

It is quite obvious that all of these concepts can be regarded as the attempts to remove the division between the private and public space, and to make the private processes of a museum visually accessible to the public under controlled conditions. Moreover, with the creation of digital museum collections, the provision of digital access to collections, and the on-line presentation of the artefacts both on display and in storage, it is also possible to break down the barriers between the private space and the public space.

The lack of space also paved the way for "reserve collections". The purposes of reserve collections are stated by McLean as follows:

> Reserve collections are retained for a variety of purposes: as reference collections and primary evidence for scholarship; as objects that are likely to deteriorate if on display; as objects that are being held for future use; or too often because the museum lacks exhibition space. (qtd. from Audit Commission 1991, McLean 108)

Through the above mentioned new approaches to storage, it may be possible to make the mosaics in store more accessible to the public and use the mosaics that simply remain in storage for communications and education purposes.

5.3 Printed & Audio-Visual Materials

Museums provide information and establish interaction with their public by producing printed materials for both educational and publicity purposes. A museum can use a number of alternative forms of promotional literature: pamphlets, leaflets, posters, flyers, brochures, booklets, newsletters, catalogues, guidebooks, handouts,

worksheets, and so on (Yavuzoğlu Atasoy 51). These printed materials[124] associated with permanent and temporary exhibitions are widely used by most museums and play a vital role in building and maintaining audiences. Moreover, printed material on a museum and its collections as vehicles of presentation not only contribute to a museum's communication processes but also contribute to museum learning.

Furthermore, the means used by museums for providing information can be divided into three groups: *visual*, *audio*, and *audio-visual*. The first group includes the collection and its exhibition; information panels and labels; signposts; brochures; photographs, transparencies, posters and billboards (Erkün 97; Atik 163-164). It must be noted here that some elements of this first group overlap with printed materials. The second group encompasses audio tapes, walkmans, audio guides, music and various sound effects, etc. Finally, the third group contains CD-ROMs, videotapes, special introductory films and other related films, video clips, slide shows, multivision presentations, multimedia shows, interactive computers, videowalls, touch-screen computers and touch-screen information kiosks (Atik 165-167; M. Erbay 19). Furthermore, it is obvious that in the present day, with the advent of new technologies and new media, museums discover new ways of disseminating information, which will be discussed further in the subsequent sections.

Although it is not always easy for museums that rely on printed material to reach their target audiences, and to produce customized printed material for each targeted audiences (Sezgin and Karaman 117), still, museums provide information in a variety of formats targeted at different audiences by taking some factors into account:

[124] Exemplary materials from the Louvre Museum, the Metropolitan Museum of Art, the British Museum, the Oriental Institute Museum, and the Sabancı Museum can be found in the Appendix B, Appendix B-5 – B-13.

different levels of interest, different age groups, styles, and languages. As it is well known, for example, children need to have their attention attracted in a different way such as colorful illustrations or drawings, games or puzzles, and so forth. Besides, printed material should be prepared by museum professionals and specialists in some particular field or museum educations specialists.

According to McLean, "Leaflets are the most popular and effective material, while posters tend to be less effective" (145). Firstly, leaflets or brochures reflecting visually and verbally the image of a museum should emphasize the quality of the museum experience. Furthermore, they should include information on exhibitions, programs, services, transport access -possibly with a map-, public transportation, parking, directions, hours, and fees. They could be designed in the form of A5 size brochure or single-sided fliers (McLean 145). Most importantly, promotional literature should be attractive enough to be picked up and read voluntarily. At the same time, the consistency of the graphic design is essential in the production process of promotional literature and it should be compatible with the image of a museum. In other words, it should be "designed to create an identity or personality for your museum in the public mind, and this identity should consistently reinforce the museum's brand" (Ambrose and Paine 36). At this point, it might be worth collaborating with professionals in the field or an agency.

In this context, the brochure developed for the Hatay Archaeological Museum can be reviewed as illustrated in Appendix A-4 and Appendix A-5.[125] This brochure was published both in Turkish and English by the Republic of Turkey Governorship of Hatay City Directorate of Culture and Tourism. It includes information about the

[125] See Appendix A-4 and A-5, The Hatay Archaeological Museum, Publicity Brochure (Turkish and English).

history of the Museum and the mosaic art, and the artefacts on display and is coloured with illustrations of artefacts and mosaics in the permanent collection of the Museum. It is distributed free of charge in the tourist information center, not in the Museum. The brochure does not include the floor plan of the Museum. The only information source of the floor plan is an information panel hanging on the right side of the entrance to the Museum.

Museums produce various publications in order to encourage visitors to benefit from the museum experience. Various types of these publications are:

- A free of charge or very cheap, simple leaflet describing briefly the content of the museum space and containing the floor plan.
- A colored, illustrated, low-priced booklet describing the content of the museum in detail and designed in an attractive manner
- A guidebook for children, containing colorful drawings, puzzles and quizzes. It should be affordable for children and be written in a way that is comprehensible to children
- A collection book or catalogue presenting the artefacts in the museum
- Scholarly publications, books, articles, and journals (C. Demir 67; Yavuzoğlu Atasoy 51-52).

Museum publications are one of the multiple distribution channels of museum offerings and are at the heart of a museum's educational mission. Other alternative forms of museum publications include: "books, pamphlets, and catalogues on special exhibits; 'coffee table' books describing a museum's history and illustrating its collections and departments; members' newsletter; a magazine or journal; children's

guides to museums; annual reports" (Kotler, Kotler, and Kotler 337). Catalogues of museum exhibitions are important educational resources and they include detailed information, but at the same time, the production of catalogues is costly and the demand for them is limited. As it is stated, "The catalogues that have maintained their market are ones produced in connection with blockbuster exhibitions" (Kotler, Kotler, and Kotler 338). At this point, another type of publication has come to the fore: the museum guidebook, which will be discussed soon.

As has been noted, in addition to printed material associated with permanent and temporary exhibitions, a number of tools are used to provide information to visitors and to communicate with larger audiences, including: information panels and labels, signposts, interactive computer screens, audio-tapes, CDs, videos, handheld audio-video guides, multimedia points of information –so-called kiosks-, audio guides,[126] podcasts, and so forth (Keene 53). In the case of the HAM, the means used in this respect includes a few information panels conveying information about mosaic art, the definition of a museum, and the artefacts exhibited in Exhibition Hall V.[127] It is apparent that the information panels about mosaic art and the mosaics exhibited throughout the Museum are not sufficient and they are presented in an old-fashioned way.

It is surely beyond doubt that a guidebook of museum collections is an important and effective medium of communication. For a start, in my opinion, a key component needed to improve the visitors' experience and to develop museum-visitor interaction

[126] "A portable device distributed or rented for visitors to use to listen to prerecorded narratives which provide information supplemental to text panels and labels, allowing them independence and mobility as they tour an exhibition" (Lord, "The Manual of Museum Learning" 287).

[127] Examples of information panels are given in the Appendix A. Appendix A-6 - A-10, The Hatay Archaeological Museum, Information Panels.

in the HAM is “a mosaic guidebook” that consists of a selected group of mosaics from the collection. The Museum is distinguished by its valuable mosaic collection and the Museum’s uniqueness, indeed, lies in the quality of its mosaics. Nevertheless, despite its rich and unique mosaic collection and its obvious historical importance, the immense educational and aesthetic value of the mosaic collection could be better and accurately communicated to the visitors. Considering the current interpretation means, it is plausible to assume that the visitors have little awareness of the meaning of the mosaics. Since the mosaics are displayed for their instructional value rather than for their ornamental value, a mosaic guidebook may build a bridge between the mosaics and the visitors and may make the mosaics meaningful.

Unfortunately, the Museum does not have a guidebook that could inform its visitors about its rich and unique mosaic collection. As it is widely known, poor publication can spoil the overall museum experience. Through the creation of a mosaic guidebook the Museum will be able to interact with its visitors more efficiently and be able to increase the awareness and understanding of its mosaic collection. Therefore, it will be possible to promote the Museum’s public presence, attract more visitors and improve the museum experience through this mosaic guidebook as a marketing and education tool. In this respect, a mosaic guidebook can be used as an effective and extremely important promotional medium of communication and education in the visitors’ learning process. It can be considered as an effective tool to help create better and strong connections with visitors. Moreover, it can enable the Museum to help its visitors to make connections with the exhibition, and make them feel personally involved in the Museum.

As identified by Graburn, museums satisfy three human needs: "the reverential experience, an associational space, and the educational function" (qtd. from Graburn 1977, McLean 106). The explanation for each of these human needs is as follows:

> The reverential experience equates with Horne's 'aura', where the museum experience is higher than everday experience, where the spirit is uplifted by the beauty and inspiration of the objects. The museum is a place for contemplation. … A visit to a museum may be a social occasion, where friends and family can interact together and with the objects. … Finally, the educational function appeals to those visitors who wish to make sense of their world, where the objects can be translated into the context of personal values. (McLean 106)

If museums are conceived as instruments capable of lifting the intellectual and cultural level of the public and they have an impact on the quality of life in any given society (Yücel 104), a mosaic guidebook might help achieving this goal. As has previously been mentioned, the Museum has the second largest and finest collection of Roman mosaics and these masterpieces of mosaic art give us information about the intellectual and artistic history of the city of Antioch, and the daily life of the people of Antioch including houses, public buildings, streets, occupations and diversions, superstitions, costumes, and the food. The lessons offered by the mosaic collection will help the visitors to understand the story of the Antioch mosaics and to enhance their knowledge concerning many aspects of ancient life.

Within this context, a mosaic guidebook is crucial to the appreciation of the mosaics and in the creation of a mosaic guidebook, the first thing should be attributing meaning to the mosaics displayed in the Museum. As previously mentioned in chapter III, the mosaics illustrate a variety of themes of classical literature such as Greek tragedy and comedy; mythology, elements of the natural

world, and the personification of abstract ideas representing some of the major concepts of ancient ethics, virtues, moral qualities and philosophy such as Μεγαλοψυχία/Megalopsychia or Greatness of Soul, Σωτηρία/Soteria or Salvation (or Healing), Ἀπόλαυις/Apolausis or Enjoyment, Βίος/Bios or Life/Living, Χρησις/Chresis or Service, Δύναμις/Dynamis or Power. It is apparent that without information from a range of fields of knowledge, it is not possible to construct a meaning with reference to the mosaics. Undoubtedly, it is not easy to properly convey such abstract concepts through exhibitions. At this point, a guidebook is a better medium.

It might be possible to argue that the mosaics themselves are without meaning, in other words, they do not speak for themselves and they do not tell the underlying stories. Therefore, it is necessary to interpret the meanings and to expand the interpretation of the mosaics, which are silent for most people through various media such as labels, panels, and most importantly through a mosaic guidebook. Considering the lack of information on the labels and the absence of information panels, a mosaic guidebook should be seen as imperative in order to communicate the meaning of the mosaics.

Contrary to some ordinary and simple mosaics, some mosaics, in particular, with illustrations of mythological scenes require a considerable amount of knowledge to comprehend the meaning. Otherwise, the figures and the whole scene illustrated on the mosaics do not make any sense and remain as ornamental elements. When considered from this point of view, it is apparent that information from a range of fields of knowledge such as ancient and classical history, classical literature, Greek and Roman mythology, mythological figures and their descriptions, attributes;

iconography, Greek and Roman pantheon, and mosaic art in general may contribute to the construction of meaning with reference to the mosaics.

The contribution of a mosaic guidebook to museum learning can be considered in line with a museum's contribution to the learning process, in other words, "what people learn as a consequence of museum experiences":

- Museums make content and ideas accessible, facilitating intellectual "connections" and bringing together disparate facts, ideas and feelings.
- Museums affect values and attitudes, for example facilitating comfort with cultural differences or developing environmental ethics.
- Museums promote cultural, community and family identity.
- Museums foster visitor interest and curiosity, inspiring self-confidence and motivation to pursue future learning and life choices.
- Museums affect how visitors think and approach their worlds, in contrast to what they think. (qtd. from Falk and Dierking 1995, Hein 150)

By the same token, Carol Scott states the museum experience thus:

> Museums are about relationships. There is the obvious fact that the museum experience can be shared in the company of others. But museums encourage our relationship with ourselves; through stimulating self-reflection, visitors can relate to their personal past, reflect on individual interests and become inspired. Museums enable communities to relate to their 'place', their history, 'who they are and why they came here', grounding their sense of identity. Museums enable people to relate to the wider world, to other phenomena and to the cosmos. Museums help people find their place in relation to the past, in relation to the world at large, in relation to what it means to be human. (182)

Viewed in this light, it is possible to argue that the fundamental consequence of learning from the museum experience would be the change in visitors' ideas, feelings, values, attitudes, interests, appreciation, world perspective, and even lives through displayed objects in museums. By the same token, a mosaic guidebook with ancillary information may enable to spark a new appreciation or interest or transform the existing opinions of visitors. Furthermore, it may trigger one's desire for further learning, or even for proficiency. To put it another way, a mosaic guidebook might provide opportunities to alter one's perception and knowledge and to make people think differently about the world around them. In addition, it might contribute to personal development and cultural enrichment.

A mosaic guidebook can be regarded as a supplementary educational material accompanying the mosaic collection of the Museum and can be offered as further sources and information beyond what is obtained in labels. Visitors can take it home, read it more than once during their leisure time and continue the learning process (Daifuku 101). On the other hand, a mosaic guidebook can also serve as a souvenir and a reminder of the museum experience; a visitor can recall the museum experience vividly years afterwards and hold that memory for years. As Mottner puts it, "[V]isitors to the museum are able to continue their museum experience through the purchase of books, reproductions, collection-inspired products and meaningful gifts that help to further the museum's overall mission of learning, experiencing and building a relationship with the museum's collection" (141). Besides, since the artefacts displayed in the Museum are beyond the reach of visitors and visitors leave with merely a memory, a guidebook may offer visitors a means of possessing the unobtainable masterpieces. Furthermore, it can be used on repeated visits to the

Museum. In addition to its contribution to learning process, a mosaic guidebook may serve as a means of free publicity.

The printed material should be distributed to all of the following places: tourist information centers, travel agencies, government offices, arts centers, other cultural facilities, outlying destinations including villages on the tourist route, a variety of other outlets including hotels, shops, restaurants, car rental agencies. It may even include street leaflet distribution. It is widely acknowledged that museums are an inseparable part of the tourism chain and in the present day, cultural tourism, in particular, has become prominent in terms of economic benefit (Runyard and French 31). Therefore, as the Museum is one of the city's most popular tourist attractions, the production and distribution of a mosaic guidebook will be helpful in terms of the recognition of the Museum and consequently, the Museum's contribution to the local economy and social life of the city.

To sum up, the creation of a mosaic guidebook is 'sine qua non' for an enjoyable and educational museum experience as well as for the accomplishment of the Museum's educational purpose. It can be used as a powerful means in order to make a difference in visitors' attention and engagement with exhibits. As it is commonly recognized that most visitors, regardless of their knowledge, need complementary information and interpretative materials in order to appreciate the artefacts they encounter, the creation of a mosaic guidebook is imperative for the Museum.

A final point should be made concerning a mosaic guidebook. A mosaic guidebook to the mosaic collection on display should be produced to inform the visitors. Needless to say, it should be distinct from the inventory of the mosaic collection and should be written for common visitors, not for scholars or curators. Put it another

way, it should be written in a language that can be readily understood by everyone. It must be emphasized here that the design and production of a mosaic guidebook requires the participation of various specialists from a variety of disciplines: museum professionals, education specialists, graphic designers, museum specialists, and even script writers. Furthermore, it should be cheap enough to purchase and should be produced in Turkish and English. It does not have to be expensively produced and would be financed by the Museum itself or by the local authorities or grant-giving bodies. The mosaic guidebook can be sold near the mosaics or at the entrance of the Museum in a display stand. Besides, it can be also made available over the Internet.

The mosaic guidebook is not intended to be a comprehensive record of all objects in the collection or a list or catalog of the whole mosaic collection but will serve to highlight a selection of the major works of art in the Museum and make the visitor's visit a more informed experience. It may include introductory paragraphs on the development of mosaic art, narratives of the scenes of mythology, descriptions of mythological figures (who is who?), a glossary, information about the Greek alphabet, note pages, and so forth. It should also answer to the following questions: how were they made? who are the mythological figures depicted? how were they used? how did the artistic style change over the centuries? how has a mosaic been used and has the use changed?

In addition to all these, a floor plan as orientational information should be made available in the guidebook. The floor plan should indicate exhibitions halls with their names and their contents through colour-coding, the highlights of the collections that could be seen, etc. in order to provide quick information before visitors enter the Museum, direct visitors to them and make the Museum easier to use. Moreover, this information and also general information about the Museum, its collections and

exhibitions should also be displayed through panels at the entrance to the Museum, where the visitors get their first impressions of the Museum and where the visitors firstly meet with the museum staff. As Ambrose and Paine put it, "If possible, every visitor should be given, when buying the ticket, a leaflet with a plan of the museum and a brief description (with photographs) of the displays, listing the most important items" (44).

5.4 Oral Activities

Museums offer a wide variety of programs and oral activities form part of these programs. At the same time, they can be regarded as educational means offered by museums in line with their educational mission. The most common kinds of oral activities that are educational in nature include lectures, gallery talks and demonstrations by guest speakers and specialists, classes, guided tours, open forums, panel discussions, seminars and other such activities. In addition, they also include conferences, and symposia that mainly attract people interested in scholarly themes and that reflect the academic standing of the Museum. These activities may take place either inside museums or in an outside community venue such as school buildings (Hooper-Greenhill, "Communication in Theory" 41).

In the case of the HAM, for a start, the Museum should offer alternative options such as lectures related to the Museum's mosaic collection or associated topics, guided tours conducted by a volunteer or staff member in exhibition halls housing the mosaic collection, gallery talks related to the methodology of archaeological excavations or conservation of the mosaic pavements, and gallery demonstrations related to mosaic production process, and so on. Lectures are one of the most common kinds of programs since "they are easy to plan, economical to run, and can efficiently

meet the museum's educational mission by presenting relevant material to large numbers of adults over a short period of time" (Sachatello-Sawyer et al. 23). In a similar vein, guided tours, gallery talks and gallery demonstrations are also cost-effective and not troublesome programs in comparison with conferences and symposia. All these oral activities may be offered through the Museum in conjunction with the local university, the heads and field archaeologists of the archaeological excavation teams, and the other related individuals and institutions. In this context, the "First International Amuq Symposium" organized at the international level by the Mustafa Kemal University in cooperation with the AVRP team in 2002 sets a good example. In addition to this, well-attended lectures were organized on a yearly basis with the participation of the heads of the archaeological excavation teams in Hatay (Yener, "The Amuq Valley" 16). For example, Aslıhan Yener as the head of the Alalakh Excavation team gives a yearly lecture at the Mustafa Kemal University or at other community venues.

Such activities are important means of communication and enable people to exchange knowledge and share ideas and experiences, establish community contacts and interpersonal relationships, and contribute to personal and professional development. Indeed, oral activities allow some ways in which the public can acquire new knowledge, entertain, and socialize. As it is stated in the study of *Adult Museum Programs: Designing Meaningful Experiences*, the learning outcomes of adult learning include: "knowledge and skill acquisition, expanded relationships, increased appreciation or meaningfulness, changed attitude or emotion, transformed perspective, life-changing experience" (Sachatello-Sawyer et al. 14-18).

As previously mentioned, because of its strategic location, Antioch and its environs have been a stage of uninterrupted settlements for many diverse civilizations. As a

consequence, in the present day, a number of scientific excavations are conducted in the Antakya region by different scientific teams. Within this context, the Hatay Archaeological Museum may form a platform for social networking in order to give professionals access to each other's knowledge and to share the archaeological discoveries and knowledge with locals including residents of Antakya and its immediate vicinity, residents of outlying areas as well. From this point of view, since the Museum needs to develop relationships with its local community, oral activities can be invaluable in achieving this goal. Maintaining a well-organized oral activities program may help raise the awareness of the Museum among the local community and the city's opinion and community leaders, make archaeology relevant to the public, and shake the preconceptions held about excavations by most people that the aim of the ongoing excavations is treasure hunts or gold prospecting. Even the children of the workers employed for excavations in the Antakya region have the same incorrect preconception.

From this point of view, it seems necessary to elevate the level of understanding of archaeology among the public by explaining archaeological methodologies, the periods archaeology covers, foundations of archaeological thought, and the concepts of archaeology such as stratification and association, and so forth. Thus, it might be possible to involve the local people in promoting an understanding and developing an appreciation of their own places. Viewed in this light, it is possible to claim that all of the oral activities related to subject matter covered in a museum aim at furthering public understanding of the subjects in the domain of a museum.

Besides the contribution to the local people's knowledge, oral activities can also help establish a mutual support network provided by the local community. Such a common platform enables museum officials also to know and learn what stakeholders

such as opinion leaders, community leaders, local authorities, peers and experts, think of the Museum and to ask for their suggestions and ideas about how the Museum could better communicate to the public. These may include: the governor of the city, the mayor of the city, the dean of the local university, the head of the local chamber of commerce, the heads of the NGOs, the locally, nationally and internationally known experts from peer museums or institutions, the academicians from the local or national universities, and even leading citizens and local celebrities.

Furthermore, oral activities can be strengthened by various related activities such as tours, workshops, courses, mythology readings, travel programs, film screenings, and field trips for children or adults. The Museum should provide school field trips to the Museum itself and to the archaeological sites or to an ongoing archaeological dig in the city and its vicinity. It is widely believed that the experience of seeing tangible examples through field trips plays a major role in cognitive and long-term learning (Hein 34; Falk and Dierking, "Learning from Museums" 59). Furthermore, school field trips enable children to acquire new information and share the information with others in a social context. In this context, it could be argued that learning[128] can be more effective if it is enjoyable (Ambrose and Paine 46). In addition, the Museum may provide a mosaic workshop in cooperation with a local mosaic artist to acquaint its visitors with mosaic production process and applications. Film screening may include the documentaries on historical and archaeological themes. For example, one of the films might be the documentary entitled "Antakya: Ezan, Çan, Hazzan" from the TRT documentary series. It is devoted specifically to the city of Antakya and it covers the most prominent aspects of the city. In addition to all these, there is a wide

[128] For further information on learning models, see: John H. FALK and Lynn D. DIERKING, "Chapter 7: Museum Learning Defined" in *The Museum Experience*. Washington, D.C.: Whalesback Books, 1992, pp. 97-114.

variety of possible activities and events available to the Museum. It is, however, limited only by the resources of the Museum such as staff, money, space, and equipment.

It is essential for the Museum to invest in networking and building relationships in order to reach out to wider audiences and to achieve greater public awareness. As it is stated, "Long-term, ongoing relationships with partner organizations are vital to sustaining participation among new audiences" (LWRD Fund, "Engaging the Entire Community" 5). Therefore, to be effective, the Museum should develop its relations with other related institutions both public and private by establishing a network such as government and government agencies, educational institutions, community groups, private sector, tourism industry, civil society, special interest societies or groups, as well as with other museums and museum associations. In this respect, a useful attempt was the establishment of HADD (Hatay Arkeoloji Dostları Derneği) [Hatay Friends of Archaeology Committee], which consisted of museum staff, faculty members of the Mustafa Kemal University, local officials, and several concerned citizens of Antakya, in 2000. The aim of the organization, which is not active nowadays, was to enhance public awareness of the cultural heritage of the Hatay region by organizing lectures and field trips to archaeological and historical sites.

Within this context, potential collaborators for the HAM may include: the Ministry of Culture and Tourism of the Republic of Turkey, the General Directorate for Cultural Heritage and Museums, the Governorship of Hatay City, the Governorship of Hatay City Directorate of Culture and Tourism, ICOM Turkey as responsible agencies for culture and heritage, and the Municipality of Hatay City; the local Mustafa Kemal University and schools in the district; nearby museums such as the Gaziantep Archaeological Museum and the Adana Archaeological Museum; ATSO (Antakya

Chamber of Commerce and Industry); the local NGOs and other community-based organizations such as Anadolu Kültür;[129] the Central Directorate of Istanbul Conservation and Restoration Laboratory, the Uludağ University Mosaic Research Centre/the AIEMA-Turkey,[130] the Başkent Vocational School (Ankara University), Restoration-Conservation Program, and other related universities and organizations with conservation and restoration programs and laboratories. This network can also cover the international institutions in the domain of museology and conservation such as the International Council of Museums (ICOM) and the International Council on Conservation (ICC), the International Committee for the Conservation of Mosaics (ICCM: ICCM.pro.cy), the International Centre for the Study of the Preservation and the Restoration of Cultural Property (ICCROM: ICCROM.org), the ICOM International Committee for Conservation (ICOM-CC: http://icom-cc.icom.museum/), the Getty Conservation Institute, and the Association Internationale pour l'Etude de la Mosaïque Antique (AIEMA).

A mutually beneficial co-operation and collaboration with similar museums or other institutions may be in a variety of ways: collection sharing, provision of training or equipment in various areas such as conservation and display techniques, contribution to museum research projects, a joint exhibition, field project or research program, and so on. Moreover, working in partnership with other cultural organizations enables museums to develop joint programs and projects. For example,

[129] Anadolu Kültür is a civil initiative and its activities focus on community development and participation. One of its projects is "Invisible Cities: Building Capacities for Local Cultural Policy Transformation in Turkey" aiming at the development of participatory local cultural policy development in three Anatolian cities, namely Antakya, Çanakkale and Kars. The project is granted by the Matra Fund of the Ministry of Foreign Affairs of the Netherlands and has four project partners Anadolu Kültür (Istanbul), Istanbul Bilgi University (Istanbul), European Cultural Foudnation (Amsterdam), and the Boekman Foundation (Amsterdam).

[130] The Mosaic Research Centre (AIEMA-Turkey) at the Uludağ University organized international mosaic meetings entitled International Mosaic Corpus of Turkey in Bursa and in Gaziantep.

traveling or touring exhibitions and special exhibitions by obtaining on loan from outside sources or lending objects from collections to other museums and institutions can be organized as joint events. As Ambrose and Paine put it, "Sharing experience, costs and resources can often help to make a programme possible where otherwise a museum might be unable to undertake the programme on its own" (61). By the same token, as David Chesebrough puts it, "When done properly, partnerships offer multiple benefits to a museum in achieving its mission, including attracting new audiences, improving connections with the community, and improving ways to fulfill a museum's mission, to the benefit of all" (qtd. from Chesebrough 1997, Sachatello-Sawyer et al. 48).

5.5 New Media

In the twenty-first century, museums are increasingly using the virtual environment in order to communicate and interact with their audiences. The expansion of new media and the Internet has a profound impact on communication, learning, and relationship building between a museum and its audiences. It would not be wrong to suggest that today new media has become an integral part of museums and museum exhibitions due to its unique and wide-reaching potential to meet visitors' expectations and deliver new and more valuable interactions and museum experiences (Crew 113-115). New media contains "the use of digital media and computer technology (such as software websites, mobile devices, CD-ROMs), which emerged less than 20 years ago" (Rentschler and Hede xix).[131] In addition, new media also

[131] For further information on the use of computer technology in museums, see: Katherine JONES-GARMIL, "Laying the Foundation: Three Decades of Computer Technology in the Museum", in Katherine Jones-Garmil (ed.) *The Wired Museum: Emerging Technology and Changing Paradigms*, Washington, DC: American Association of Museums, 1997, pp. 35-62.

includes DVDs (Digital Video Disc), IVDs (Interactive Video Disc),[132] IMAX, and web-based software and tools such as blogs, twitter, wikis, texting, podcasts, social networking websites, and so on. Moreover, wireless handheld portable devices, as parts of handheld digital technologies,[133] such as Kindles (wireless reading devise), iPods and other MP3 players, digital cameras, Palm Pilots and other PDAs (personal digital assistant), Web-enabled mobile phones, digital audio guides, and so on facilitate public access to information, social interaction and exchange by enabling "the visitor to gain information at any point during the visit and in any order" (Filippini-Fantoni and Bowen 79). As a consequence, handheld devices have become one of the means of meeting visitors' expectations and needs, and enhancing visitor interaction by providing visitors the chance to individualize and customize their museum experience (Bartak 26-27; Weaver 119; Spencer, "Interpretative Planning" 216; Keene 52; Walsh 167). From this point of view, it can be said that the use of new media is considered as "transforming an elitist museum culture into a more democratic and popular one" (Witcomb 104).

Indeed, the technological revolution, and consequently the increasing computer ownership and Internet access enable people to access more and more information across a vast array of subjects. Moreover, as a result of the growing accessibility in terms of speed, cost, and mobility, the Internet reaches out to more people, increases global communication and encourages social interactivity (Bartak 27; Witcomb

[132] "The IVD is based on an archive of images which can be still or moving. The disc is essentially a larger version of a compact disc (CD), and has a capacity of four gigabytes, which allows 26 minutes of moving images or 55,000 still frames." For further information on the IVD, see: Kevin WALSH, *The Representation of the Past: Museums and Heritage in the Post-Modern World*. London: Routledge, 1992, pp. 167-168.

[133] For further information on handheld technology, see: Sherry HSI, "Designing for Mobile Visitor Engagement", in Loïc Tallon and Kevin Walker (eds.) *Digital Technologies and the Museum Experience: Handheld Guides and Other Media*. Lanham: AltaMira Press, 2008, pp. 125-145.

121).[134] It is undeniable that to build an on-line presence by means of a Web site is imperative for museums in the twenty-first century. Indeed, many museums have created on-line home pages on the World Wide Web accessible to millions and they effectively use the Internet via their websites in order to communicate and reach vast audiences (Spencer, "Interpretative Planning" 212; Zorich 173; Ambrose and Paine 123). It is possible to argue that a Web site is no longer just an information provider or a replica of a brochure. As Wallace puts it, "The Web has become a major marketing tool, far surpassing its original use as a convenient medium for posting snapshots of the collection, museum hours, and a directional map" (89).

Indeed, museum Web sites provide a wide variety of services to the public: information about exhibitions, programs, and services; information about public transportation, parking, directions, hours, and fees; linkage to blogs and discussion groups; online shopping opportunity from museum e-stores and e-catalogues; online courses, webcasts,[135] virtual exhibitions; design opportunity for personalized gallery tours in advance by downloading information onto a personal device from museums' Web sites; opportunity for view collections, and so on (Witcomb 120-121; Spencer, "Interpretative Planning" 213-214; Zorich 173-174; Wallace 99; Runyard and French 108). In this way, museums raise the visibility of their museum offerings and services and take a great opportunity to bring museums to large numbers of people who are not able due to geographic, economic or other reasons or not inclined to visit museums.

Moreover, the one-way communication style of the Web has recently changed with the advent of a new concept, Web 2.0., which enables active participation and social

[134] "By the close of 2005, 1.08 billion people worldwide had Internet usage" (qtd. from Computer Industry Almanac 2006, Bartak 21).

[135] "A method of communicating audio and/or video material using the Internet, analogous to television or radio broadcasts" (Lord, "The Manual of Museum Planning" 289).

interaction. By the same token, the change can be described as the replacement of "top-down information" with "bottom-up dialogue" (Bradburne xi). As it is stated,

> Web 2.0 users can generate content of their own, interact with one another as well as with organizations, and add value to the Web by creating rich user experiences. … Web 2.0 can be defined as a massive social experiment. Users are not just passive receivers of information, but work on the Web generating new content. (Kotler, Kotler, and Kotler 399)

Web sites such as Wikipedia, MySpace (social interaction and networking), Facebook (social interaction and networking), Flickr (photo sharing), YouTube (video sharing), Second Life (three-dimensional online digital world), and blogs are some examples of the Web 2.0 concept. These Web sites are increasingly used by museums in order to increase their visibility and many museums have a presence on these Web sites. Web 2.0 allows "personal publishing such as blogging, podcasting, wikis, RSS (really simple syndication), sharing photos and videos, and so on" (Bartak 26). Indeed, museums provide discussion forums and blogs in which visitors express their perceptions of a museum or an exhibit; podcasts in which visitors can bring their own perspectives on museums, exhibits, and collections and "present their own stories about museums and their exhibits and collections"; photos, event calendars, videos, and so on through these platforms (Kotler, Kotler, and Kotler 17).

Virtual Museum[136] is another aspect of the new technologies. It is defined as "an electronic media space in which images of museums, collections and displays precede

[136] For further information on virtual museums, see: Lianne McTAVISH, "Visiting the Virtual Museum: Art and Experience Online", in Janet Marstine (ed.) *New Museum Theory and Practice: An Introduction*, Malden, MA: Blackwell, 2006, pp. 226-246. Also see: Louvre Museum, Paris (<www.louvre.fr>), Rijksmuseum, Amsterdam (<http://www.rijksmuseum.nl>), Virtual Museum of Canada (<http://www.museevirtuel-virtualmuseum.ca>), Museum of Modern Art, New York (<http://www.moma.org>), Cybermuse/National Gallery of Canada, Ottawa (<http://cybermuse.gallery.ca>), Alternative Museum, New York (<http://www.alternativemuseum.org>), Hermitage Museum, St. Petersburg (<http://www.hermitagemuseum.org>).

or become superimposed on actual museums, objects and displays" (Witcomb 119). A so-called virtual museum exists in electronic form on the Internet, in other words, it exists exclusively on-line and mainly does not correspond with the actual physical environment or installations of a museum. Moreover, a virtual museum can take some forms, including: "as previews of physical museums that are under development", "as successors of physical institutions that have closed", and "as gateways to virtual and physical sites" (Spencer, "Interpretative Planning" 218). Furthermore, museum Web sites also offer virtual exhibitions created exclusively for the Web through images of collections and exhibition halls, providing an opportunity to visit a museum in a virtual environment. In this way, the collections and exhibitions of a museum are made more accessible to visitors and visitors have an opportunity to engage straightforwardly with the collections and exhibitions of a museum online. Virtual exhibitions can take two forms: a 360-degree, panoramic view consists of an assemblage of the photographs of a museum's environment, and a three-dimensional modeling consists of a completely virtual environment (Kotler, Kotler, and Kotler 407; McTavish 229). Virtual museums and virtual exhibitions provide certain benefits to online visitors: freedom in limited visiting hours, itineraries, and geographical constraints, opportunity to investigate the artifacts with close-up details, avoidance of crowded museum spaces, no entrance fees, and so on. Websites for many state museums in Turkey are still being developed by the Ministry of Culture and Tourism. The Web site of the Ministry of Culture and Tourism offers virtual tours of a number of museums and archaeological sites.[137]

[137] For the list of the virtual tours offered by the Ministry of Culture and Tourism, see: <http://www.kultur.gov.tr>.

Today, museums use a great variety of digital technologies[138] in many areas and for various reasons: marketing, education, communication, public access, exhibitions, research, conservation, the conversion of information into digital form, the digitization of museum collections, the creation of an exhibition in electronic format, cataloging, collections management systems and automation of museum collections, archives, and so on (Zorich 173-180).[139] Since digital media have become a part of museums and of daily life, their usage in the museum space is inevitable. They can take the form of "computer stations providing interactive learning experiences related to exhibitions, handheld audio and video guides providing in-depth information about exhibitions", or podcasts providing information through audio and video files (Kotler, Kotler, and Kotler 17).

Within this context, since a museum Web site is a critical platform for engaging with a greater variety of audiences and a powerful means to communicate, for a start, the HAM needs to take advantage of a Web site. The Museum, unfortunately, does not have an on-line presence on the Web. With the appearance of digitized on-line images of the mosaic collection, the visitors will become better acquainted with the mosaics that appear on their screens. In fact, in addition to the creation of a Web site, the Museum should also consider the use of other digital technologies and the applications of media in exhibitions. For example, the production of a CD-ROM or a DVD related to the mosaic collection of the Museum; the creation of an interactive guide; the automation of the Museum's collections; a kiosk with multimedia system

[138] See: Ben GAMMON and Alexandra BURCH, "Designing Mobile Digital Experiences", in Loïc Tallon and Kevin Walker (eds.) *Digital Technologies and the Museum Experience: Handheld Guides and Other Media.* Lanham: AltaMira Press, 2008, pp. 35-60.

[139] The National Gallery in London is a case in point in terms of the application of on-line technologies. 'Zoomable Pictures', 'Print On Demand', 'Take One Picture', and 'ArtStart' are some applications offered by the National Gallery (<http://www.nationalgallery.org.uk>) (Bartak 24-25).

providing information on all the Museum's collections; and the production of an audio guide system or an audio tour[140] in order to extend the visitors' understanding and hold them in the Museum longer. In this way, the Museum might raise the visibility of its museum offerings and services, make its collections better known, and encourage online visitors to visit the Museum. Considering the value of its mosaic collection, the use of new media is an all the more urgent need for the Museum.

As previously mentioned, a significant number of the Antioch mosaics unearthed in the 1930s excavations were divided between the sponsoring institutions, leading to dispersion of finds to different destinations, and today, these dispersed mosaics are displayed in the museums of these sponsoring institutions such as the Worcester Art Museum,[141] the Baltimore Museum of Art,[142] the Princeton University Art Museum,[143] and the Louvre Museum.[144] A well-structured Web site can enable links between the Museum and these sponsoring institutions as well as to other far-flung related sites in order to access to information about the dispersed items of the Antioch mosaics, and to gather them together. In other words, the information held by the Museum can be combined with related information from many other sources via a Web site in order to offer a multi-levelled experience. The integration of related

[140] For further information on audio tours in museum, see: Jeffrey K. SMITH and Pablo P.L. TINIO, "Audibly Engaged: Talking the Walk", in Loïc Tallon and Kevin Walker (eds.) *Digital Technologies and the Museum Experience: Handheld Guides and Other Media*. Lanham: AltaMira Press, 2008, pp. 63-78.

[141] The Worcester Art Museum, <http://www.worcesterart.org>. See: Appendix B-14, The Worcester Art Museum, Web site.

[142] The Baltimore Museum of Art, <http://www.artbma.org>. See: Appendix B-15, The Baltimore Museum of Art, Web site.

[143] The Princeton University Art Museum, <http://www.princetonartmuseum.org>. See: Appendix B-16, The Princeton University Art Museum, Web site.

[144] The Louvre Museum, <http://www.louvre.fr>. See: Appendix B-17, The Louvre Museum, Web site.

collections information and resources will allow the Museum to serve the public better. The probable links to other related collections across the world and institutions may include: the above-mentioned sponsoring institutions that conducted archaeological excavations in the Antakya region and have a considerable amount of mosaics from Antakya; the Bardo Museum in Tunisia, the Gaziantep Archaeological Museum, and the other museums having a mosaic collection; the Uludağ University Mosaic Research Centre/the AIEMA-Turkey, the International Council on Conservation (ICC), the International Committee for the Conservation of Mosaics (ICCM: ICCM.pro.cy), the International Centre for the Study of the Preservation and the Restoration of Cultural Property (ICCROM: ICCROM.org), the ICOM International Committee for Conservation (ICOM-CC: http://icom-cc.icom.museum/), the Getty Conservation Institute, and the Association Internationale pour l'Etude de la Mosaïque Antique (AIEMA).

Furthermore, on-line exhibitions can be created exclusively for the Web by the Museum itself or in collaboration with other museums or other institutions. Through on-line exhibitions, different sources of information on various collection-related topics can be brought together on one Web site. An on-line exhibition also can be expanded by providing links to collections databases of related institutions or links to other collections, institutions, scholarly articles and publications, and so on. In doing so, the Museum may find an opportunity to raise the awareness of related collections at other institutions and to complement its own mosaic collection by providing relevant objects from other mosaic collections. In this way, the Web can provide compensation for the non-availability of the mosaics themselves within the Museum and can also provide more extensive information, which is not available within the Museum itself and more elaborated exploration of the mosaics. Since museum Web

sites are constantly updated and exhibitions are not static, it could be argued that on-line exhibitions have some advantages over permanent exhibitions, which are often in place for a very long time.

The use of new media might also allow the Museum's visitors to access not just images of mosaics on display in the Museum, but also images that are not on display, including the images of archived material, the mosaics in storage, and the images of related mosaics from other collections as well. In this way, the visitors may have the opportunity to explore any associated information and material including images of the mosaics, photographs, site plans, texts, maps, and so on.

Since the Museum is a small museum, lacking the resources to organize and host expensive, high-profile, time consuming large-scale international blockbuster exhibitions or other costly museum activities, it has to find creative and innovative solutions to exploit its collections, improve access to, and understanding of its collections by utilizing new technologies.

CHAPTER VI

CONCLUSIONS

The present study examines the Hatay Archaeological Museum, one of the most distinguished state museums in Turkey and in the world regarding its rich and unique mosaic collection. Although this study focused mainly on the examination of the Museum, it was inevitable to mention the history of Hatay and its surrounding region, since the history and culture of the city shaped the Museum and likewise the Museum should educate people about the history of the city. In order to analyze the Museum properly, the history of the Museum and its collections were addressed. Moreover, the present study focused on the current situation of the Museum and its organizational structure, functions, and responsibilities.

As it is commonly argued that museums have entered a time of change and have increasingly become major centers of learning for their communities, it was essential to define the wide educational and social role of present-day museums. It is observed that postmodern conditions have fundamentally reshaped museums from institutions primarily focused on collections, preservation and scholarly research to institutions more focused on visitors and public service (Weil 30-31).

In this context, this study aimed at discovering the changing aspects of museology and the new approaches to museology in the new millennium in order to find out how the Museum should position itself in an increasingly competitive museum

environment. In this study, it is argued that there has been a profound shift in the role of museums away from the main core functions such as collecting, documenting, preserving, and research towards a "visitor-, service-, and marketing-oriented approach" in recent decades. Therefore, the significant role of the changing and higher expectations of sophisticated visitors' vis-à-vis museum offerings in present-day museums was discussed.

In the present day, museums pursuing both educational and recreational roles have been reconceptualized in terms of the way that they communicate and their relationships with the public. Museums today "are seeking ways to embrace their visitors more closely" (Hooper-Greenhill, "Museums and the Interpretation" 1) and they try to make their collections as accessible as possible (Barker 178). It is obvious that the concept of the new museology, which emphasizes the enhancement of the museum experience by means of various museum offerings, places visitors and visitor-oriented museum services at the core of the present-day museums. Today, visitors have become a crucial component of museums, and consequently various visitor facilities and services have become prominent and have enormous importance.

Regarding the demands and expectations of the public, museums have developed new functions and approaches, and consequently, new departments in their organizational structures in order to establish mutual communication with their visitors, to reach out to wider audiences, and to enhance the museum experience for visitors. These include education programs, varied exhibition techniques, marketing tools and techniques, visitor studies, membership and volunteer programs, and diverse visitor facilities.

Within this context, this study investigated the influences of the new museology on Turkish museums and the changes in Turkish museology in the new millennium. Today, the shift in museum concept and the new museology is reflected in the practices of some state museums and private museums in Turkey. Therefore, the present study illustrated the appearance of new museology approaches and contemporary museum practices that are most readily discernible in some implementations of the Ministry of Culture and Tourism of the Republic of Turkey and in the private museums in Turkey, in order to determine the new dimensions of museology. In this context, this study also included the analysis of the Hatay Archaeological Museum in terms of its contemporary museum practices.

Since museums have the obligation to share the cultural heritage with everyone and museums of today are for the general public rather than for the elite, a two-way communication between museums and their many and diverse users is crucial for present-day museums. Therefore, museums are improving the quality of museum experience and of the services and are developing various forms of communications methods and museum offerings in order to reach out to wider audiences. Within this context, the present study focused on the establishment of better museum-visitor interaction at the Hatay Archaeological Museum in order to improve the visitors' experience. Hence, museum offerings in the museum world were discussed with the aim of determining possible museum offerings that could be successfully applied to the Hatay Archaeological Museum. In this context, some types of museum offerings including exhibitions, printed and audio-visual materials, and oral activities were examined and offered. Moreover, the present study included the implementation of the recent technological advances in museums and the impact of technology on museums.

Since museums are a cornerstone of cultural life and an essential component for lifelong learning, this present study is concerned primarily with the creation of a mosaic guidebook. The creation of a mosaic guidebook was emphasized as a form of education and communication tool, and also as a marketing activity. A "mosaic guidebook" should consist of a selected group of mosaics from the collection and should aim at interpreting them for the visitors.

In addition, it is obvious that a new museum building is necessary in order to display the collections of the Museum in an appropriate way. In this respect, it was pleasing to hear that the construction of a new museum building is high on the agenda. At the time of writing, the Museum launched a project concerning the new museum. The real estate belonging to the Governorship, the Special Provincial Administration within the boundaries of Maşuklu district was examined by the Ministry of Culture and Tourism and was approved for the construction of a new museum building. Following this, the project for a new museum building was announced and put out to tender. It is expected that the new museum will be constructed within five years at the latest (Kara 2010).

A new museum project provides a great opportunity to address the inefficient and inadequate parts of the present museum building, such as various visitor facilities, including seating and rest areas, gift shop, and café; and issues of exhibition, storage, and conservation or restoration spaces, security, and maintenance. The Museum should respond to the needs of people with disabilities in order to rend the Museum accessible for all. Besides, the new museum should include various visitor facilities: a conference room or a fully equipped auditorium, meeting rooms and tutorial rooms, seating areas, cloakroom facilities, ample parking space, catering and retailing facilities, and so on. According to McLean, infrastructure of a museum should include

“seating; picnic areas; car parking; baby-changing facilities; enquiry points; toilets; furniture; furnishings; equipment; ambiance; lighting; heating; signage; language provision; and physical provision” (118).

Within the context of contemporary museology, the HAM may be considered as a traditional type of museum in terms of institutional priorities, management strategies and communication styles. The improvement of the HAM cannot be effectively achieved without understanding the new museology approaches influencing museums. The Museum should keep itself up to date with new ideas and changing practices in order to enhance and reaffirm its commitment to public service. Since museums exist ‘for the public benefit’ and they are no longer just storehouses, the Hatay Archaeological Museum has to reshape its priorities toward public education and public programs and has to think of museum education, museum marketing and communication methods in order to keep pace with the ever-changing and developing museum environment.

In this context, since the increasing importance of museum education is widely acknowledged, the Museum should immediately constitute educational services in order to establish a relationship with its public through available resources. Furthermore, as a consequence of the increasing need to meet the competing requirements, it is necessary for the HAM to put an effective marketing plan into practice. With the implementation of a marketing plan, the Museum can achieve the following goals: raising public awareness and greater visibility, development of a broader audience, and enlargement of its educational and exhibit offerings. In this respect, the Museum should increase its efforts in recognizing audience interests and needs, and should develop offerings for targeted groups using appropriate marketing tools. Therefore, conducting market research, even if on a small scale, is urgent and

essential for the Museum in order to determine the target segments. Moreover, communication and promotion is indispensable in seeking wide audiences through offering a great number of programs. Therefore, the Museum should effectively apply promotional methods and tools through various communication channels.

On the other hand, it is necessary for the Museum to modernize exhibition techniques regarding the opportunities of the present day; improve labeling, documentation and conservation practices; produce information panels, leaflets and guidebooks; develop cooperation with other institutions to enrich museum offerings and learning opportunities; infuse new technologies into museum operations in order to facilitate public access to information; and increase its educational appeal to the public. Besides, building a mutual relationship between the Museum and the public, and making the local people more aware of and interested in their own place, the history and cultural heritage of the region is crucial to overcome the problem of cultural apathy and to create a commitment to the Museum among the local people.

To conclude, this study investigated the current situation of the Hatay Archaeological Museum regarding the cultural significance of the city and museum collections through analyses in various fields, history, archaeology, and museology, and offers various visitor services for museum education, marketing and visitor facilities regarding the new museology approaches in the present day. This study can be developed through preparing a guidebook both for archaeological and mosaic collections, audio-guide, website and social media handbooks.

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APPENDICES

Appendix A

Examples from the Hatay Archaeological Museum

Appendix B

Examples from Other Museums

Appendix A

Appendix A-1 Information on the Mosaic Salvage Excavations in the Hatay Region

Appendix A-2 Information on the Mosaic Salvage Excavations in the Hatay Region

Appendix A-3 The Stratigraphic Panel Depicting Tell al-Judaidah Step Trench with Tell Atchana Stratigraphy

Appendix A-4 The Hatay Archaeological Museum, Publicity Brochure (Turkish)

Appendix A-5 The Hatay Archaeological Museum, Publicity Brochure (English)

Archeological Museum of Hatay

second and fifth centuries A.D. Doro Levi, who put the mosaics into the chronological order, states that the characteristics of Hellenistic mosaic art such as naturalist approach and richness in color survived with the Eastern style in Antakya. The common scenes on the mosaics were mythological and natural elements, daily life and abstract ideas. The names of artists are not encountered on the mosaics. The shadowing techniques and glass mosaics reveal the efforts of the Romans in order to reach perfection in the art of mosaics. The multicolored and figurative floor mosaics demonstrate the welfare in Antakya during the Roman Period. Moreover, the transition period between the Roman and Byzantine Empires can be observed through the stylistic and iconographic aspects of the mosaics. More specifically, the changes in life style while paganism was replaced by Christianity can be caught in the mosaics.

Monuments, Mosaics

Mosaic of Khresis
Founded in Daphne (Harbiye), Mosaic of Khresis dates from the 4th century A.D. It details the slave Khresis paying ransom to King Agamemnon. The figurative city walls and keys on the tray are representing the two cities which he paid as ransom.

Mosaic of Okeanos Tethys
Mosaic of Okeanos Tethys, which was founded in Daphne (Harbiye), dates back to the 4th century A.D. It depicts gods and goddesses together with marine animals behind. Also, on each corner of the mosaic, Eros is figured on a dolphin.

Mosaic of Soteria
Unearthed around the village of Narlıca, Mosaic of Soteria is from the 5th century A.D. When it was found it was decorating the floor of a bathroom. This mosaic shows Soteria, personified as a fat woman. She wears a crown of laurel and a Byzantine-style necklace adorns her chest.

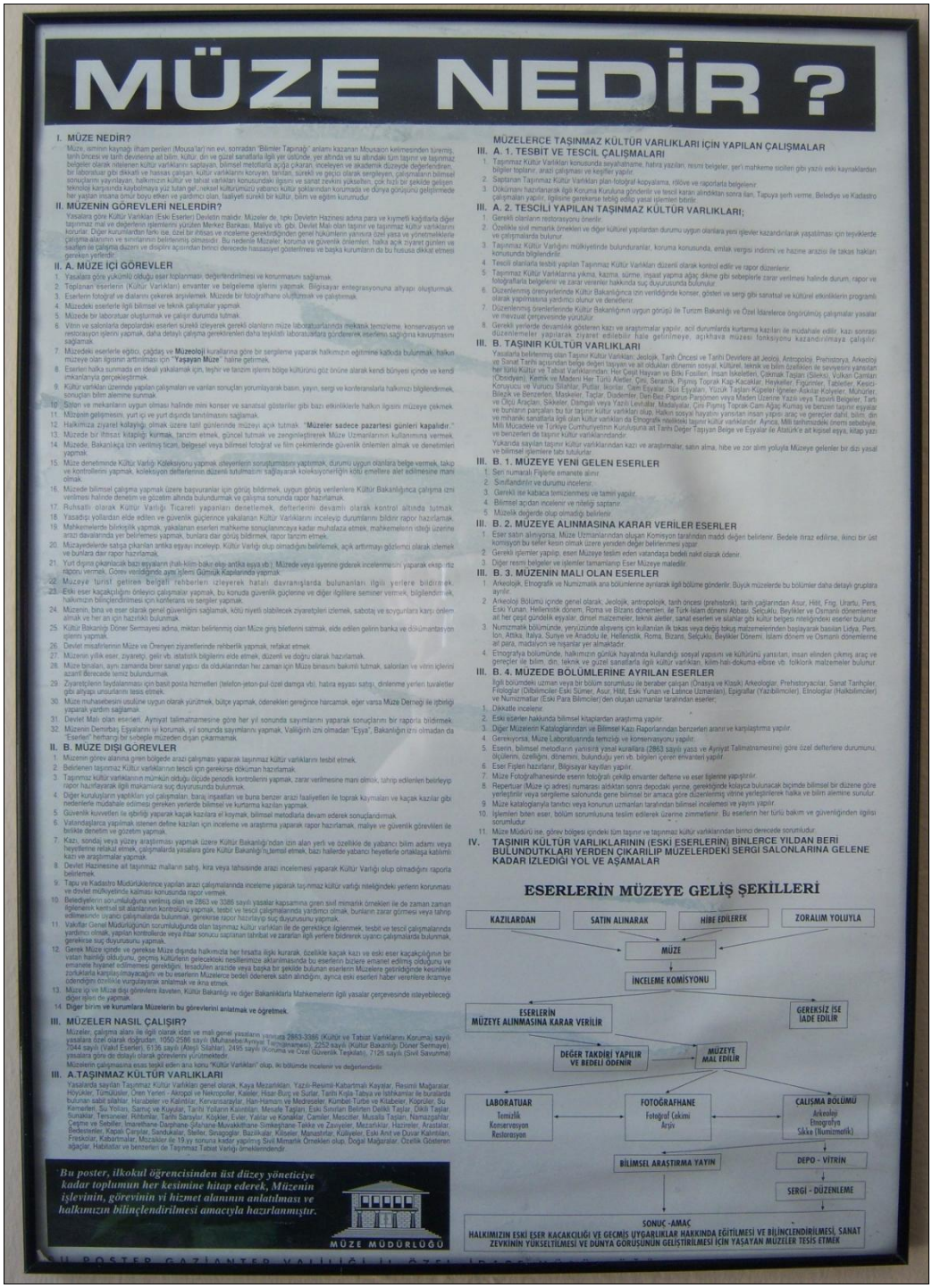
Mosaic of Orpheus (Tarsus)
Orpheus is poet and musician of magical music in Greek mythology. Found in Tarsus, Mosaic of Orpheus is from the 3rd century. It details Orpheus sitting on a rock and playing lyre. The wild animals seem quietly fascinated by the music and the tree on the right bends towards Orpheus.

Mosaic of Apollo Daphne
Founded in Daphne (Harbiye), Mosaic of Apollo belongs to the 3rd century A.D. It details Apollo chasing the nymph, Daphne, who was changed into a laurel tree to escape according to the classical mythology.

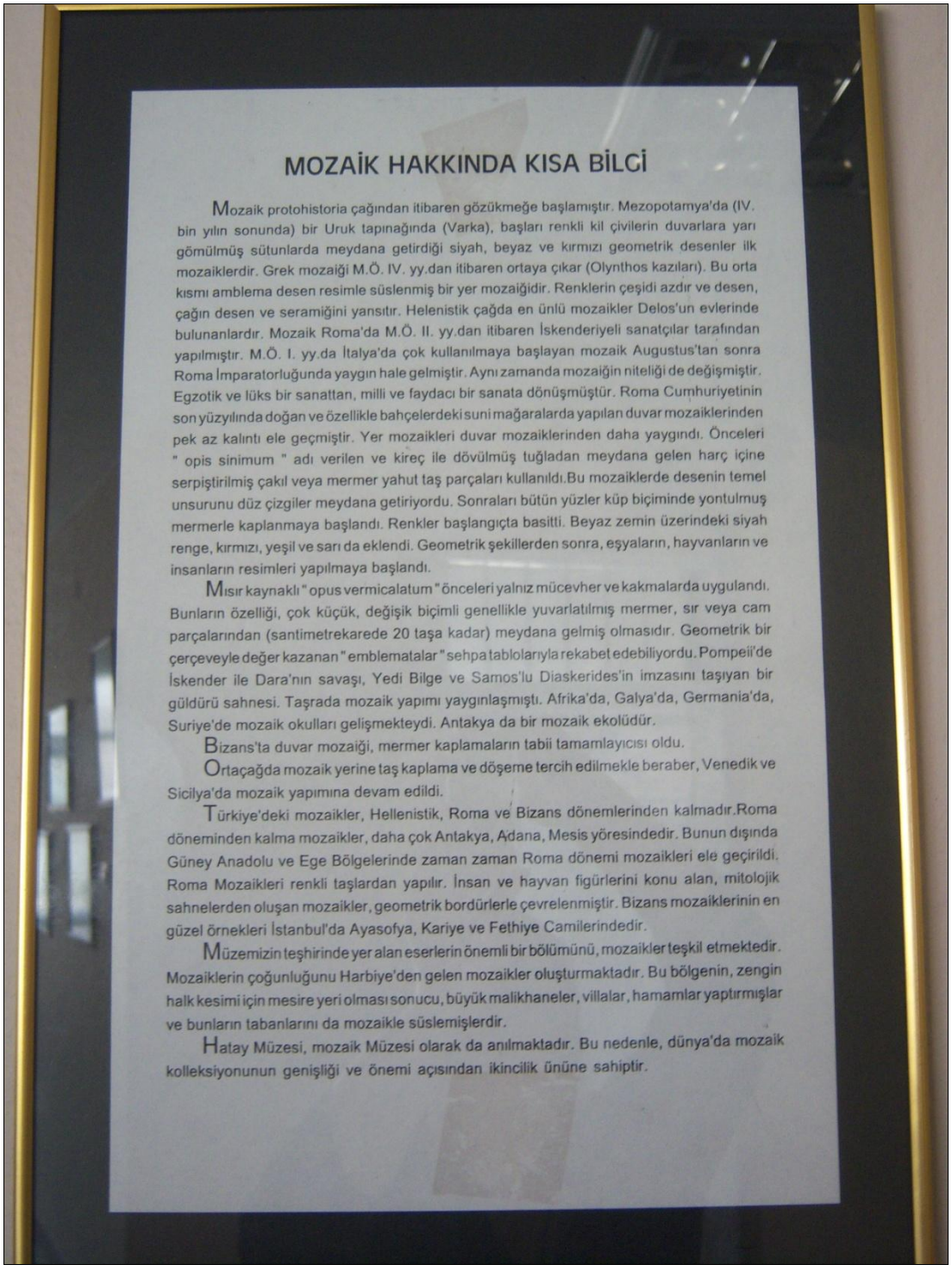
The Mosaic of Dancers
Unearthed in Samandağ, the mosaic is from the 2nd or the 3rd centuries A.D.. Dancers with bells in their hands are depicted.

Appendix A-6 Information Panel, The Sarcophagus of Antakya

Appendix A-7 Information Panel, "What is Museum?"



Appendix A-8 Information Panel, Brief Information Concerning Mosaic Art



MOZAİK HAKKINDA KISA BİLGİ

Mozaik protohistoria çağından itibaren gözükmeğe başlamıştır. Mezopotamya'da (IV. bin yılın sonunda) bir Uruk tapınağında (Varka), başları renkli kil çivilerin duvarlara yarı gömülmüş sütunlarda meydana getirdiği siyah, beyaz ve kırmızı geometrik desenler ilk mozaiklerdir. Grek mozaiği M.Ö. IV. yy.dan itibaren ortaya çıkar (Olynthos kazıları). Bu orta kısmı amblema desen resimle süslenmiş bir yer mozaiğidir. Renklerin çeşidi azdır ve desen, çağın desen ve seramiğini yansıtır. Helenistik çağda en ünlü mozaikler Delos'un evlerinde bulunanlardır. Mozaik Roma'da M.Ö. II. yy.dan itibaren İskenderiyeli sanatçılar tarafından yapılmıştır. M.Ö. I. yy.da İtalya'da çok kullanılmaya başlayan mozaik Augustus'tan sonra Roma İmparatorluğunda yaygın hale gelmiştir. Aynı zamanda mozaiğin niteliği de değişmiştir. Egzotik ve lüks bir sanattan, milli ve faydacı bir sanata dönüşmüştür. Roma Cumhuriyetinin son yüzyılında doğan ve özellikle bahçelerdeki suni mağaralarda yapılan duvar mozaiklerinden pek az kalıntı ele geçmiştir. Yer mozaikleri duvar mozaiklerinden daha yaygındı. Önceleri " opis sinimum " adı verilen ve kireç ile dövülmüş tuğladan meydana gelen harç içine serpiştirilmiş çakıl veya mermer yahut taş parçaları kullanıldı.Bu mozaiklerde desenin temel unsurunu düz çizgiler meydana getiriyordu. Sonraları bütün yüzler küp biçiminde yontulmuş mermerle kaplanmaya başlandı. Renkler başlangıçta basitti. Beyaz zemin üzerindeki siyah renge, kırmızı, yeşil ve sarı da eklendi. Geometrik şekillerden sonra, eşyaların, hayvanların ve insanların resimleri yapılmaya başlandı.

Mısır kaynaklı " opus vermicalatum " önceleri yalnız mücevher ve kakmalarda uygulandı. Bunların özelliği, çok küçük, değişik biçimli genellikle yuvarlatılmış mermer, sır veya cam parçalarından (santimetrekarede 20 taşa kadar) meydana gelmiş olmasıdır. Geometrik bir çerçeveyle değer kazanan " emblematalar " sehpa tablolarıyla rekabet edebiliyordu. Pompeii'de İskender ile Dara'nın savaşı, Yedi Bilge ve Samos'lu Diaskerides'in imzasını taşıyan bir güldürü sahnesi. Taşrada mozaik yapımı yaygınlaşmıştı. Afrika'da, Galya'da, Germania'da, Suriye'de mozaik okulları gelişmekteydi. Antakya da bir mozaik ekolüdür.

Bizans'ta duvar mozaiği, mermer kaplamaların tabii tamamlayıcısı oldu.

Ortaçağda mozaik yerine taş kaplama ve döşeme tercih edilmekle beraber, Venedik ve Sicilya'da mozaik yapımına devam edildi.

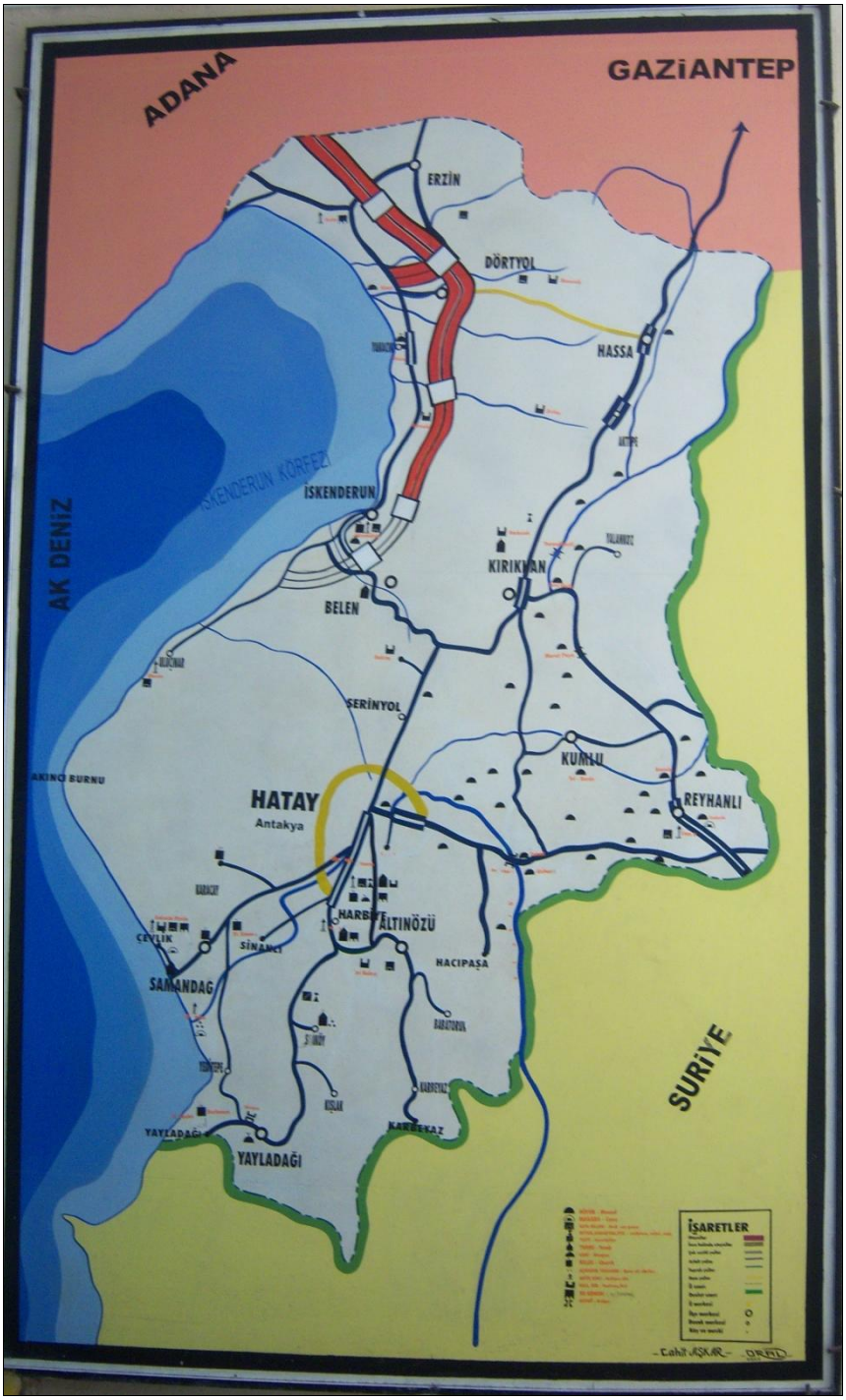
Türkiye'deki mozaikler, Hellenistik, Roma ve Bizans dönemlerinden kalmadır.Roma döneminden kalma mozaikler, daha çok Antakya, Adana, Mesis yöresindedir. Bunun dışında Güney Anadolu ve Ege Bölgelerinde zaman zaman Roma dönemi mozaikleri ele geçirildi. Roma Mozaikleri renkli taşlardan yapılır. İnsan ve hayvan figürlerini konu alan, mitolojik sahnelerden oluşan mozaikler, geometrik bordürlerle çevrelenmiştir. Bizans mozaiklerinin en güzel örnekleri İstanbul'da Ayasofya, Kariye ve Fethiye Camilerindedir.

Müzemizin teşhirinde yer alan eserlerin önemli bir bölümünü, mozaikler teşkil etmektedir. Mozaiklerin çoğunluğunu Harbiye'den gelen mozaikler oluşturmaktadır. Bu bölgenin, zengin halk kesimi için mesire yeri olması sonucu, büyük malikhaneler, villalar, hamamlar yaptırmışlar ve bunların tabanlarını da mozaikle süslemişlerdir.

Hatay Müzesi, mozaik Müzesi olarak da anılmaktadır. Bu nedenle, dünya'da mozaik kolleksiyonunun genişliği ve önemi açısından ikincilik ününe sahiptir.

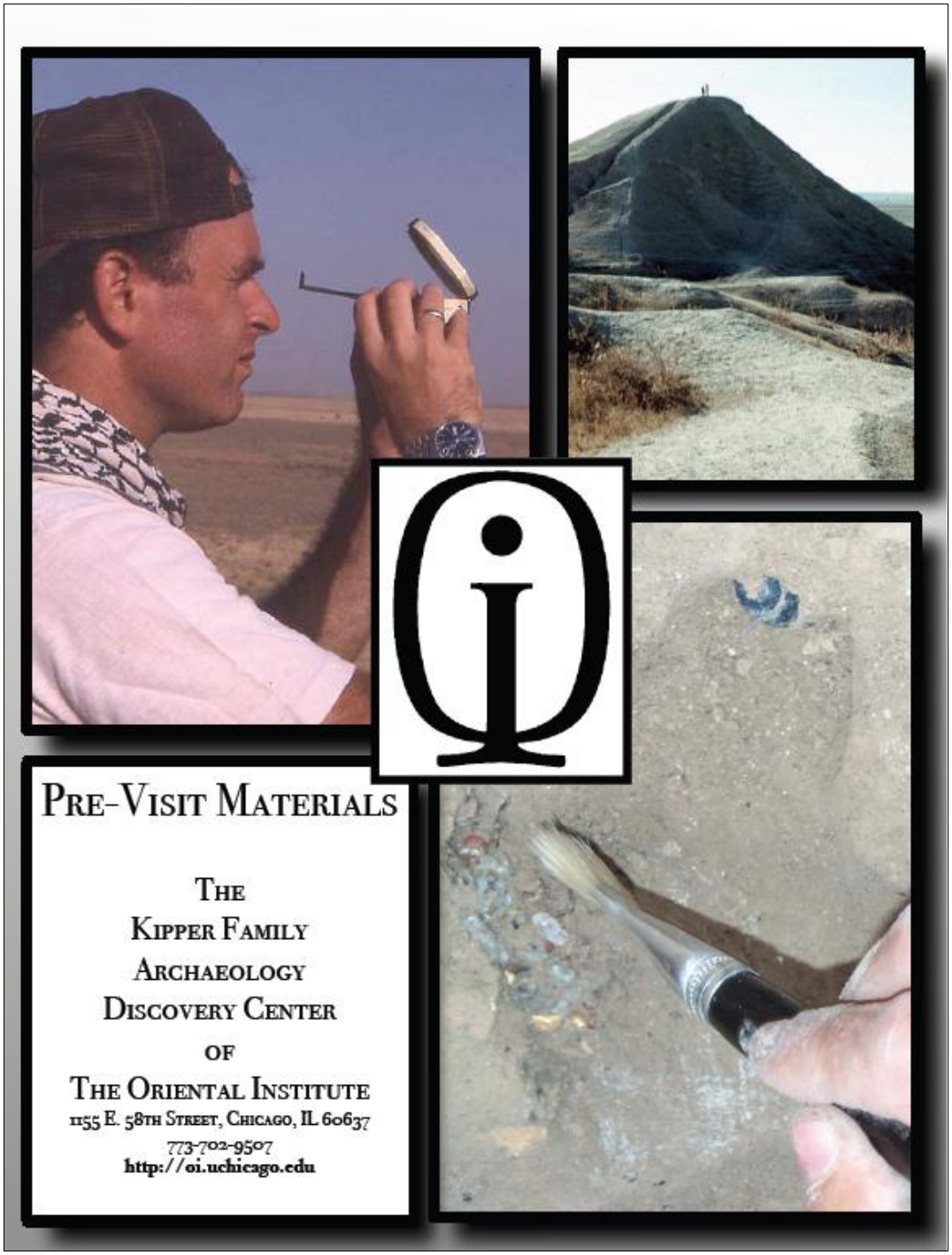
Appendix A-9 Information Panel, Kinet Höyük (Ancient Issos)

Appendix A-10 Information Panel, Map of the Hatay Region

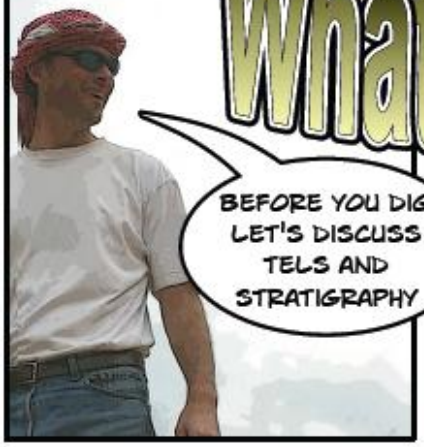


Appendix B

Appendix B-1 The Kipper Family Archaeology Discovery Center of the Oriental Institute, Pre-Visit Materials



What is a Tel?



A TEL IS A MOUND. IT IS CREATED OVER TIME BY THE ACCUMULATION OF LAYERS OF SILT, SOIL, OR OTHER MATERIAL. THE EXISTENCE OF A TEL MEANS THAT HUMANS MAY HAVE SETTLED IN THAT SPOT. TELS TYPICALLY CONTAIN ARTIFACTS AND REMAINS OF HUMAN HABITATION.

TELS DEVELOP OVER LONG PERIODS OF TIME AS A COMMUNITY GOES THROUGH A PROCESS OF DESTRUCTION (BY INVASIONS, FLOODS, OR FIRE) AND RENEWAL (BY REBUILDING). TIME PASSES AND SUCCESSIVE COMMUNITIES ARE BUILT AND DESTROYED , ONE ATOP ANOTHER IN LAYERS, AS NEWER SETTLEMENTS BUILD UPON OLDER ONES.

THE DIFFERENT LAYERS OF A TEL ARE CALLED STRATA. EACH STRATUM REPRESENTS A CULTURE AT A DIFFERENT POINT IN TIME. ARTIFACTS FOUND NEAR THE TOP OF A TEL ARE USUALLY YOUNGER THAN ARTIFACTS THAT ARE FOUND AT THE BOTTOM OF THE TEL.

SOMETIMES A STEP TRENCH IS DUG INTO THE SIDE OF THE TEL, CREATING A CROSS SECTION OR PROFILE OF THE DIFFERENT STRATA.

THE MOST IMPORTANT FEATURE WE HAVE TO HELP US DATE WHAT WE FIND IS THE STRATIGRAPHY OF A SITE — THE ARRANGEMENT OR SEQUENCE OF THE LAYERS THAT WE DIG THROUGH. POTTERY STYLES ARE KEY TO ESTABLISHING A STRATIGRAPHY AND A WAY OF DATING A SITE. BY STUDYING THE SHAPE AND STYLE OF POTSHERDS, WE CAN DATE POTS JUST AS WE DATE CARS AND CLOTHING STYLES. WRITTEN RECORDS, SUCH AS CLAY TABLETS, CAN ALSO HELP US DATE A SITE WITH MORE PRECISION.

7

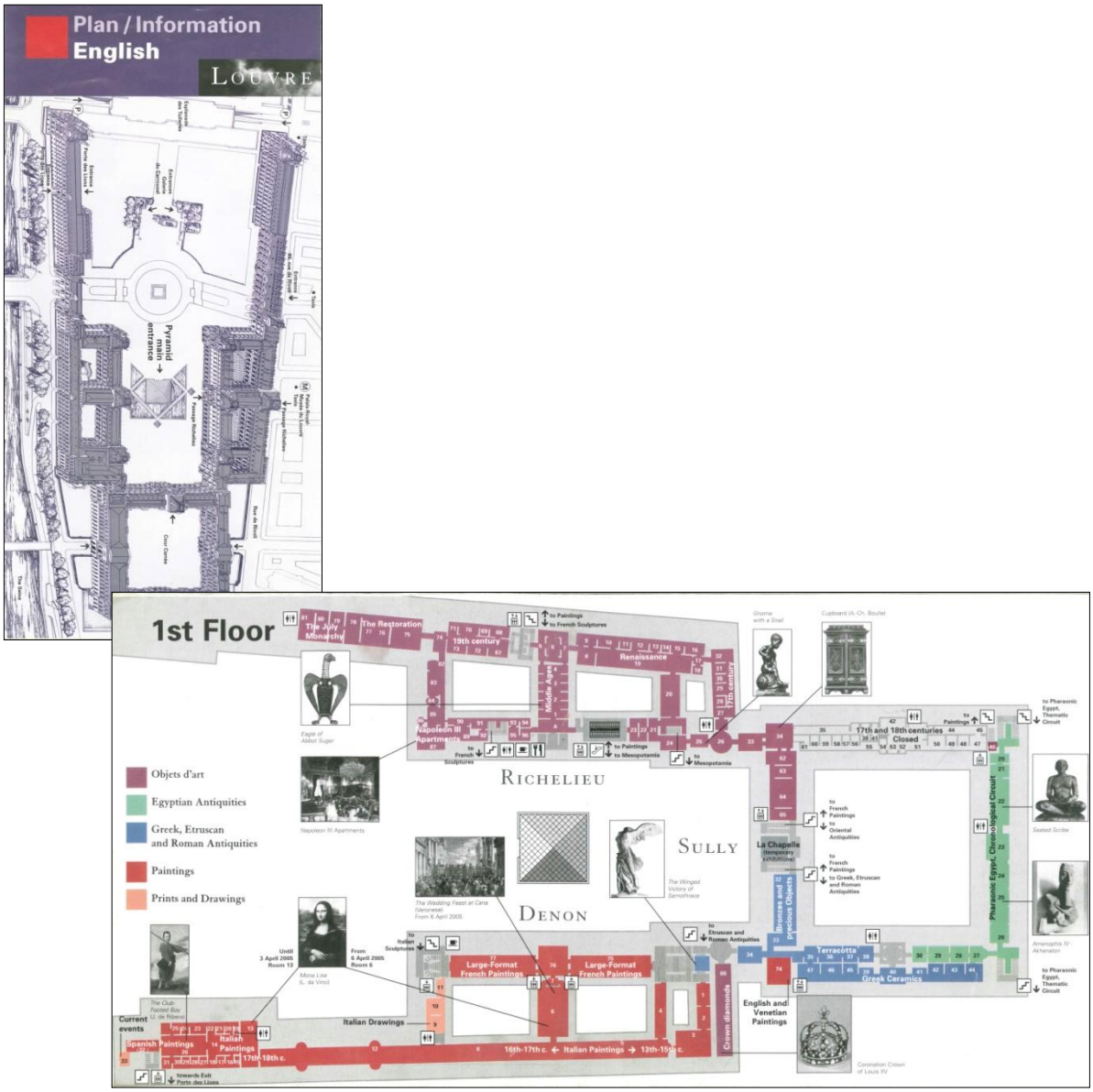

HERE ARE SOME EXAMPLES OF ARTIFACTS YOU MIGHT FIND ON YOUR DIG!
What Do We Find On a Dig?
ON ONE DIG IN TURKEY, WE FOUND KITCHEN COOKING POTS AND SERVING VESSELS THOUSANDS OF YEARS OLD! WE ALSO FOUND A MORTAR AND PESTLE, A FLINT AND SCRAPER, AND A BASALT GRINDING STONE.
THIS BYZANTINE COIN IS FROM THE 11TH CENTURY AD. FINDING POTTERY AND COINS TELLS US A LOT ABOUT HOW PEOPLE LIVED. DISCOVERING FOREIGN CURRENCY COULD TELL US WHO TRADED WITH WHOM.
BONES, BONES, BONES! WE ARE ALWAYS FINDING ANIMAL BONES...AND HUMAN REMAINS. HERE WE ARE EXAMINING A NUMBER OF THE BONES WE HAVE FOUND!
HERE'S A PHOTOGRAPH OF TWO PIG ELBOW JOINTS, CALLED HUMERI. ONE OF THE PIGS WAS WILD (THE BIGGEST BONE) AND THE OTHER WAS DOMESTICATED. WHY DO YOU THINK THE WILD ONE IS BIGGER?
HERE'S AN INTERESTING PHOTOGRAPH OF AN ANCIENT BURIAL. ARE YOU ABLE TO FIND THE GROUP OF BONES THAT LIE DIRECTLY ABOVE THE ROUND SKULL? IF YOU LOOK VERY CAREFULLY, RIGHT ABOVE THE MAN'S SKULL, YOU WILL SEE ANOTHER SMALL SKELETON AND BACKBONE NEAR THE TOP OF THIS PHOTOGRAPH... THESE ARE THE REMAINS OF THIS MAN'S BEST FRIEND!
THIS MAN LIKED HIS PET DOG SO MUCH THAT HE WAS BURIED WITH IT!
BOTH THE MAN AND HIS DOG HAVE BEEN BURIED HERE WITH THEIR BELONGINGS (NOTICE THE POTTERY) SINCE 1800 B.C.
ART TELLS US A LOT ABOUT A CULTURE...WHAT PEOPLE LOOKED LIKE, WHAT THEY DID, BELIEVED IN AND MORE. THIS FIGURINE OF A PERSIAN RIDER DATES BACK TO THE 5TH CENTURY B.C. WHAT OTHER TYPE OF ART MIGHT YOU FIND ON A DIG, AND WHAT COULD IT TELL YOU ABOUT THE CULTURE THAT MADE IT?
PEOPLE LONG AGO WORE JEWELRY JUST LIKE WE DO TODAY. THIS SILVER PERSIAN BRACELET WITH A DEER-HEAD DESIGN ON EACH END DATES BACK TO 500-400 B.C. THIS ARTIFACT TELLS US HOW PEOPLE MAY HAVE DRESSED AND WHAT MATERIALS THEY USED EVERYDAY.
THIS LITTLE POT WAS A SOURCE OF LIGHT IN THE ANCIENT WORLD. IT'S AN OIL LAMP FROM THE HELLENISTIC ERA. TO USE IT, ANCIENT PEOPLES POURED OIL INTO THE CENTER AND LAID A WICK INTO THE SMALL OPENING ON THE LEFT. LIGHT THE WICK, AND YOU HAVE LIGHT!
8

Appendix B-2 Sabancı Museum, The Invitation for Neighbor Day

Appendix B-3 Sabancı Museum, The Invitation for Taxi Driver Day

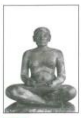
Appendix B-4 A Model of the Excavation Site at Zeugma

Appendix B-5 The Louvre Museum Plan/Information



The Collections

Oriental Antiquities
This department presents the civilisations of the Ancient Near-East, which go back to 7, 000 BC and succeeded one another in Mesopotamia, Iran and the countries of the Levant, an immense territory stretching from the Mediterranean to India.



Egyptian Antiquities
Created by Jean-François Champollion, this department illustrates the art of Ancient Egypt from two different viewpoints: a chronological circuit, from the earliest times to Cleopatra, and a thematic circuit illustrating certain aspects of Egyptian civilisation. Two sections devoted to Coptic Egypt and Roman Egypt complete the display.

Greek, Etruscan and Roman Antiquities
This department includes works from three ancient civilisations: Greece, Etruria and Rome. On the ground floor, a chronological circuit, based on marble statuary, contains works starting from the third millennium BC up to the 6th century AD. The collection on the first floor is organised according to the techniques and materials used: bronzes and jewellery, silverware, glassware, figurines and terracotta vases.

Paintings
The collections in this department cover the history of European painting from the mid-13th century to the mid-19th century. They are divided into three main groups: the French School, which has the largest number of works, the Italian and Spanish Schools, and the Northern European Schools (German, Flemish and Dutch Schools).

Sculptures
European Sculpture, from the Late Middle Ages to the mid-19th century, is to be found in this department. The collections, which mainly include French works, also contain many significant pieces from Italy, Spain and Northern Europe.

Objets d'art
The collections in this department come from every era: items from the Middle Ages and the Renaissance, decorative arts from the 17th and 18th centuries, the Crown Diamonds, 19th century items and furniture, Napoleon III apartments, etc.

Arts of Islam
Works from various Mediterranean countries, from Iran, Central Asia and India, which formed the lands of Islam are exhibited in this department. Some of the works are from the royal French collections. Most of these are ceramics, metals, ivories, woods, carpets and paintings dating from the 7th to the 19th centuries.

Prints and Drawings
Access to the Graphic Arts Department, consisting of the Drawing Cabinet (more than 100,000 works), the Edmond de Rothschild Collection and an engraved copper plate collection, is by prior arrangement only. The very fine but extremely fragile works are on display in regular temporary exhibitions and on a rota basis in the museum's main exhibition rooms.

History of the Louvre and Medieval Louvre
Two rooms and an archaeological circuit present the history and architectural development of the Louvre palace.

Arts of Africa, Asia, Oceania and the Americas
This collection, which has been on exhibit at the Louvre since April 2000, belongs to the quai Branly museum, which will open in 2006.

Room Opening
A weekly chart specifies which rooms are open and closed for each day of the week.
It can be consulted at the entrance to the Pyramid, at the information desk and on www.louvre.fr.

Reception and Facilities

Information Desk
under the Pyramid.
Information Point
at the Porte des Lions.

Free Facilities
Cloakroom, first aid, small luggage room, pushchairs, lost and found, etc.

Groups
Reservations must be made in advance for groups of 7 people or more. Bookings:
01 40 20 57 60 (independent groups) and
01 40 20 51 77 (guided tour by one of the museum's guides).

CyberLouvre
Consult all the museum's multimedia products free of charge, 9am to 5.45 pm. Sponsored by the Daï Nippon Printing Company.

Disabled Visitors
Wheelchairs are available free-of-charge, access map available in French and English: inquire at the Information Desk.

Auditorium (420 seats)
Archaeology, art history, literature, cinema and music: symposia, lectures, films, concerts, performances for young people... 300 sessions each season. Information on 01 40 20 55 55 and on www.louvre.fr, reservations on 01 40 20 55 00. Programmes are posted up at the entrance and are available at the auditorium ticket-office.

Bookshop, Boutiques and Chalcography
Guides, reproductions, catalogues, etc. Areas located under the Pyramid and in the Grand Louvre mall.

To make your visit more enjoyable
– Introductory tours: in French, English and Spanish. Guided tours and workshops: for children and adults, "individually" and in groups. Except on Sunday afternoons, free-admission Sundays and public holidays. Registration at group reception area.
– Free visitor brochures of the permanent collections. Available at the information counter.
– Audio guides: a selection of works with commentaries in French, English, Spanish, German, Italian or Japanese. Available for hire at the Richelieu, Sully and Denon entrances. Reserve on www.louvre.fr.
– Films of the Louvre: audiovisual room, under the Pyramid Programme posted up at the entrance. Admission free.

Regulations for Visitors
Flash photography is strongly discouraged. Taking photos is prohibited in certain rooms. (article 26 of the museum's regulations). Cumbersome objects or animals are not allowed into the museum. Smoking, drinking and eating is strictly prohibited in the museum rooms. **Video surveillance is used in the museum.**
Quarterly Programme at the Information Desk. Free of charge.
Temporary Exhibitions
– Under the Pyramid: 9 am to 6 pm (9.45 pm on Wednesdays and Fridays). Special admission charges.
– In the permanent collections: museum opening times.
The Graphic Arts Department's consulting rooms
For information call: 01 40 20 52 51.

Cafés and Restaurants
– The Grand Louvre, gastronomical restaurant, open from 12 noon to 3 pm and from 7 pm to 10 pm for evening openings.
– The Café du Louvre, open from 9 am to 7 pm and until 9 pm for evening openings.
– La Cafétéria, 11.45 am to 3 pm. Bar and take-aways, 10 am to 6 pm.
– Café Denon, restaurant and tea room, open from 9.30 am to 5 pm and until 7 pm for evening openings.
– Café Mollien, large summer terrace, open from 10.30 am to 5 pm and until 7 pm for evening openings.
– Café Richelieu, restaurant, tearoom and summer terrace: open from 10.15 am to 5 pm, and until 7 pm late-night openings.

Practicalities

Postal address and access
– Musée du Louvre, 75058 Paris Cedex 01.
Tel: 01 40 20 50 50.
E-mail: info@louvre.fr
– Access: main entrance via the Pyramid. Other entrances: via the Porte des Lions (direct access to the Arts of Africa, Asia, Oceania and the Americas), the Galerie du Carrousel (99, rue de Rivoli or the Carrousel Gardens), and the Passage Richelieu (for groups and visitors with museum passes or going to the auditorium).
– Metro: Palais-Royal-Musée du Louvre (lines 1 and 7).
– Underground car park: 7 am to 11 pm, avenue du Général-Lemonnier.
Tel.: 01 42 44 16 32.
– Taxis: place du Palais Royal

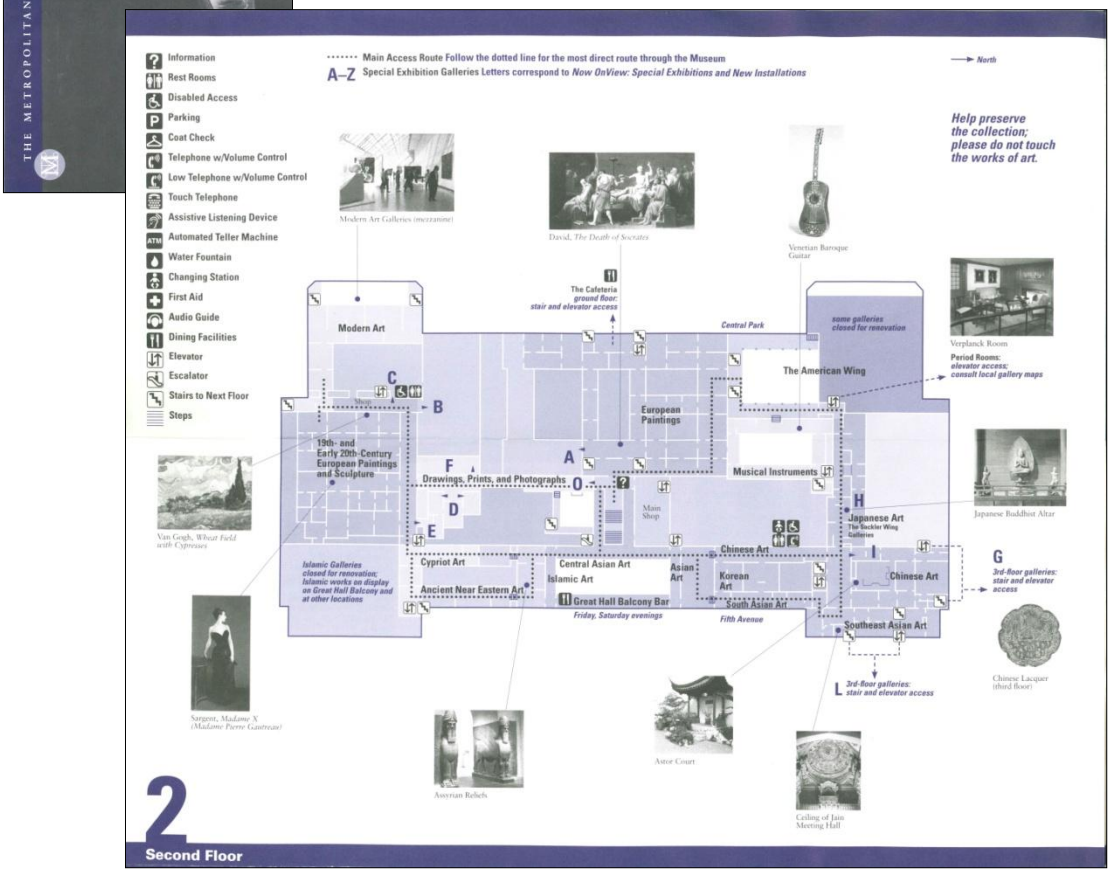
General Information
– Information Desk:
01 40 20 53 17.
Website: www.louvre.fr
– Disabled visitors:
01 40 20 59 90.
handicap@louvre.fr

Opening Hours
Open every day except Tuesdays and certain public holidays.
– Permanent collections: 9 am to 6 pm; evening openings on Wednesdays and Fridays until 9.45 pm. Closure of the rooms begins at 5.30 pm and 9.30 pm on Wednesdays and Fridays. No evening openings on public holidays.
– Area under the Pyramid open from 9 am to 10 pm.
– Porte des Lions: open from 9 am to 5.30 pm, except Tuesdays and Fridays.

Tickets
Full price: €8.50.
Reduced admission fee for evening openings after 6 pm: €6.
Free for under 18s, for under 26s on Fridays after 6 pm, for unemployed people and for everybody on the first Sunday of every month. Tickets valid all day long for the permanent collections and temporary exhibitions, except for the Napoleon hall. Tickets can also be used to visit the Delacroix museum on the same day. Last admissions at 5.15 pm (5 pm at the Porte des Lions) and 9.15pm on Wednesdays and Fridays.
Advance Ticket Sales
– at Fnac, Carrefour, Auchan, Virgin Megastore stores, etc.
– By tel.: 0 892 683 622 or 0 825 346 346
– At www.louvre.fr

Carte Musées-Monuments
valid 1, 3 or 5 days for entry to 60 museums and monuments in the Paris region.
Carte Louvre jeunes
for under 26s.
Carte Louvre professionnels
for group leaders, teachers, artists, art critics…
Carte Louvre enseignants for teachers and their students on class visits.
Information at the Espace adhésion, allée du Grand Louvre, from 9 am to 5.15 pm, and until 9.15 pm late-night openings.
Tel.: 01 40 20 51 04.
Carte de la Société des amis du Louvre
Tel.: 01 40 20 53 34.

Appendix B-6 The Metropolitan Museum of Art, Museum Plan



First Floor Collections

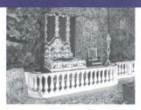
The American Wing
American sculpture and stained glass by Saint-Gaudens, Tiffany, and La Farge. Period Rooms, decorative arts, and portraits from the early 19th to the early 20th century. The Henry R. Luce Center for the Study of American Art (mezzanine)

Arms and Armor
European armor, including Renaissance parade armors. Islamic armor from 15th-century Iran and Anatolia and jeweled weapons from the Ottoman Turkish and Mughal Indian courts. Finest collection of Japanese armor outside Japan

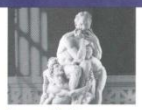
Arts of Africa, Oceania, and the Americas
Wood sculpture from sub-Saharan Africa and the Pacific islands; Mexican stone sculpture; objects in gold, silver, copper, ivory, and other media, 2nd millennium B.C.–present. Works from Benin. Pre-columbian gold treasury

The Costume Institute
(ground floor)
Short-term exhibitions, including the Institute's collection, late 16th century–present. Fashionable dress and regional costumes from Europe, Asia, Africa, and the Americas. Consult Information Desks for *Art of Dress* tours

Egyptian Art
Chronological display of 36,000 objects, 5th millennium B.C.–A.D. 400. Old Kingdom tomb of Perneb, Meketre models, Middle and New Kingdom jewelry, the female pharaoh Hatshepsut statuary, and Roman Period Temple of Dendur



European Decorative Arts
European furniture, ceramics and glass, metalwork and jewelry, horological instruments, and tapestries and textiles. Renowned architectural settings and period rooms



European Sculpture
Renaissance sculpture in Italy, 15th–16th century; sculpture from the rest of Europe, 16th–19th century; masterworks from Bernini to Rodin; prestigious collections of Italian Renaissance bronzes and 18th-century French terracotta models

Greek and Roman Art
Acclaimed installation of Greek art, prehistoric through classical; exceptional sculpture, vases, bronzes. Roman sculpture, glass, jewelry, gems, bronzes

Robert Lehman Collection
Paintings, decorative arts, Old Master drawings. Italian paintings 1300–1500; Petrus Christus, Goya, El Greco, Ingres, Hans Memling, Rembrandt, and Impressionists and Post-Impressionists. Renaissance majolica, enamels; Venetian glass, bronzes

Medieval Art
Sumptuous objects in all materials, 4th–16th century. Bronze Age and Celtic art; Byzantine and Early Medieval treasures; Romanesque and Gothic sculpture and stained glass; Gothic tapestries. See also **The Cloisters museum and gardens.**

Modern and Contemporary Art (first and second floors, mezzanine)
Paintings, works on paper, sculpture, design, architecture, 1900–present. Balthus, Boccioni, Bonnard, Matisse, Picasso; American collection, including works by the Abstract Expressionists

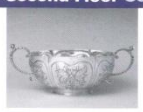
Roof Garden
Sculpture exhibitions from the Department of Modern Art. Open from spring through mid-fall; stair and elevator access from first floor

Also on the first floor
The Great Hall
Gift Shops
Grace Rainey Rogers Auditorium
Thomas J. Watson Library
Petrie Court Café and Wine Bar
American Wing Café

Also on the ground floor
The Cafeteria
(access from first floor behind Medieval Hall and from second floor at rear of European Paintings galleries)

The Cloisters museum and gardens (in Fort Tryon Park)
Museum for medieval art in northern Manhattan. Architectural elements from five medieval cloisters. Renowned Unicorn tapestries. Romanesque and Gothic architectural sculpture, illuminated manuscripts, stained glass, metalwork, enamels, ivories, paintings

Second Floor Collections



The American Wing
Silver, ceramics, and glass. Period rooms, decorative arts, and portraits from the 18th century

Ancient Near Eastern Art
Monumental Assyrian reliefs and statues and ivories from Nimrud. Sumerian sculpture, Anatolian ivories, metalwork from Iran, Anatolia, Central Asia; Achaemenid, Parthian, and Sasanian silver and gold vessels. Stamp and cylinder seals

Chinese Art
Monumental Buddhist sculpture, 5th–15th century; ceramics; Bronze Age jades, ritual vessels; Han through Tang luxury objects, tomb figurines; Song, Yuan, Ming, Qing painting, calligraphy, decorative arts; Garden Court, Ming furniture room

Cypriot Art
Cesnola collection of ancient art from Cyprus, prehistoric through Roman. Sculpture and precious metalwork; vases, bronzes, terracottas, glass, gems

Drawings and Prints
Short-term exhibitions from the Museum's collection, which includes European drawings from the 15th through the 19th century and prints by Dürer, Goya, and Rembrandt

European Paintings
Masterworks by European artists, including El Greco, Holbein, Ingres, Jan van Eyck, La Tour, Mantegna, Memling, Poussin, Raphael, Rembrandt, Rogier van der Weyden, Rubens, Tiepolo, Titian, Van Dyck, Velázquez, Vermeer, and Veronese

Islamic Art
One of the world's most comprehensive collections, including ceramics, textiles, glass, metalwork, miniature and period rooms from throughout the Islamic worl.. Main galleries closed for renovation. Highlights on view on the Great Hall Balcony

Japanese Art
Works from the 3rd millennium B.C.–present, including paintings, sculpture, ceramics, bronzes, screens, lacquerware, prints, and textiles

Korean Art
Works from the Three Kingdoms period (57 B.C.–A.D. 668) to the Chosŏn dynasty (1392–1910), including paintings, sculpture, metalwork, and ceramics

Modern and Contemporary Art (first and second floors, mezzanine)
Paintings, works on paper, sculpture, design, architecture, 1900–present. Balthus, Bocconi, Bonnard, Matisse, Picasso; American collection, including works by the Abstract Expressionists

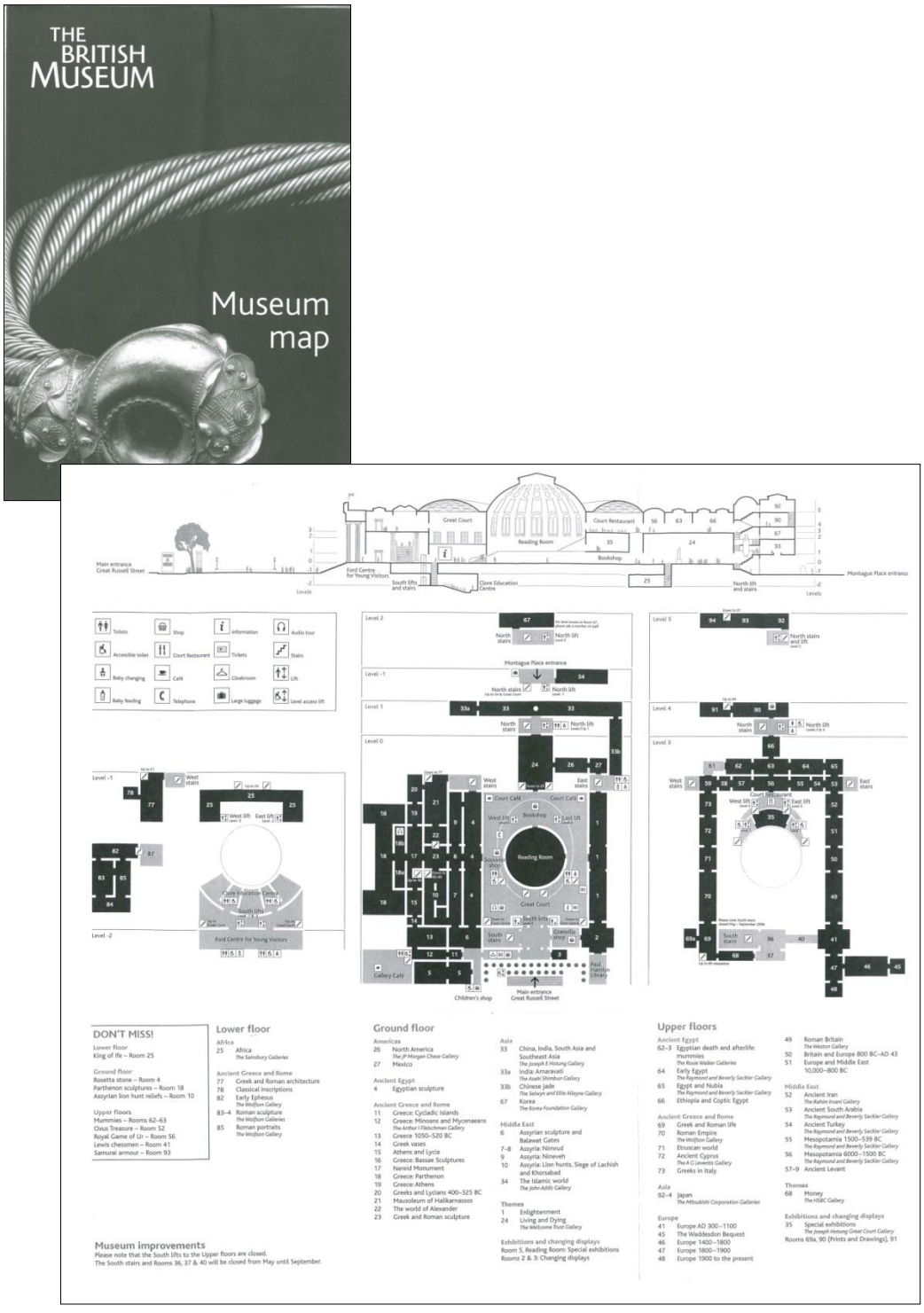
Musical Instruments
Instruments from all regions of the world. Courtly and traditional instruments, including the oldest extant piano, rare violins, harpsichords, and a rich representation of non-Western works

19th- and Early 20th-Century European Paintings and Sculpture
European paintings, mainly French, Romanticism to Post-Impressionism. Major groups of works by Degas and Manet, with galleries dedicated to Cézanne, Monet, Pissarro, and Renoir; works by Van Gogh; Rodin sculptures

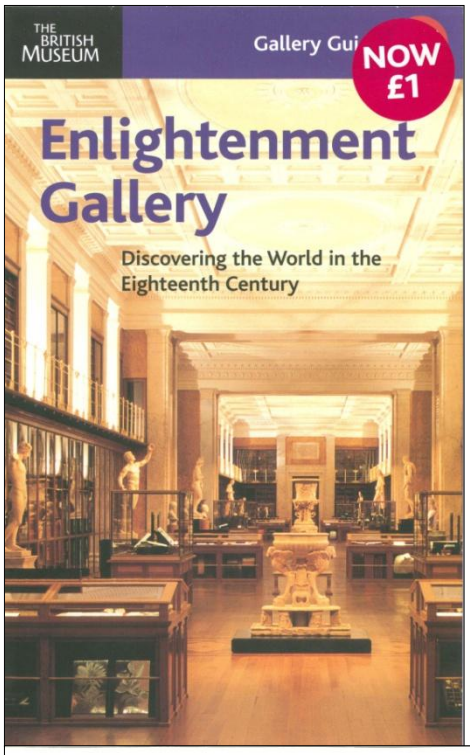
Photographs
Changing exhibitions, often drawn from the Museum's collection, including 19th-century French and British photographs; American work by Steichen, Stieglitz, Strand; avant-garde photography between the World Wars; contemporary photographs

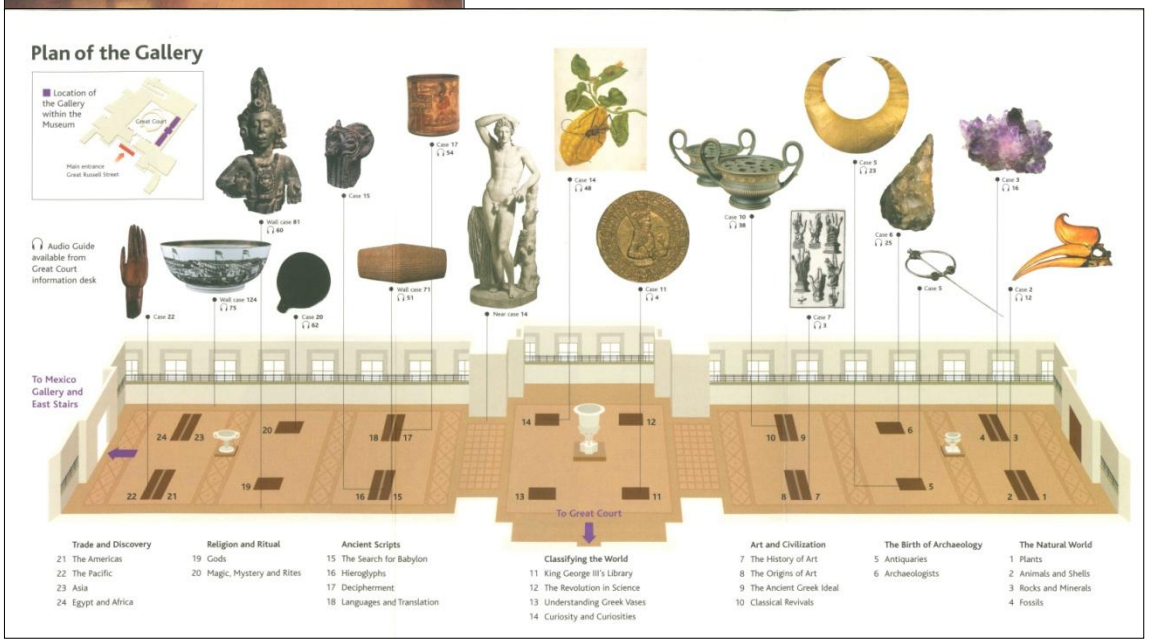
South and Southeast Asian Art
Masterworks from India, Pakistan, Nepal, Tibet, and the nations of Southeast Asia, including Cambodia, Indonesia, and Thailand. Noteworthy Buddhist and Hindu sculptures in stone and bronze

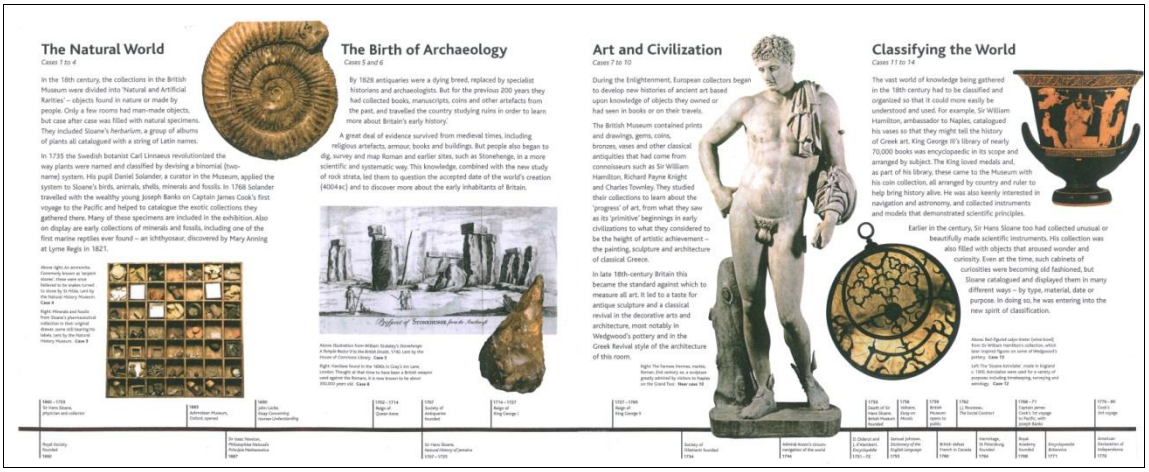
Appendix B-7 The British Museum, Museum Map



Appendix B-8 The British Museum Enlightenment Gallery, Gallery Guide







Ancient Scripts

Cases 15 to 18

The search for knowledge about the past led to renewed interest in deciphering the mysterious forms of Egyptian hieroglyphs, the curious cuneiform inscriptions found in the lands described in the Bible, and early forms of Sanskrit in India. This increased scholarly activity eventually led to 'cracking their codes' in the early 19th century – and thousands of years of history were thereby opened up to research. At the same time, translations were made of important books such as the Qur'an, written in languages of other living cultures. Nearer to home, antiquaries deciphered runes and other early forms of writing, revealing more of Britain's own history.

Above: A facsimile of the Rosetta Stone displayed so that you may touch it. **Near case 15**

Religion and Ritual

Cases 19 and 20

Europeans had long been inspired by ancient Greek and Roman mythology, but mistrust of non-Christian beliefs had led to ignorance about other religions around the world. During the Enlightenment, scholars attempted to dispel this ignorance. They researched rituals and cults in many different cultures. They collected religious artefacts, grouped gods into families and examined their various functions and roles, always searching for similarities that might shed light on the common origins of the world's religions.

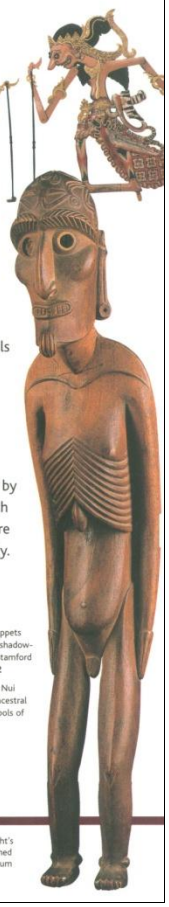
Right: Obsidian mirror, Aztec in origin, belonging to the astrologer and mathematician Dr John Dee, with gold and wax disks used to call up visions. **Case 20**

Trade and Discovery

Cases 21 to 24

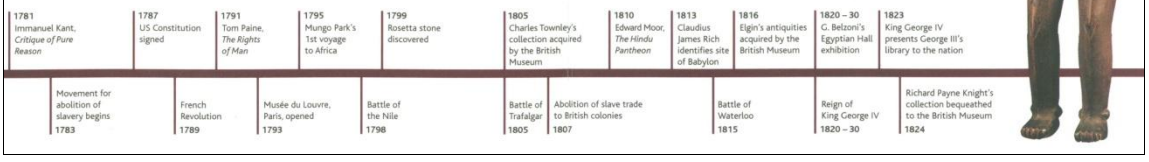
Throughout the Enlightenment increasing competition led Britain to search for and establish new trade routes across oceans and continents. Merchants, diplomats, explorers and collectors returned from the Americas, Australia, New Zealand, Tahiti, Africa and the Arctic with goods they had traded or bought. At the same time officials of the East India Company and other great trading companies collected artefacts and published illustrated accounts of the lives of people around the world.

Some of these artefacts formed the beginnings of an 'ethnographic' collection at the British Museum, in which ceremonial and everyday objects were classified by culture rather than as exotic curiosities. Such knowledge laid the foundations for a more modern awareness of a shared humanity.

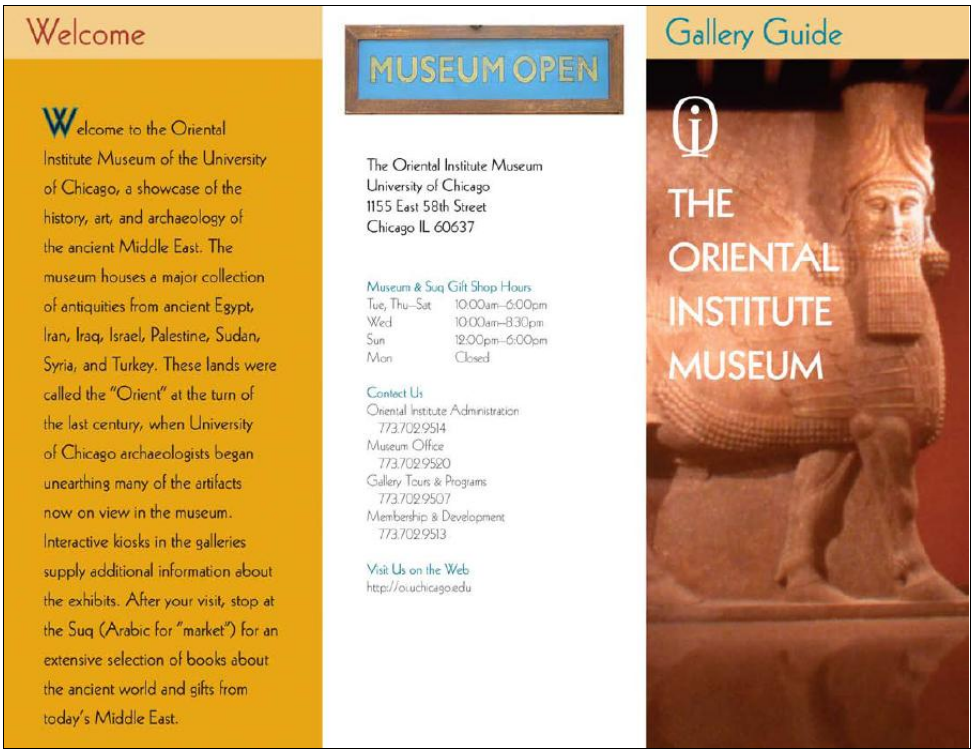


Top: Three flat carved wooden puppets for the Javanese *wayang keruchil* shadow-puppet theatre, collected by Sir Stamford Raffles. **Wall cases 119 and 122**

Right: *Kavakava* figure from Rapa Nui (Easter Island) representing an ancestral being, the head carved with symbols of the birdman cult. **Case 22**



Appendix B-9 The Oriental Institute Museum, Gallery Guide



Welcome

Welcome to the Oriental Institute Museum of the University of Chicago, a showcase of the history, art, and archaeology of the ancient Middle East. The museum houses a major collection of antiquities from ancient Egypt, Iran, Iraq, Israel, Palestine, Sudan, Syria, and Turkey. These lands were called the "Orient" at the turn of the last century, when University of Chicago archaeologists began unearthing many of the artifacts now on view in the museum. Interactive kiosks in the galleries supply additional information about the exhibits. After your visit, stop at the Suq (Arabic for "market") for an extensive selection of books about the ancient world and gifts from today's Middle East.

MUSEUM OPEN

The Oriental Institute Museum
University of Chicago
1155 East 58th Street
Chicago IL 60637

Museum & Suq Gift Shop Hours

Tue, Thu–Sat	10:00am–6:00pm
Wed	10:00am–8:30pm
Sun	12:00pm–6:00pm
Mon	Closed

Contact Us
Oriental Institute Administration
773.702.9514
Museum Office
773.702.9520
Gallery Tours & Programs
773.702.9507
Membership & Development
773.702.9513

Visit Us on the Web
http://oi.uchicago.edu

Gallery Guide

THE ORIENTAL INSTITUTE MUSEUM

THE GALLERIES

The museum has eight galleries, each devoted to a specific part of the ancient Near East

Ancient Mesopotamia (modern Iraq)

The Edgar and Deborah Jannotta Mesopotamian Gallery begins with an orientation to the archaeological and historical work of the Oriental Institute. The Robert and Linda Braidwood Prehistory Exhibit focuses on the work of two Oriental Institute archaeologists and their pioneering research on the world's earliest settlements in Iraq. The rest of the gallery traces Mesopotamian history from the time of the first cities (about 3500 B.C.) down to the seventh century A.D., and examines aspects of daily life. Of special interest is the group of worshipper figures of individuals before their god, and the collection of clay tablets with cuneiform inscriptions.

Ancient Assyria (modern Iraq)

The Yelda Khorsabad Court, dominated by a massive human-headed winged bull, presents sculpture from the inner courtyard of the palace of Sargon II (721–705 B.C.).

The Dr. Norman Solhkhah Family Assyrian Empire Gallery presents the history of the Assyrian Empire as it expanded from northern Iraq across Syria to the Mediterranean, to Israel and even Egypt. Carved stone reliefs show tribute being brought to the palace as well as scenes of hunting and feasting. Smaller objects illustrate how the Assyrians built their empire.

Anatolia (modern Turkey) and Syria

The Henrietta Herbolsheimer, M.D. Syro-Anatolian Gallery displays objects from the central Anatolian kingdom of the Hittites and their successors, including massive sculptures from a ninth-century B.C. palace. Of special interest is the presentation of the world's earliest cast bronze figurines and the display of different scripts used in the region.

Ancient Israel

The Haas and Schwartz Megiddo Gallery presents material from the Oriental Institute excavations at the site of Megiddo, the biblical Armageddon, including the famous Megiddo ivories that date to about 1300 B.C. Other important objects include a gold-covered statue of the god El and a fragment of one of the Dead Sea Scrolls.

Ancient Egypt

The Joseph and Mary Grimshaw Egyptian Gallery documents Egyptian history and culture from about 4000 B.C. to the fourth century A.D. The first section of the gallery, dominated by the colossal statue of King Tutankhamun (1333–1323 B.C.), presents Egyptian chronology, writing, and kingship. The central part of the gallery is devoted to funerary beliefs and customs, and the final third of the gallery examines aspects of daily life. Important objects include human and animal mummies, and brightly painted sections of tomb walls.

Ancient Nubia (modern Egypt and Sudan)

The Robert F. Picken Family Nubia Gallery traces the history of Nubia from 3500 B.C. to the thirteenth century A.D. Artifacts include rare examples of archery equipment, one of the world's oldest saddles, a bronze statue of a Nubian king, and fancifully painted pottery. Most of the material was recovered from an area which is now flooded by the High Dam at Aswan.

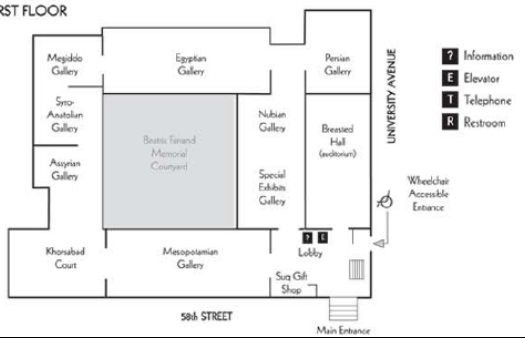
Ancient Persia (modern Iran)

The Robert and Deborah Aliber Persian Gallery features material from the prehistoric and proto-historic cultures of southern Iran (6800–3000 B.C.), including ceramics, figurines, and seals and seal impressions. The gallery is dominated by the monumental stone head of a bull that once guarded the throne hall of Persian kings at the palace complex of Persepolis. The latest material in the gallery, from the site of Istakhr, dates to the early Islamic period (700–1000 A.D.).

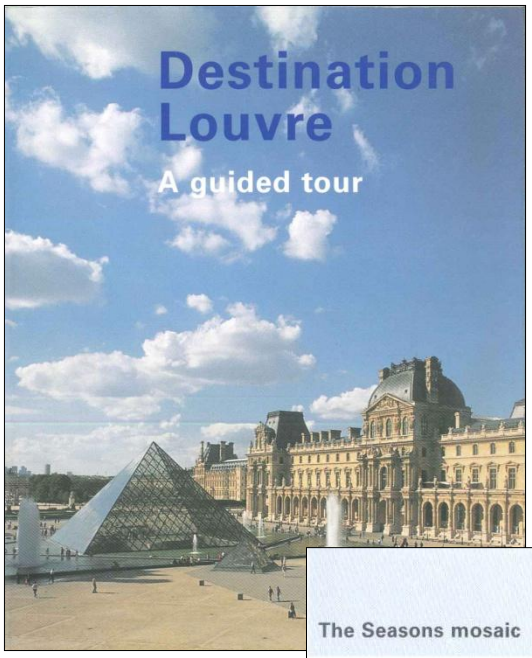
Special Exhibits Gallery

The Marshall and Doris Holleb Family Gallery for Special Exhibits hosts a frequently changing program of artifacts and photographs from the collection of the Oriental Institute and also from other museums and collections throughout the world.

FIRST FLOOR



Appendix B-10 Destination Louvre, A Guided Tour



The Seasons mosaic

Roman antiquities

Denon 8
Ground floor
room 30

Mosaic pavement of a reception room in the "Constantine villa" at Daphne (a suburb of Antioch in Turkey), c. 325 AD
L 8.07 m; W 8.04 m

This vast mosaic, measuring more than 8 metres on one side, decorated the floor of a villa situated at Daphne, near Antioche-sur-Oronte, one of the most important cities of the Roman Empire. The richness of this flooring gives an idea of the richness of the villa. In the corners, the busts of four women symbolize virtues. All around twelve small rectangular panels represent subject pictures: shepherds with their flock, florists making garlands, angels banqueting. Four large female figures placed in the corners symbolize the seasons. Between these figures four large trapezoidal panels represent hunting scenes: Meleagre and Atalanta struggling with a terrible boar, huntsmen attacking bears, lions and tigers. This is one of the biggest mosaics known from antiquity.

Roman art was greatly influenced by the prestigious creations of Ancient Greece and flourished especially from the 3rd century BC onwards. As a manifestation of political power many public monuments were built, often decorated with a bas relief recalling a battle or a victory. Art was also used as a social instrument: portraiture was the principal domain where this thirst for recognization was expressed. More and more important people wanted their likeness sculpted. The decoration of private villas and public places benefitted from the art of mosaic, of which the Louvre has some fine examples.

Go across the courtyard, enter on the right, into another room where mosaics are displayed. Go up the Victoire de Samothrace staircase. At the top, rendez-vous on the right in the Percier and Fontaine rooms.

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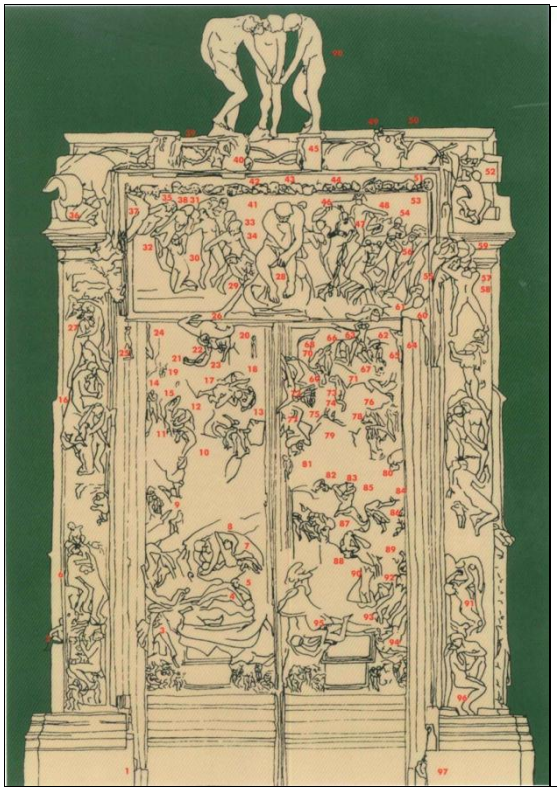
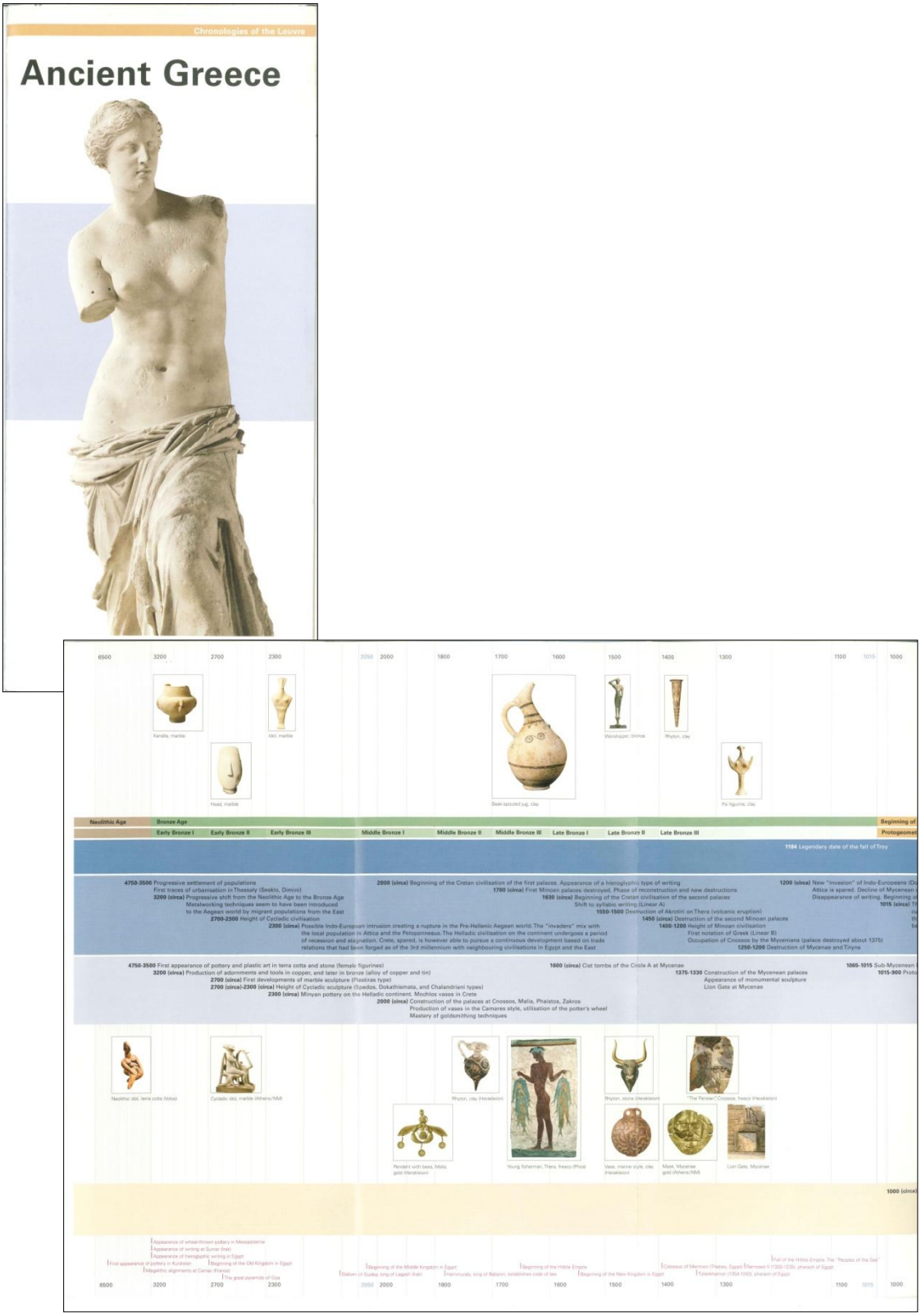
Appendix B-11 Sabancı Museum, Exhibition Related Material Depicting "The Gates of Hell"- "Master Sculptor Rodin in İstanbul" Exhibition



1 Deniz kızı / *Mermaid*
2 Aşk / *Love*
3 Şehit kadın
Martyr (no. 22)
4 Paolo ve Francesca
Paolo and Francesca
5 Acı başı
Head of Grief
6 La Belle Heaulmière
La Belle Heaulmière
7 Acı başı / *Head of Grief*
8 Ugolino ve çocukları
Ugolino and his children
9 Denizkızları (Su perileri)
Mermaids (Nereids)
10 Kutsayan dahi
The Blessing Genius
11 Diz çökmüş adam
Kneeling man
12 Umutsuzluk
Despair (no. 18)
13 Glaucus / *Glaucus*
14 Küçük Gölge 1
Small Shade 1
15 Yalvaran ihtiyar
Begging old man
16 Erkek gövdesi
Male torso
17 Kanatlı dahi
Winged genius
18 Deniz kızı / *Mermaid*
19 Saçını tarayan küçük Gölge / *Small shade combing its hair*
20 Üstünden atlanan dere
The river crossed over
21 Düşüş / *The Fall*
22 Diz çökmüş adam
Kneeling man
23 Küçük şehit
Small martyr
24 Yatan peri
Reclining nymph
25 Küçük kır perisi
Small fauness
26 Düşen adam
Falling man (no. 25)
27 Yararsız sevecenlik
Vain tenderness
28 Düşünen adam
The Thinker (no. 23)
29 Çömelmiş kadın
Crouching woman
30 Diz çökmüş kır perisi
Kneeling faunes
31 Şehit üzerine çeşitlemeler
Variations on the martyr
32 Orpheus ve mainadlar
Orpheus and the maenads
33 Şehit / *Martyr*
34 Şehit başı
Head of martyr
35 Çömelmiş yıkanan kadın / *Crouching bather*
36 Taşlı karyatid
Caryatid with stone (no. 16)
37 Adèle'in gövdesi / *Torso of Adèle* (no. 21, 47)
38 Cehennemlik kadın
A damned woman
39 İnsan ve düşüncesi; çıplak erkek figürü
Male nude of Man and his Thought
40 Oturan ihtiyar
Sitting old man
41 Ayakta duran kır perisi
Standing faunes
42 Gözleri kapalı baş
Head with eyes closed
43 Gülen adam başı
Head of laughing man
44 Fenaille Pınarı'ndan erkek başı
Male head from the Spring of Fenaille
45 İnsan ve düşüncesi; çıplak kadın figürü
Female nude of man and his thought
46 Kırık burunlu küçük erkek başı
Small head of man with a broken nose
47 İskelet / *Skeleton*
48 Apollon (Sarmiento'ya anıt) / *Apollo Monument to Sarmiento)*
49 Küçük kır perisi
Small faunes
50 Adem, küçük etüd
Adam, small study
51 Kırık burunlu adam, küçük model
Head of man with a broken nose, small model
52 Ovidius'un başkalaşımları
Ovid's metamorphoses
53 Cehennemlik kadın
Damned woman
54 Ariane etüdü
Study of Ariane
55 Ayakta kır perisi
Standing faunes
56 Derin düşünce
Meditation (no. 17)
57 Ben güzelim
I am beautiful
58 Düşen adam / *Falling man*
59 Çömelmiş kadın
Crouching woman
60 Ariane etüdü
Study of Ariane
61 Cehennemlik, etüd
Damned, study
62 Diz çökmüş adam
Kneeling man
63 Ağlayan nympha
Crying nymph
64 Küçük acı, 1
Small grief, 1 (no. 20)
65 Grotesk kafalı çıplak
Nude with a grotesque head
66 Gün / *Day*
67 Ağlayan nympha
Crying nymph
68 Yalvaran ihtiyar
Begging old man
69 Cehennemlik kadın
A damned woman
70 Yalvaran ihtiyar
Begging old man
71 Şafak / *Dawn*
72 Merkür / *Mercury*
73 Küçük kır perisi
Small Faunes
74 Acı / *Grief*
75 Fauna / *Fauna*
76 Dişi sfenks başı
Head of a female sphynx
77 Bekçi / *Watchman*
78 Polyphemus
Polyphemus (no. 15)
79 Deniz kızı / *Mermaid*
80 Ağlayan kadın
Crying woman
81 Sonsuz put'un erkek figürü / *Male figure of the Eternal idol*
82 Küçük kır perisi
Small faunes
83 Umutsuzlar / *Desperates*
84 Sonsuz put'un erkek figürü / *Male figure of the Eternal idol*
85 Fugit Amor ve Uyanış
Fugit Amor and the Awakening
86 İhtiyar / *Old man*
87 Acı / *Grief*
88 Oturan ihtiyar
Sitting old man
89 Sonsuz put'un kadın figürü / *Female figure of the eternal idol*
90 Umutsuz genç
Desperate adolescent
91 Acı başı / *Head of Grief*
92 Şafak / *Dawn*
93 Fugit Amor, Savurgan çocuk / *Fugit Amor, Prodigal Child*
94 Kumaşa sarılı erkek çıplak
Male nude with Drapery
95 Cimrilik ve sefahat
Avarice and Luxury
96 Öpüşme
The Kiss (no. 24)
97 Yaratıcı
The Creator (no. 26)
98 Gölgeler / *The Shades*

Appendix B-12 Chronologies of the Louvre, Ancient Greece

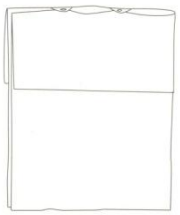


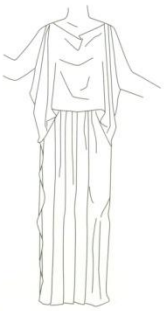
Clothing in Ancient Greece

Greek clothing was made of linen or wool, woven by the women. The linen kept its natural whiteness, but the wool was always dyed, and sometimes decorated with a rich border.

The Peplos

The peplos is a simple rectangle of woven wool, worn with the upper edge of the fabric folded outward. This overfold, the apoptygma, allows one to adjust the length of the garment, and may be pulled up from the back over one's hair to protect the head. The peplos is held at the shoulders by two long pins or brooches, fibulae.
The unfolded side may either be left open or sewn.
Lastly, the peplos may be belted at the waist. The belt may either be worn over a long apoptygma, or underneath it when the fold does not extend beyond the hips.



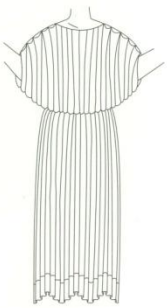


The Himation

The same rectangle of woven wool, freely draped around the body, without a belt or fibula, served the Greeks as a mantle.

The Chiton

The chiton is a fine linen tunic made up of two woven panels, sewn up the sides and pleated. It is held fast at the shoulders by stitches or small clasps, leaving the arms free at the opening in the manner of "slashed sleeves." The size of the sleeves depends on the number of clasps and their placement.
The chiton may be either close-fitting or very loose, and its length may vary to desired effect. It is effectively adjusted to the body by using one or two belts (or girdles): the first allows one to set the length by pulling the fabric up over it, which creates a more-or-less marked blousing, the kolpos, while the second holds the cloth in at the waist.



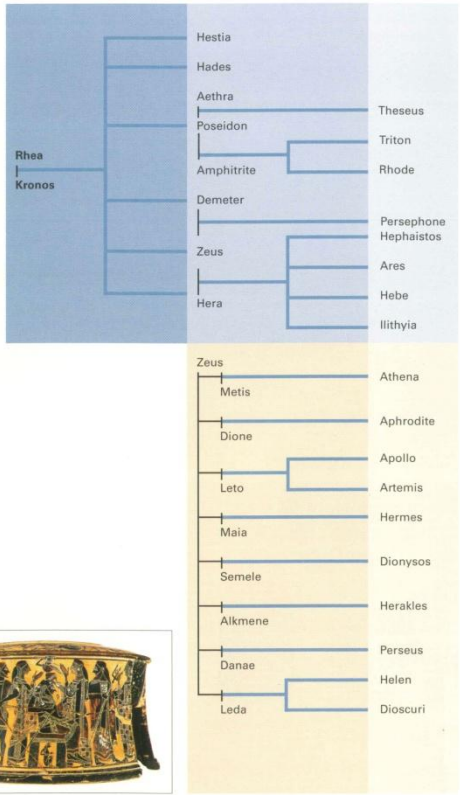
It may be worn either alone, or under a peplos or a himation. Generally speaking, men wore it short and sometimes unclasped at one shoulder so as not to hinder their movement.

The Chlamys and the Chlaina

This rectangular piece of woolen clothing was more readily worn by men. As a sort of cape that is held around the neck by a fibula, it becomes the chlamys of horsemen and warriors; wrapped under an arm and held obliquely across the bust, it is rather the chlaina described by Homer in the 8th century B.C.

A Basic Family Tree

Greek religion was polytheistic: gods and heroes are numerous, and take part in many fabulous tales, the great diversity of which is a function of place and period. This profusion of myths and legends makes up a complex mythology, drawing on multiple sources that extend from Homeric poetry to very late scholarly commentaries.
The gods are immortal, and endowed with supernatural powers, they can take on different forms, even though they most often assume a human appearance. The heroes, on the other hand, are mortal. Often born from the illegitimate unions of a god, their geographical range is more limited than that of the gods. Their feats, which make them the protectors of the civil community, can raise them, like Herakles, to the rank of a divinity.
The genealogy presented here is extremely simplified. It especially illustrates the lineage of Zeus.

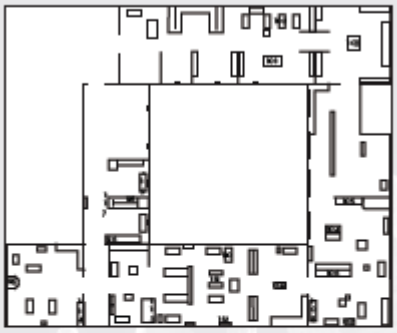


Pyxis, attributed to the Painter C: birth of Athena, clay (Louvre)

Appendix B-13 The Oriental Institute Museum, Leaflet of Audio Tours

HIGHLIGHTS *of the* COLLECTION *of the* ORIENTAL INSTITUTE

A tour of some of the treasures of the Oriental Institute.



MESOPOTAMIA
- 101. Before the Gods
- 102. Cylinder Seals
- 103. Khorsabad Court

ANATOLIA
- 104. Figurines
- 105. Spouted Pitcher

MEGIDDO
- 106. Megiddo Ivories
- 107. Canaanite Gods
- 108. Dead Sea Scroll

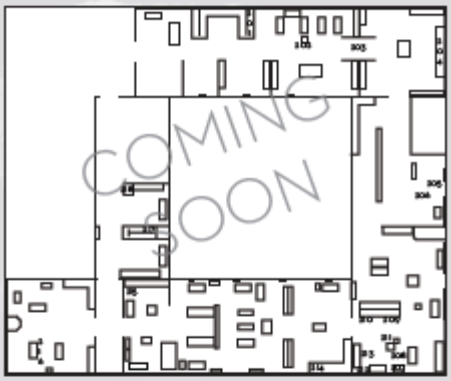
EGYPT
- 109. Tutankhamun
- 110. Book of the Dead
- 111. Mummy
- 112. Roman Mummy Portrait
- 113. A Man and his Wife

PERSIA
- 114. Painted Drinking Cups
- 115. Persian Bull

NUBIA
- 116. Incense Burner
- 117. Head of a Nubian
- 118. Nubian King
- 119. Painted Pottery

THE BIBLE *in the* ANCIENT MIDDLE EAST

A tour of the Ancient Middle East's historical and cultural context for the development of the Bible.



MESOPOTAMIA
- 201. Epic of Gilgamesh
- 202. Code of Hammurabi
- 203. Glazed Lions of Babylon
- 204. Lamassu and Cherubim

ASSYRIA
- 205. Sennacherib Prism
- 206. Black Obelisk of Shalmaneser

MEGIDDO
- 207. Statues of Canaanite Gods
- 208. Female Figurines
- 209. Megiddo Ivories
- 210. Cymbals and Music
- 211. Horned Altar
- 212. City of Solomon and David
- 213. Dead Sea Scroll

EGYPT
- 214. Bird-Shaped Lamp
- 215. Ramesses and Exodus

PERSIA
- 216. Xerxes and the Book of Esther

NUBIA
- 217. Nubian King
- 218. Lintel

TUTANKHAMUN'S WORLD

An introduction to the ancient Middle East around the 14th century B.C.

MESOPOTAMIA
- 301. Map of the Ancient Near East
- 302. The Kingdom of Mitanni and the Amarna Letters

ANATOLIA
- 303. The Hittite Empire
- 304. The Amuq Valley

MEGIDDO
- 305. Ancient Israel and the City of Megiddo

EGYPT
- 306. King Tut
- 307. Life in Egypt
- 308. Pottery from King Tut's Funeral
- 309. Egypt and Her Neighbors

NUBIA
- 310. Nubia and Egypt

ORIENTAL INSTITUTE MUSEUM
Audio Tours
The circular click wheel underneath the screen is used to select and play the tours.
To access tours, select "Music" by scrolling up or down the menu by lightly moving your finger in a clockwise or counterclockwise motion around the outer edge of the click wheel and then pressing the button in the middle of the click wheel. Then select "Albums." You will then see a menu of tours.
Scroll up or down the menu of tours and select the one you wish to hear by pressing the button in the middle of the click wheel. To play the tour in order, scroll to the "Introduction" and select it by pressing the button in the middle of the click wheel.
At the tone that signals the end of the each tour stop, pause the audio by pressing the pause/play button on the bottom of the click wheel. Using the map, locate your next stop, then the press pause/play button again to continue.
To adjust the volume while a track is playing, use the same clockwise or counterclockwise scrolling motion with your finger on the click wheel, or you can use the slider on the headphone cable.
To return to the tour menu, press the Menu button on the top of the click wheel.
To listen to object descriptions without following one of the set tours, start with "Music," then select "Songs." Click on the number that corresponds to that on the audio tour label posted by individual objects.
Audio tours of the Oriental Institute are generously supported by Joyce and Roger Isaacs.
Written by:
Geoff Emberling
Emily Teeter
Adam Hemmings
Sofia Fenner
Mary Cochran
Read by:
Geoff Emberling
Ian Torville
Richie Reisner
Gil Stein
Jessica Caracci
Recorded by the Chicago Media Initiatives Group:
Blenk oak
Gus Lacy
Renée Basick
Music by:
Issa Boulous
THE ORIENTAL INSTITUTE MUSEUM
1155 East 58th Street | Chicago, IL 60637
oi.uchicago.edu
401. Meet My Family!
402. Learning to Write
403. At School
404. King Tut
405. The Pharaohs
406. The Lady Singer
407. The Kid Mummy
408. On the Nile
409. Comic Books
410. When I'm Sick
411. Pets and Animals
412. My House
413. Dinner!
414. Music
415. Playing Games
ANCIENT EGYPT for KIDS
Take a tour with an Egyptian kid Sarenpa
and learn about his world.

Appendix B-14 The Worcester Art Museum, Web Site

WORCESTER ART MUSEUM *where art celebrates life*

home | collection | education | events | exhibitions | information

Online Gallery
- Early American Paintings
- American Art
- Ancient Art
- Chinese Art
- European Art
- Indian Art
- Islamic Art
- Japanese Art
- Korean Art
- Precolumbian Art

Curatorial Department
- Collection Information
- American Art
- Asian Art
- Contemporary Art
- Greek and Roman Art
- European Art
- Prints, Drawings and Photographs
- Conservation
- Provenance Research

Recent Acquisitions
- Acquisitions '02-'05
- Acquisitions List for '98
- European Accessions '88-'99

Library
- Information
- Online Catalog
- Research Tools

Hunting Scene

Late Roman (Daphne)

Hunting Scene, early 6th century A.D.

Mosaic

Museum purchase

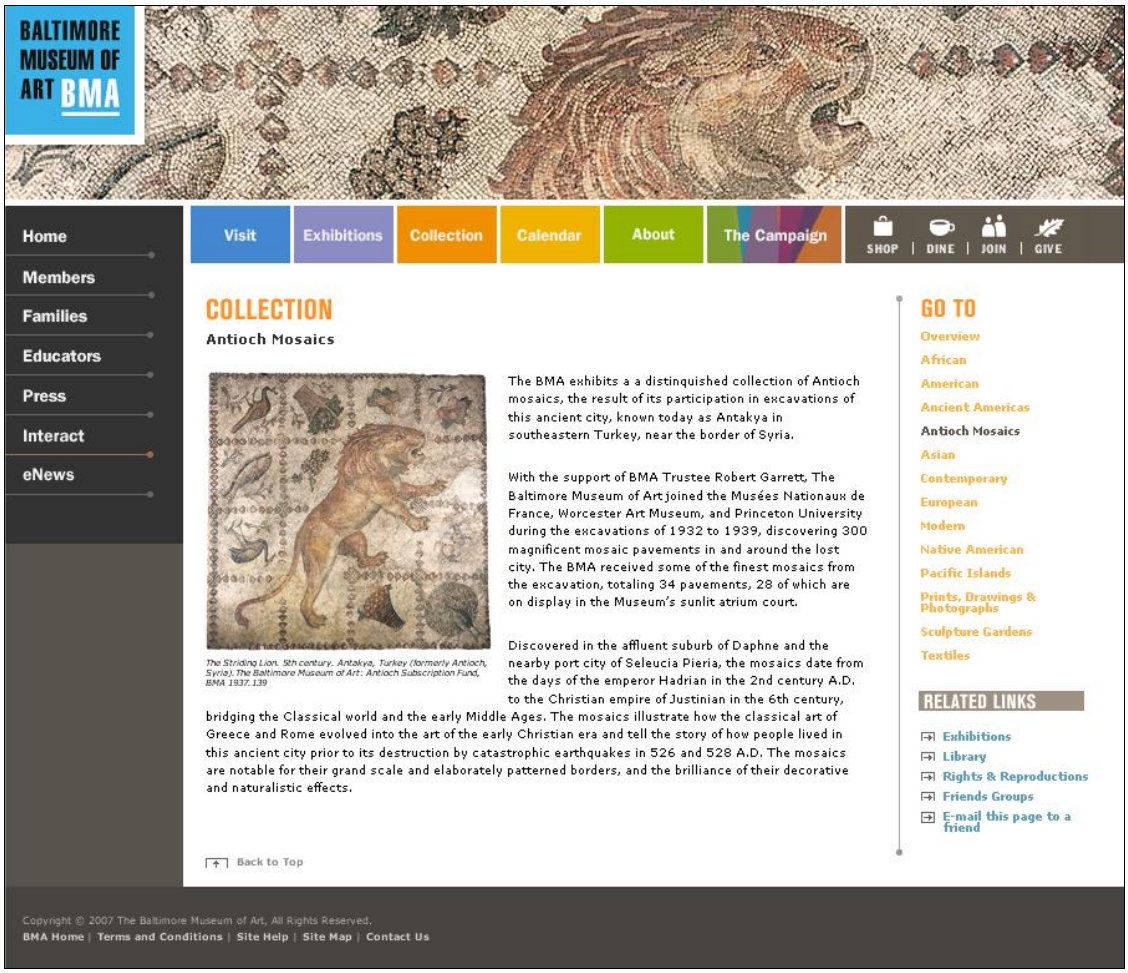
1936.30

Copyright Notice

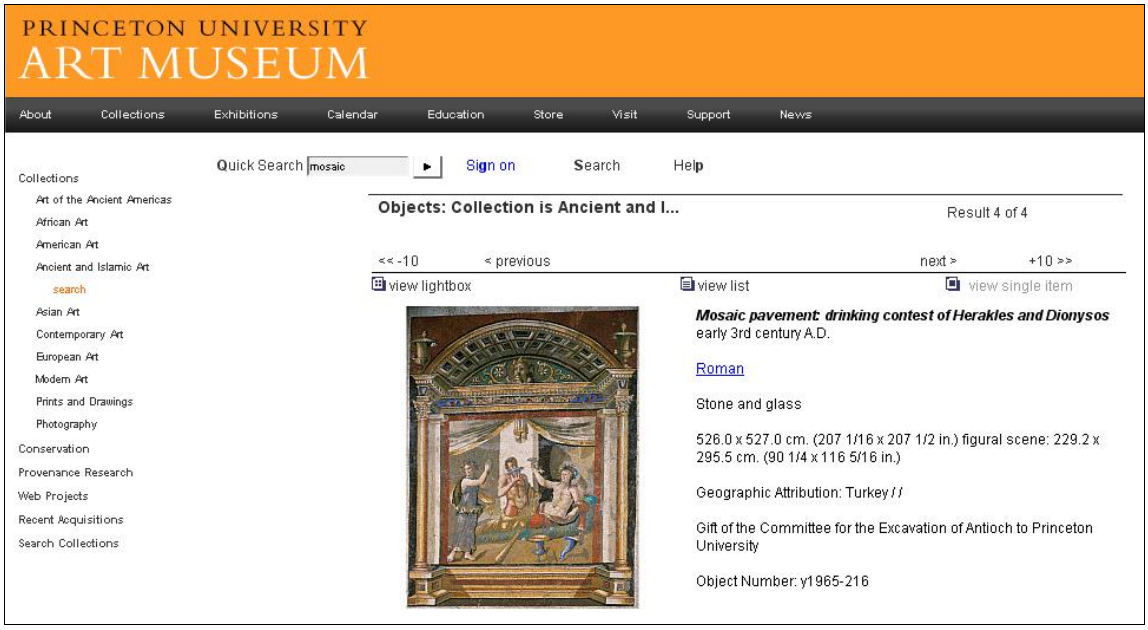
This pavement, excavated from a villa at Daphne, a resort in the hills above ancient Antioch, depicts the hunting of dangerous game, an aristocratic pastime represented in mosaics and other media throughout the Roman world and commonly at Antioch. At the center stands a hunter ringed by animals in a pattern much like that of an oriental carpet. Hunters on foot and horseback attack a variety of animals with sword, spear, and bow and arrow, a weapon used by Parthians and Persians to the east.

Situated near the eastern coast of the Mediterranean Sea, the great city of Antioch became a confluence for cultural influences from western Greco-Roman traditions as well as eastern Persian sources. While the dress style in this work is that of Hellenistic Greece, the ornamental use of nature and the figures' stiff poses derive from the art of ancient Parthia (now northern Iran). The animals, portrayed more naturalistically than the human figures, are used to fill compositional voids in a decorative fashion, resulting in the flat, two-dimensional creation characteristic of Antioch.

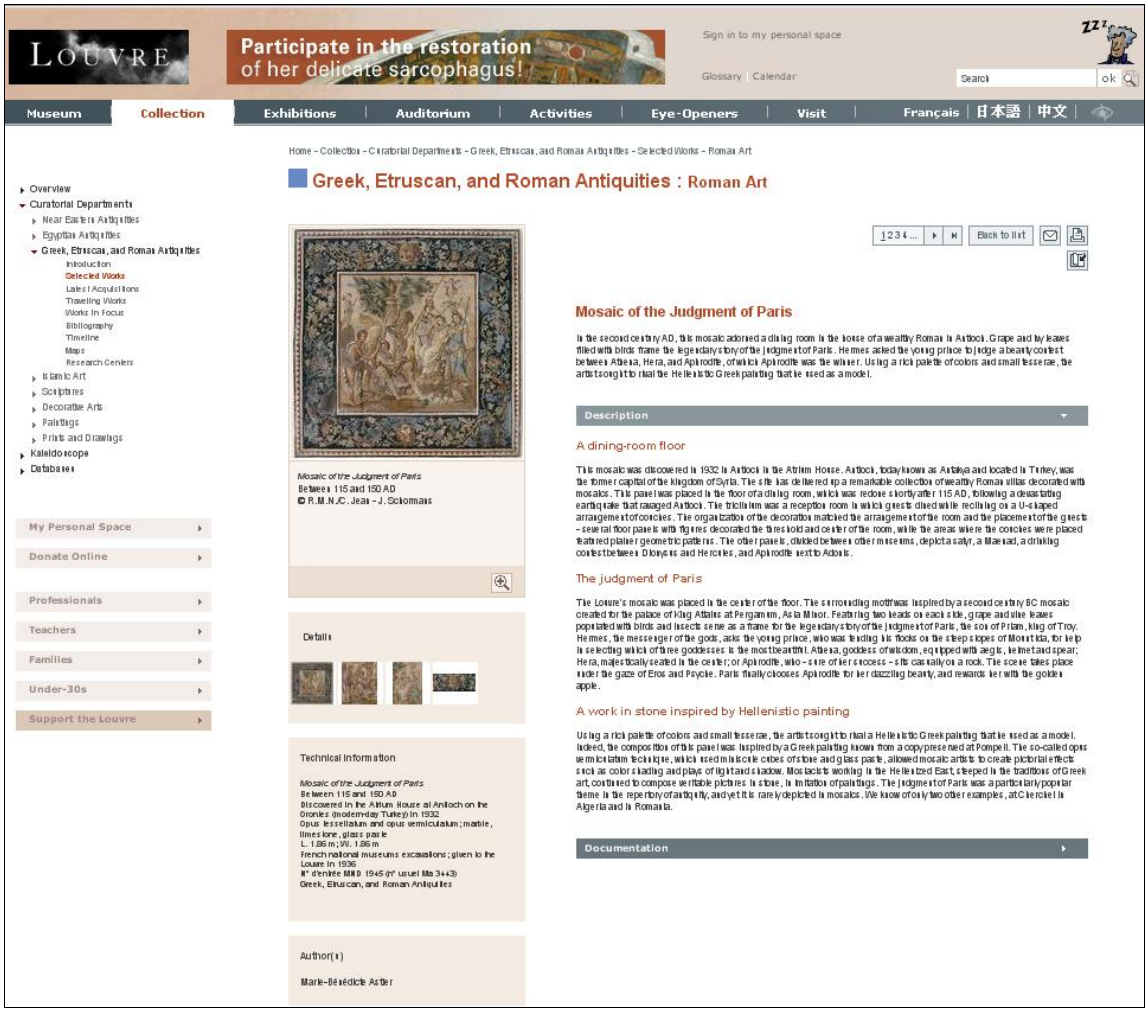
Appendix B-15 The Baltimore Museum of Art, Web Site



Appendix B-16 The Princeton University Art Museum, Web Site



Appendix B-17 The Louvre Museum, Web Site



CURRICULUM VITA

Gül Bulut was born in Stuttgart, Germany on December 28, 1969. After she graduated from high school in a branch of science, she started working at Kültür College in 1988; from September 1988 to September 1990 she worked as the assistant to manager at the IT Department. From November 1990 to September 1997, she worked as the coordinator assistant and project officer in the Organization and Method Department, Koç Holding Inc., İstanbul; from September 1997 to February 2000, she worked as a marketing specialist, the team leader of the Event Organization team and the manager of a branch office at İ.d.e.a. Inc. (Koç Holding İnceleme, Danışmanlık, Eğitim ve Araştırma Merkezi), the consulting and education company of the Koç Group; and from February 2000 to October 2007, she worked as the marketing and communications manager at İpbüken Consulting, Organization and Development Ltd., İstanbul.

After twelve years of working at Koç Holding and İpbüken Consulting Company, she decided to pursue a university education. She entered the Department of Ancient Greek Language and Literature at İstanbul University in 2001. She received her B.A. degree in Classical Philology on June 2005 with a double major in Archaeology. She then continued by pursuing graduate studies at Koç University, MA Program in Anatolian Civilizations and Cultural Heritage Management. She completed her internship at Tell Ta'yinat Excavation, Hatay and at Anadolu Kültür in the summer of 2008. At Anadolu Kültür, she worked as an intern for the project "Building Capacities

for Local Cultural Policy Development in Turkey" with the project coordinator Zümray Kutlu. From June 2009 to October 2009, she worked as the Camp Manager at Tell Atchana Excavation, Hatay.