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RESEARCH ARTICLE

THE MUSEUM EDUCATION IN TÜRKİYE: CURRENT SITUATION, MAIN PROBLEM AREAS AND RECOMMENDATIONS FOR IMPROVEMENT

TÜRKİYE'DE MÜZE EĞİTİMİ: MEVCUT DURUM, SORUN ALANLARI VE GELİŞTİRMeye YÖNELİK ÖNERİLER

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ABSTRACT

Presently, education and learning processes are not confined to books, and knowledge transfer takes place within the school walls in a planned, sequential and deliberate manner less than in the past. Learning takes place in a variety of settings and out-of-school educational environments such as home, street, museum and others, and in different non-formal contexts. Museums are undoubtedly one of the most important learning environments in society and are frequently visited and highly valued places for school trips. In this study, it was tried to determine the current situation, problem areas and solution suggestions for museum education in Türkiye. According to the general results of the research, the problem areas of museums are grouped under seven themes: planning visits to museums; museum education material; collection, documentation and conservation of artefacts in museums; exhibition techniques in museums; personnel needs of museums; presentation of museums, and museums budget. At the end of this research, which tries to determine the current situation and problem areas of museum education in Türkiye with the data obtained from focus group interviews with academics, museum professionals and teachers conducting scientific studies in the field of museum education, suggestions for decision makers, policy makers and practitioners are presented.

Keywords: museum, museology, museum education, museum pedagogy, out-of-school learning environments.

ÖZ

Günümüzde eğitim ve öğrenme süreçleri kitaplarla sınırlandırılmamakta, bilgi aktarımı okul duvarları içinde planlı, sıralı ve kasıtlı bir şekilde geçmişe göre daha az yapılmaktadır. Öğrenme, çeşitli ortamlarda ve ev, sokak, müze ve diğerleri gibi okul dışı eğitim ortamlarında ve farklı resmî olmayan bağlamlarda gerçekleşmektedir. Müzeler de şüphesiz toplumun en önemli öğrenme ortamlarından biridir ve okul gezileri için sık sık ziyaret edilen ve çok değer verilen mekânlardır. Bu çalışmada Türkiye'de müze eğitiminde mevcut durum, sorun alanları ve bunlara yönelik çözüm önerileri belirlenmeye çalışılmıştır. Araştırmanın genel sonuçlarına göre müzelerin sorun alanları müze ziyaretlerinin planlanması; müze eğitim materyali; müzelerde eserlerin toplanması, belgelenmesi ve korunması; müzelerde sergileme teknikleri; müze personel ihtiyacı; müze tanıtımı ve müze bütçesi olmak üzere yedi temada toplanmaktadır. Müze eğitimi alanında bilimsel çalışmalar yürüten akademisyenler, müze profesyonelleri ve öğretmenlerle gerçekleştirilen odak grup görüşmelerinden elde edilen verilerle Türkiye'de müze eğitiminin mevcut durumu ile sorun alanlarının belirlenmeye çalışıldığı bu araştırmanın sonunda karar vericilere, politika geliştiricilere ve uygulayıcılara yönelik öneriler sunulmuştur.

Anahtar kelimeler: müze, müzecilik, müze eğitimi, müze pedagojisi, okul dışı eğitim ortamları.

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1. INTRODUCTION

Museum education is the learning and information programmes that museums organise to educate visitors about history, art, science and culture. This type of education can be aimed at students, teachers, adults and general visitors. Museum education aims to impart knowledge, provide learning experiences, and build cultural awareness through museum collections, exhibitions, and other interactive activities. Over the years, educators and schools have come to recognise that a better approach is to make learning opportunities and extracurricular activities of all kinds through visits and fieldwork. In this approach, the whole environment is recognised as a source of learning and art museums are considered as part of this wider environment.

Museums are undoubtedly one of society's most important learning opportunities and are frequently visited and highly valued places for school trips. With increasing awareness of museums as a valuable source of information, schools have realised that the art curriculum can be reconciled with opportunities for learning in museums. Learning about art from real works of art in museums and galleries has come to be seen as valuable for students at all grade levels in secondary education. While such a view is gaining increasing popularity and importance all over the world and especially in developed Western countries, relatively undeveloped or underdeveloped countries ignore the great advantages and learning opportunities that museums provide to students.

In this study, it was tried to determine the current situation, problem areas and solution suggestions for the use of museums, which can be considered as a useful and effective out-of-school educational environment, in the field of education in Türkiye. In the study, firstly, the definition, scope, background and history of museum education are mentioned; information about the objectives of museum education and current approaches are given. At the end of the study, the current status and problem areas of museum education in Türkiye were identified through focus group interviews with academics, museum professionals and teachers, and recommendations for decision makers, policy makers and practitioners were presented.

2. CONCEPTUAL FRAMEWORK

Museums, which collect, research, preserve and present the cultural heritage of the society for the education of the public, are today recognised as one of the basic institutions that must be present in a modern society. Museums have had the aim of education since their foundation. However, education has been one of the main functions of museums since the mid-20th century, and enabling audiences to access museum collections through education has been recognised as one of their most important tasks. Thus, a separate field called "museum education" emerged in museology. Museum education encompasses all the work done to establish communication between the audience and the museum collection. Today, museum education can be defined as "the process of enabling audiences to learn from collections by providing interpretations, explanations and programmes, or by creating memories, feelings and thoughts, enabling them to make sense of their experiences" (Moffat and Wollard, 1999). Education in museums has assumed different meanings and roles in different periods according to the theories of education, education and museology, and social life shaped by artistic, scientific, technological and social developments.

Museums inspire people and improve their quality of life. For people, they play an important role in developing identity and blending into the community. In addition, museums are important learning centres and provide resources for formal and informal education at all levels (Ambrose and Paine, 2006).

Throughout the nineteenth and the first half of the twentieth century, museum education was seen as transferring information to the audience and enabling the learner to absorb as much information as possible. However, starting from the second half of the twentieth century, the meaning of education in museums has completely changed. In this period, scientific approach gained importance in museum education. One of the

biggest factors for this was the establishment of international organisations such as UNESCO and ICOM. Another important development in museum education in the same period was the fact that, while studies for school groups were mostly emphasised until the 1950s, studies for adult audiences started to be given importance after 1950.

2.1. Museum Education

Museum pedagogy is a branch of study primarily associated with cultural and educational activities, serving schools and educational institutions through communication with students and educators. This field is traditional in the functioning of this form of communication, which establishes communication and dialogue between the museum institution and the individual. However, these established cultural and educational activities are not enough to describe museum pedagogy (Onur, 2012). An important component of museology is the scientific and practical activities of a modern museum, which focus on the study of the historical, scientific, cognitive, educational and practical character of cultural heritage and the transfer of artistic experience through the pedagogical process. The most important mission of the museum is to educate citizens. Historically, it is similar to the role of the ancient theatre, where civic education was the main purpose of art. There is no doubt that the museum environment has the potential for human development at its core (Okan, 2015).

Whatever the concepts given to museum functions, the first contacts of the museum and the individual constitute a pedagogical act. Museum pedagogy becomes a reality when a person acquires the status of a participant in museum communication and when an institutional employee who comes into contact with a person cannot be a cultural scientist, educator and psychologist at the same time. This is because he or she has begun to act in a complex model of social communication, a "person-to-person" communication. Pedagogy will exist spontaneously in this environment, even if we avoid conceptual images of it. However, the effectiveness in this field will be better when the actors involved provide organised and meaningful actions. Therefore, considering the problem of optimising the place of museum pedagogy in social education and in educational, cognitive and scientific processes, it is important to take into account cultural and educational, scientific, ideological, practical, civilisational and civic aims.

Traditional methods and efforts to motivate visitors often fail to achieve the desired results. In order to provide visitors with meaningful experiences, it is necessary to have the right knowledge and information about museum visitors. Therefore, an important aspect of contemporary museum pedagogy is the study of a potential audience, their level of cultural development, interests, aspirations, desires and social motivations.

Systematic interaction with specific structures is necessary in order to properly understand those who benefit from the cultural services of museums and those who, for whatever reason, ignore them. The choice of museum institutions, the content of their exhibitions, programmes and methodologies will largely depend on this. The successful implementation of cultural, educational, scientific and practical projects will depend not only on occasional contacts, but also on the creation of an effective infrastructure of cultural, educational, public, self-government and state institutions, their active interaction on a social and individual basis.

Today, education is the main function of museums and galleries. The educational role of museums is recognised by both museum staff and the public. From the point of view of the educational process, artefacts and objects in museum collections transmit knowledge through their own existence. Museums can teach how to observe, observe and compare by showing the existing links between objects in books and lessons used in formal education. In summary, everything done in a museum has an educational value (Hooper-Greenhill & Moussouri, 2002). Museum education is defined as a lifelong, active, participatory and innovative process in which relationships are established between the museum's collections and visitors' interests (Hooper-Greenhill, 1992).

According to ICOFOM (2010), museum education is a process of acculturation in which various concepts, values, content and knowledge are applied in order to acquire new knowledge using pedagogical methods

and to ensure the development of visitors. Museum education enables people to gain experience from museum collections according to their existing knowledge, abilities and personal interests and to make their own meanings. Today, exhibitions, which are among the main tasks of museums, have started to be carried out for educational purposes. Starting in the 1990s, education departments have been established in almost all of the major national museums in the world, as well as in most provincial and independent museums. In many museums, the education department is separate from the other departments and offers, evaluates and develops various educational activities that contribute to formal and informal education according to the interests and needs of different types of audiences. According to Talboys (2006), it is the process of preparing and implementing visitor-centred educational programmes and activities that will arouse curiosity, interest and excitement using the collections of museums.

2.2. Objectives of Museum Education

Museum education generally includes planned activities to achieve the following objectives:

- Encouraging Learning
- Creating Cultural Awareness
- Developing Critical Thinking Skills
- Contributing to the Protection of Art and Cultural Heritage
- Socialising, having fun and attracting attention

Museum education provides participants with in-depth information on a specific subject, and the exhibited artefacts and objects support visual and practical learning and help make the information permanent. In addition, museums that organise interactive exhibitions, experience areas and activities encourage the active participation of visitors. Such activities make learning more fun and interesting. Museum guides help visitors gain a deeper understanding of artefacts and collections. Such tours can be enriched with interesting facts and stories to engage visitors. Museums organise workshops to teach visitors specific skills; workshops on arts, crafts or other subjects combine learning with practice and allow participants to interact.

By using various methods to promote museum education, it is possible to make visitors' museum experience more interesting and instructive. Museums can attract visitors using technological methods such as digital media tools, interactive games or virtual tours, and such applications can be fun and educational, especially for younger generations. Museums can provide in-depth information by organising educational programmes and seminars for students, teachers and general visitors, including lectures by experts on specific topics. Special thematic events organised on certain days or periods are used to attract visitors to the museum. For example, a museum may organise events on special occasions such as the birthday of an artist or the anniversary of a historical event to enrich learning opportunities.

Interacting with visitors and receiving feedback from them are among the important goals of the museum. Getting feedback from visitors using different methods and techniques helps the museum to continuously improve the visitor experience and better respond to the needs of visitors.

Museum education, which offers visitors the opportunity to understand and evaluate different cultures, histories and works of art, also contributes to increasing cultural awareness and tolerance. A well-designed museum generally has a large collection of artworks, objects or cultural artefacts from various cultures and periods. This diversity enables visitors to see the aesthetic, artistic and historical characteristics of different cultures. By providing historical context to artefacts and objects, museums help visitors to understand the past. Exhibitions are organised and explanations are provided to reveal the social, political and cultural context of the period in which the objects and artefacts were created. Museum visits offer the opportunity to combine visual, auditory and tactile experiences, allowing visitors to not only see but also feel and experience works of art and cultural objects.

By organising interactive exhibitions and experience areas, museums offer visitors opportunities for active participation and can help them explore cultures and historical contexts at their own pace. Museums can endeavour to understand different cultures and historical events by using a variety of languages and

perspectives through exhibitions and information materials. This gives visitors the chance to learn from a variety of perspectives. By organising intercultural education programmes, museums can highlight to visitors the similarities and differences between different cultures. This can contribute to the development of intercultural understanding. It not only provides information, but also enables them to understand and evaluate this information in a personal context. This in turn can contribute to increased cultural awareness and understanding.

Museum education can give participants the ability to evaluate artefacts from a critical perspective. This can help to develop the ability to think critically. Museum education can provide participants with the ability to evaluate artefacts from a critical perspective. Museums can help participants understand art history and different art techniques by providing detailed information about artefacts. This information contributes to their understanding of technical features and periodic characteristics when evaluating artefacts. Through guided tours and special educational programmes, museums can offer visitors the opportunity to understand the works and develop a critical perspective.

Guides can be used to explain the meaning of artefacts and teach visitors how to develop a critical perspective. Museums provide a certain atmosphere for visitors by using elements such as the way they display artefacts, lighting and organisation. These design elements can influence the way artefacts are perceived and develop critical thinking skills.

Museums offer a wide range of collections from different art movements and periods, giving participants the chance to understand a variety of aesthetic and artistic approaches. This can help develop critical thinking skills. Museums can encourage participants to produce their own works of art through workshops. This process can help participants understand the process of creating artefacts and better evaluate existing artefacts. Museums can offer a variety of interpretations and analyses to show how works can be evaluated from different perspectives. This allows participants to evaluate artefacts from a critical perspective. Museum education can offer participants the opportunity to express their own thoughts and articulate how they evaluate artefacts. This gives them the chance to put their critical thinking skills into practice. Museum education can enrich participants' understanding of art by supporting the process of not only seeing artefacts but also understanding, evaluating and developing a critical perspective. Museum education can create awareness in society about the protection and evaluation of cultural heritage and works of art. Museum education can create awareness in society about the protection and evaluation of cultural heritage and works of art. Museum education explains historical and cultural contexts to visitors and emphasises the importance of works of art and cultural heritage. In this way, society understands how heritage has evolved from the past to the present and how it is part of social identity.

Museum education provides knowledge about the maintenance and restoration necessary for the preservation of artefacts and cultural heritage. This can help society to approach artefacts and heritage in a more sensitive way. Museum education raises public awareness of the need to oppose the trade in artefacts, illicit excavations and illegal acquisition of artefacts, the protection of historical sites and respect for cultural heritage. In this way, society can develop a more conscious attitude towards legal and ethical issues. Museum education emphasises the idea that cultural heritage is a social responsibility. This encourages individuals and society to act more responsibly in caring for heritage and passing it on to future generations. Museums can raise public awareness by organising special educational programmes, seminars and workshops on conservation and evaluation issues. Such events may include information provided by experts in conservation.

Museums can offer visitors the opportunity to experience cultural heritage more closely through interactive exhibitions and experience areas. Such activities can communicate conservation and valorisation issues more effectively. Museum education can stimulate public dialogue and debate on cultural heritage conservation. This allows the community to understand different views and become more involved in conservation efforts. Museum education can raise public awareness about the preservation of cultural heritage and works of art, encouraging individuals and society to take more active ownership of this heritage.

Museums can organise museum education programmes to entertain and engage visitors through interactive exhibitions and activities. Museums can organise museum education programmes to entertain and engage visitors through interactive exhibitions and activities. Such activities can make museum visits more enjoyable by making the learning experience more attractive and impressive for visitors.

Interactive exhibitions and activities give visitors the chance to interact with the subject matter rather than being passive spectators. This makes the learning experience more participatory and effective. Museums can provide an interesting atmosphere for visitors through interactive games, interactive displays, virtual reality experiences and other fun activities. This allows visitors to explore the museum in a more enjoyable way. Interactive and fun activities can increase visitors' motivation to learn. Gamification methods can attract visitors' interest by making learning more attractive and competitive. Interactive exhibitions can appeal to different age groups and interests. This allows the museum to attract a wide range of visitors and allows everyone to find something to suit their interests.

Fun and interactive activities offer visitors the opportunity to learn information in a more entertaining way. This can make the learning experience more attractive, especially for young visitors. Using modern technology, museums can integrate interactive applications, augmented reality experiences or other digital tools. This can offer visitors a more contemporary and innovative experience. Fun and interactive activities can make a visit to the museum more memorable for visitors. This can contribute to visitors visiting the museum more often or recommending it to others.

Museum education, when enriched with fun and interactive elements, can increase visitors' interest and engagement in learning. Such programmes can also help the museum to build a stronger bond with the community and promote cultural heritage to a wider audience. Museum education is often delivered through guided tours, workshops, seminars, interactive exhibitions and other activities. Such activities allow students, teachers, families and general visitors to explore and learn about the museum more effectively.

2.3. Museum Education Today

Today, education is among the main functions of museums. In contemporary museology, it is recognised as one of the most important tasks of museums to enable audiences to access museum collections through education as well as the conservation and research of collections.

Today, museum education is seen as an integral part of all well-managed museums and is constantly reviewed, evaluated and improved. When museums were first established, they were seen as educational resources where information could be obtained directly from their collections and objects. However, with the development of museum education in the historical process, the view of education in museums has developed and taken a different meaning. Nowadays, museums carry out planned and programmed educational activities for different audience groups by giving importance to interpersonal communication methods. Today, the aims of museum education are also quite comprehensive:

- To build a bridge between the exhibited objects and people and to ensure the integration of objects with their lives;
- To ensure that objects are perceived as a concrete and authentic document of human life instead of being perceived with their material and ideal values;
- To establish a connection between past and present life;
- To help people adapt to the changing world;
- To prevent the alienation of man from the environment in which he lives;
- To gain an understanding of today's problems and conflicts;
- To enable people to understand political, cultural, social, economic and ecological relations by establishing the connection between people's present lives and objects and to develop their researcher aspects;
- To utilise the time of individuals in a creative way;
- To make the museum a way of life;

- To provide all opportunities to intensify communication and learning;
- To develop the museum economy (Paykoç and Baykal, 2000).

Apart from the above-mentioned, museums also undertake important tasks by developing people's aesthetic sensitivity, preparing the art audience of the future and contributing to the mental development of human beings.

There are many institutions, organisations and institutions working in the field of museum education. These institutions generally operate in areas such as museum and cultural heritage management, museum education, museum studies, collection management. Some important institutions working in the field of museum education can be seen in Table 1.

Table 1: Leading Institutions and Organizations Specializing in Museum Studies and Education (Compiled by the author.)

	Organisation	Field of activity
1	Museum Education Roundtable (MER)	Museum Education, Round Table studies, MER is an organisation that promotes communication and collaboration among museum education professionals.
2	International Council of Museums (ICOM)	The International Council of Museums is an organisation that brings together museum professionals from around the world and promotes museum activities.
3	American Alliance of Museums (AAM)	The American Association of Museums provides unity and support for museum professionals in the United States.
4	Association of Art Museum Curators (AAMC)	The Association of Art Museum Curators promotes co-operation and knowledge sharing among art museum curators.
5	European Museum Forum (EMF)	The European Museum Forum is an organisation that supports museums in Europe and promotes museum excellence.
6	Canadian Museums Association (CMA)	The Canadian Association of Museums supports museums in Canada and provides a network of museum professionals.
7	Museum Association (MA) - UK	The UK Museum Association provides support and resources for museum professionals in the UK.
8	International Committee for Museology (ICOFOM)	The International Committee on Museology is an international organisation that supports research in museology.
9	Association for Living History, Farm and Agricultural Museums (ALHFAM)	The Association of Living History, Farm and Agricultural Museums aims to revitalise the past and support agricultural museums.

These organisations encourage the exchange of information among professionals working in the field of museum education, provide training and resources, and keep abreast of developments in the sector. In addition, museum associations and professional associations within countries are also active in museum education.

2.4. Museum Education in Türkiye

Museum education in Türkiye has only started to develop in recent years. Until the 1990s, the significance of museums in education and training in Türkiye was mentioned in government programmes, various

meetings and seminars, recommendations were made and some decisions were taken but not implemented (Ministry of National Education, 1962; Ministry of Culture and Tourism, 1982).

The first "workshops in museums" for educational purposes in Türkiye were initiated by the Istanbul Painting and Sculpture Museum Association in 1980. In the same year, the first foundations of private museology were laid with the opening of Sadberk Hanım Museum by Vehbi Koç, who has taken important steps in the context of museum education today. In 1982, "education in museums" was emphasised in the First National Culture Council and it was proposed to establish special sections for children in museums.

The real development in museum education took place after the 1990s. The establishment of the Department of Museology at Yıldız Technical University in 1989 and of the Museum Education Master's Programme at Ankara University in 1998 created an academic ground for this field; a museum education environment started to be formed through discussions, research and projects on this subject.

In 1990 in Antalya and in 1995 in Istanbul Archaeological Museums, children's departments were established for the purpose of museum education to enable children to learn while playing, to experience history and to have fun. In the Museum of Anatolian Civilisations, the Education Unit was established in 2002 as a unit affiliated to the museum directorate (Adıgüzel & Öztürk, 1999). When we look at the museums, it is seen that the practices in this field are mostly carried out in private museums. Rahmi Koç Museum, Sabancı Museum and Istanbul Modern offer various educational activities. However, unfortunately, the "education" function of museums is not given enough importance by public institutions and is not undertaken as a mission.

In the Regulation on Internal Services of Museums, educational activities are mentioned under the titles "Definition of the Museum" and "Activities of the Museum" and the "Museum Specialist" is assigned the task of "taking part in cultural and educational activities of the museum such as exhibitions, courses, seminars, conferences" (Ministry of Culture and Tourism, 2004). In the Regulation on Painting and Sculpture Museums of the Ministry of Culture and Tourism, it is stated that "When deemed necessary by the Directorate, museum pedagogues who can provide education and guidance in accordance with the visitor profile are assigned". In the "Administrative and Artistic Management" section of the same regulation, under the heading "Museum Personnel", it is stated that "Priority is given to the employment of specialised personnel and security guards who are trained in painting, sculpture, restoration, ceramics, design, art history, museum pedagogy, exhibition techniques, marketing, finance, public relations and similar fields and who have knowledge and experience in these fields to carry out museum services in the best way" (Ministry of Culture and Tourism, 2010).

In the "Establishment" section of the Regulation on Museums of the General Directorate of Foundations, it is stated in the "Establishment" section: "In cooperation with the education and training institutions of all grades in the province where the museum is located, students are helped to get to know the museums and to be educated to protect cultural values." (Ministry of Culture and Tourism, 2010). In addition, the "Museum Researcher" is tasked with "taking part in cultural and educational activities of the museum such as exhibitions, courses, seminars and conferences" (Türkiye General Directorate of Foundations, 2007).

When we look at the legislation on museum activities mentioned above, it is seen that there is no staff directly responsible for "Museum Education" in museums and that such educational activities are given to museum staff and experts as a second duty. Since Museum Education is the intersection point of "Museology" and "Pedagogy" sciences and considering that both disciplines require separate training and expertise, the importance of this issue will be clearly understood.

3. METHOD

3.1. Research Design

The research is a qualitative research and was conducted using the Holistic Single Case Design, one of the case study designs. In the Holistic Single Case Design, the aim is to work on a single unit or subject and to

guide new research with the research results (Yıldırım & Şimşek, 2016). In this context, the study was conducted with academics, professionals and teachers working in the field of museum education.

3.2. Study Group

The study group of the research was determined by using criterion sampling method, one of the purposeful sampling methods. Criterion sampling method is a type of sampling consisting of people or objects selected by the researcher with a certain criterion (Yıldırım & Şimşek, 2016). Accordingly, the study group consisted of 4 academicians, 2 museum professionals and 3 teachers working in the field of museum education.

4. FINDINGS

In the focus group interviews with the study group, the problems encountered in the field of "Museum Education", problems in practice and solution suggestions were discussed. The discussions were recorded by two researchers. As a result of the analysis of these records, it was seen that the problem areas in museum education were collected in 7 themes. These themes are shown in Table 2 according to their frequency of occurrence.

Table 2. Main problem areas in museum education

Main problem areas	
1	Planning Visits to Museums
2	Museum Education Material
3	Collection, documentation and conservation of artefacts in museums
4	Exhibition Techniques in Museums
5	Personnel Needs of Museums
6	Presentation of Museums
7	Museums Budget

In the focus group interviews, firstly, the problems experienced in the field of museum education were tried to be determined. In the next stage, solution suggestions for the 7 identified problem areas were discussed. Table 3 shows the solution suggestions developed by the participants for these 7 areas.

Table 3. The main problem areas in museum education and the reasons for these problems

Ranking	Main Problem Areas	Reasons for the Problem
1.	Planning Visits to Museums	- Currently, there may be problems with the timing of museum visits. In general, the museum is visited with a group of students and this group visits the museum collectively. - The lack of prior time planning causes the expected efficiency of museum visits to be low.
2.	Museum Education Material	- There are not enough materials prepared in accordance with pedagogical principles in museums.
3.	Collection, documentation and conservation of artefacts in museums	- There are no legislative arrangements that include common provisions and draw a general framework. - Different institutions that own museums have prepared their own internal service legislation.
4.	Exhibition Techniques in Museums	- Lack of an approach in line with the principles of museum pedagogy in current policy, legislation and practice. - Museum education is given as a secondary job to museum specialists.
5.	Personnel Needs of Museums	- Museum staff are often not pedagogically competent. Since working with non-adults requires expertise, it is not a good approach to expect museum staff to carry out museum education activities in addition to their primary work.

6.	Presentation of Museums	- Insufficient museum promotion activities in educational environments.
7.	Museums Budget	- The fact that a qualified education and training activity is costly. - The fact that the high student population of Türkiye will increase the cost of museum education.

According to the information given in Table 3, the participants prioritised the issue of "planning", which is frequently emphasised due to its importance in museum education. The planned and programmed integration of museums, which are powerful educational tools, into education and training processes as out-of-school educational environments will increase efficiency.

5. CONCLUSION

In the 20th century, museums and their educational functions have been discussed more intensively and in detail. While some of the results and suggestions obtained from researches have gained leadership, some of them cannot be implemented due to insufficient conditions (Akmehmet, 2012). There are various methods and suggestions regarding the museum-education relationship and museum-school cooperation. The scope of educational functions of museums is expanding day by day. Thus, the contribution of museums to individuals is increasingly emerging. With all these studies and reasons, museums are bound to take their place in educational life. Museums, which have an application area for almost every course, should be more actively included in the education process. Today, when teaching methods are developed and diversified, museums also offer options for related methods. Themes and topics should overlap with the participant's competences as well as his/her power of perception, intuition and interpretation. The theme is the dimension that is created in a form by breaking away from the subject or inspired by it. Content is the message that the participant wants to give; it is the source of the aesthetic concern he/she wants to arouse in the other person. The deeper the content, the more authentic museum education is.

Since there is no organisational structure in museums and no job descriptions and diversity within this structure, all museological works of the museum such as conservation, research, excavation, storage, exhibition and education are specified among the duties of the "museum specialist". In recent years, the number of specialists in museums has been gradually decreasing due to the lack of specialists in the museum staff, and the existing staff can only deal with daily museum work and cannot spare time for educational activities. The educational activities carried out in a small number of museums affiliated to the Ministry of Culture and Tourism are carried out in cooperation with museums and non-governmental organisations, but the continuity of these activities cannot be ensured. In order for museums across Türkiye to provide educational services that will contribute to the education and culture of the society, it is necessary to improve the museum-society relationship, to attach importance to the educational function of museums, and to implement and disseminate practices in this field.

The success of education and training activities, which require planned and programmed work, depends on the quality of the preparation processes and therefore should not be defined as a second task or job. However, current assignments, which will be a solution in necessary situations and temporarily, should not be a product of convenience and should not be accepted as a solution.

Based on the data obtained from this research, the following suggestions are offered for policy makers, decision makers and practitioners in the field of museum education:

- In order to overcome the problems arising from time planning during museum visits, plans should be made in cooperation with Provincial Directorates of National Education and Provincial Directorates of Culture and Tourism. While making this planning, geographical conditions and local characteristics should be taken into consideration. An appointment system should be introduced for a more effective and efficient educational activity.
- Existing museums should be scanned in line with pedagogical principles and museum education materials should be developed.

- There is a need for a digital recording system in museums. Thus, museums can be monitored simultaneously.
- Individual collectors should be utilised in the development of museums.
- Necessary updates should be made in the legislation related to museums by considering pedagogical principles and requirements.
- Topics such as "Museum Pedagogy", "Education in Museums", "Museum Education Specialist" should be added to the museum legislation and explained.
- A museum legislation that includes common provisions and draws a general framework should be prepared. Institutions that own museums should prepare their own internal museum legislation in accordance with this legislation.
- Museology and exhibition is a professional occupation. Accordingly, professional experts should be employed and in-service trainings on museum education should be provided to those concerned.
- A standard should be set for museum education.
- Digital museology should be utilised.
- The personnel responsible for the museum are often not pedagogically competent. In this context, there is a need for staff with technical knowledge.
- Studies on the promotion of museums should be carried out in schools in advance.
- There is a need for inter-institutional co-operation in museum promotion.
- Importance should be given to the establishment of Museology Clubs in schools.
- Museum education is an expensive job that requires professionalism.
- There are great difficulties in terms of budget.
- The museum should create its own sources of income and regulations should be made in the legislation for this purpose.

Declarations

Contribution Ratio: Author: 100%

Similarity Ratio: 8%

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