

## The Landscape of Peace Education Programs in Children's and Youth Museums\*

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### ABSTRACT

Children's and youth museums have offered activities designed to help to solve social problems. Some museums offer peace education programs since conflict resolution may be the biggest challenge facing today's multicultural, global society. For the purposes of this article, "peace education" is broadly defined as the process of developing empathy for others and for the planet through mutual respect and conflict resolution. This can only be achieved by a willingness to learn and embrace the attitudes, skills, and behaviors needed to live in harmony with oneself, with others and with natural environment. However, there has been limited research conducted about the peace education programs implemented thus far in museums. The aim of this study was to examine the landscape of children's and youth museums programs in terms of their peace education related goals, process and strategies. After reviewing the existing literature on the subject, we designed a survey and then interviewed museum professionals who have been involved in staging these programs. The findings suggest that children's and youth museums are uniquely positioned to bring about meaningful social change by implementing peace education strategies.

**Keywords:** Children's museum, children and youth museum, peace education programs.

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## Çocuk ve Gençlik Müzelerinde Barış Eğitimi Programlarının Betimlenmesi\*

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### ÖZET

Çocuk ve gençlik müzelerinde sosyal sorunların çözülmesine yardımcı olmak için çeşitli etkinlikler sunmaktadırlar. Bazı müzeler, günümüzün çok kültürlü, küresel toplumunun en önemli problemlerinden biri olan çatışma çözümüne yönelik barış eğitimi programları sunmaktadır. Bu makalenin amaçları doğrultusunda, "barış eğitimi", başkalarına ve gezegene karşılıklı saygı ve ihtilaf çözümü yoluyla empati geliştirme süreci olarak tanımlanmaktadır. Bu, ancak kişinin kendisiyle, başkalarıyla ve doğal çevre ile uyum içinde yaşamak için gereken tutum, beceri ve davranışları öğrenme ve benimseme isteği ile elde edilebilir. Buna karşılık, şu ana kadar müzelerdeki barış eğitimi programları ile ilgili fazla araştırma yapılmamıştır. Bu çalışmanın amacı, çocuk ve gençlik müzelerinin barış eğitimi ile ilgili programlarının amaç, süreç ve stratejilerini betimlemektir. Bu amaca yönelik olarak konuyla ilgili mevcut alan yazın incelendikten sonra bir saha çalışması yapılmış; bir anket ve bu eğitim programları sürecine dâhil olan uzmanlarla görüşmeler yapılmıştır. Bulgular, çocuk ve gençlik müzelerinin sosyal değişime olumlu katkı sunacak şekilde benzersiz bir konumda olduğunu göstermektedir.

**Anahtar Kelimeler:** Çocuk müzeleri, çocuk ve gençlik müzeleri, barış eğitimi programları.

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## EXTENDED ABSTRACT

Taking on the role of educational community centers, some children's and youth museums have offered activities designed to help to solve social problems. Some museums offer peace education programs since conflict resolution may be the biggest challenge facing today's multicultural, global society. For the purposes of this article, "peace education" is broadly defined as the process of developing empathy for others and for the planet through mutual respect and conflict resolution. This can only be achieved by a willingness to learn and embrace the attitudes, skills, and behaviors needed to live in harmony with oneself, with others and with natural environment. However, there has been limited research conducted about the peace education programs implemented thus far in museums. The aim of this study is to address this need by examining the proliferation of museum-based youth programs devoted to peace education. After reviewing the existing literature on the subject, we designed a survey and then interviewed museum professionals who have been involved in staging these programs. The findings suggest that children's museums are uniquely positioned to bring about meaningful social change by implementing peace education strategies.

Becoming educational community centers recently, children's and youth museums present various activities aiming to support solutions for problems of social life. Many museums allow for peace education programs; since peace education may be a solution key for the primary problems of today's multicultural society. With its current dimensions "peace education" can be defined as the process of acquiring values and knowledge and developing attitudes, skills, and behaviors to live in harmony with oneself, with others, and with natural environment. However, there is not sufficient research about peace education programs implemented in the museums. This study aimed to address this need by examining the proliferation of museum-based youth programs devoted to peace education. The aim of this study was to examine the landscape of children's and youth museums programs in terms of their peace education related goals, activities and strategies. Therefore, a field study was conducted using mixed method. Through questionnaire, the educational programs implemented in children's and youth museums between the years 2000 and 2012 were described while the in-depth interviews revealed the opinions of the museum professionals and the museums' development strategies.

The study was focused on the programs applied between 2000 and 2012. In the study mixed method was used. First a literature research was made on. Then through a survey and detailed interviews a fieldwork was completed. 239 professionals working in education departments of children's and youth museums were invited to an online survey and 77 of them contributed. The results of the survey show that almost 65% of museums held peace education programs. Most of these programs have focused on raising awareness of the peace concept and their first motivation point has arisen from social needs and recent community problems. The general structures and program development processes of the education programs were evaluated with descriptive data through questionnaires. Detailed interviews done with the 11 museums tried to reveal the critic topics of the design, development and evaluation processes of peace education programs.

The results of the research revealed that children's and youth museums showed interest in peace education programs. More than half of the museums develop peace education programs. As for the reasons why certain museums could not develop peace education programs, the most frequently identified reason was that "peace education programs were not a mission of priority for the museum".

Children's and youth museums mostly use their own budget for allocating the necessary funding for the peace education programs they develop for both school groups and families. Prospective studies may research to what extent children's and youth museums benefit from international support funds.

Children's and youth museums cannot establish sufficient collaboration and partnership with different institutions and organizations for the development of peace education programs. Potential collaborations to be developed by the museums in question on local, national and international grounds for their peace



education programs may enable them to overcome financial problems as well as the other problems which have been mentioned as the causes of not developing peace education programs which will result in an increase in their number.

When the children's and youth museums which develop peace education programs were taken into consideration in terms of their target groups, it was determined that the museums which prepare programs addressing schools mostly developed programs for primary school children. When we look at the relationship between the programs and curriculum, it was seen that the programs were mostly related with History and Social Sciences. This is the general tendency of the museum programs addressing schools. However, the fact that visual arts are among the subjects that the programs mostly relate with is noteworthy. As for the family programs, they target primary school children aged 0-12.

As for the aims of the programs, it was seen that they mostly valued attitudinal objectives. Among these objectives, the primary ones were defined by using the general concepts such as "caring for others, understanding others, getting to know each other, avoiding stereotypes, accepting differences, tolerating differences". When the educational objectives of the programs are analyzed, it was seen that the program developers mostly focused on changing behaviors. Among these objectives, the highest rate was received by "tolerance, acceptance of others and respect for differences". Almost half of the programs (54.6) are open to free access by public.

The design and development process of the programs changes according to the aim and scope as their content and structure differ. The participants expressed the necessity to develop collaborations and partnerships. It was determined that the majority of the children's and youth museums preferred to make observation instead of conducting assessment-based evaluation for the peace education programs they developed for school, family and other groups. As for a few numbers of museums that make evaluation, the methods generally used were the front-end and summative evaluation. The reasons for the lack of evaluation should be examined in a separate study. According to the data obtained from the interviews, the content and structure of the programs differ according to their aims and scope; thus, each museum has a different way of achieving peace education objectives. However, the data obtained demonstrate that museums prefer to use certain common concepts to define their methods of achieving peace education objectives. In the responses received, the common concepts that stand out are 'discussion, talk, dialogue and exchange of ideas'; 'individual gains' and 'art'.

According to the participants, the impacts of the programs on target groups are their strengths. As for their weaknesses; limited financial resources are mentioned. In addition to this, lack of physical space, time, program duration and human resources are the other weaknesses. The key concepts for the programs to achieve success are collaboration with different institutions and organizations, visitor studies and program evaluation, variety of activities using different tools of expression and interactive environment.

In accordance with the horizontal communication between the instructor and participants, the experimental, multicultural and interdisciplinary nature of peace education, children's and youth museums offer a positive contribution as informal learning spaces.

We hope this research could make a contribution to understanding of peace education programs applied in children's and youth museums from all over the world.



## INTRODUCTION

Today, many museums collaborate with other social institutions and organizations—including hospitals, schools, libraries and prisons—with the aim of strengthening their communities and better serving those in need. Beginning around 1970, many museums began to emphasize their role as community centers and sought to create spaces for intercultural dialogue, which falls within the scope of peace education. Increasingly museums are offering such programs since peace education may be critical to solving, and eventually preventing, many of today's social problems that, without appropriate mediation, can escalate from cultural misunderstanding, to fear, to intolerance and violence. Peace education may be broadly defined as the process of developing empathy for others and for the planet through mutual respect and conflict resolution. This can only be achieved by a willingness to learn and embrace the attitudes, skills, and behaviors needed to live in harmony with oneself, with others, and with natural environment.

Building and maintaining a “culture of peace” is a global imperative; not just in war zones and areas of social upheaval, but something to be learned and integrated into our everyday routines of living. Peaceful co-existence is unlikely to be achieved merely through counseling for “tolerance,” or through official statements of ethical principles. Above all it cannot be mandated and forcibly policed through top-down hierarchical structures. It has to be a holistic process, governed by ethical principles that are mutually embraced and acted upon for the common good. It must encompass human interactions with one another, and our collective actions upon the earth. Social institutions are believed to be more likely to be successful in preventing violence, museums being one of the most effective institutions. (Ardizzone, 2003; Tapan, 2006).

Even without implementing new programs on peace education, museums can act as a medium for social transformation by trying to be aware of their own internal biases. For example, by including multiple points of view, museums can avoid the traditional, solitary “voice of authority,” which implies that the museum is the only legitimate spokesperson on its collections. Through creative installation, design, and interdisciplinary teaching methods museums can shape new ways to foster deeper reflection upon its exhibits, communication among visitors, and support multicultural understanding. (ICOM, 1997; ICOM, 2005; DCMS, 2000, 9-11).

The concept of ‘culture of peace’ was first introduced in detail by UNESCO at the International Congress on Peace in the Minds of Men, held in Yamoussoukro, Ivory Coast, in 1989 (The International Congress on Peace in the Minds of Men- UNESCO, 1989; Flowers, 2010, 224). With the Yamoussoukro Declaration, UNESCO has announced that it will support research and education to help construct a new vision of peace by developing peace culture based on the universal values of respect for life, liberty, justice, solidarity, tolerance, human rights and equality between women and men.

The organization UNICEF defines peace education as “the behavior change that will enable children, youth and adults to prevent conflict and violence, both overt and structural; to resolve conflict peacefully; and to create the conditions conducive to peace, whether at an interpersonal, intergroup, national or international level” (Fountain, 1999, 1). In recent times, peace education has come to be associated more closely with the concept of *positive peace*, which implies the presence of justice; as opposed to *negative peace* or the absence of war (Srinivasan, 2009). By analyzing the Peace Education Programs of UNICEF, Fountain (1999, 14-16) has categorized their aims as knowledge, skills and attitudes as seen Table 1.





Table 1.

UNICEF's PEP Aims (Reproduced from Fountain, 1999).

Knowledge	Skills	Attitudes
Understanding nature of conflict and peace	Ability to cooperate	Self-respect, positive self-image, strong self-concept
Conflict analysis	Problem solving	Tolerance, acceptance of others, respect for differences
Negotiation	Ability to identify causes of conflict, and non-violent means of resolution	Empathy
Understanding interdependence between individuals and societies	Participation in society on behalf of peace	Social responsibility
Understanding of rights and responsibilities	Active listening	Sense of justice and equality
Awareness of stereotypes and prejudices	Communication	Respect for rights and responsibilities of children and parents
Overall impression	Ability to generate alternative solutions	Critical thinking
	Overall impression	Solidarity
		Ability to deal with stereotypes
		Overall impression

The United Nations General Assembly proclaimed the year 2000 as the 'International Year for the Culture of Peace' (UN, 1997, A/RES/52/15) and the period 2001–2010 as the 'International Decade for a Culture of Peace and Non-violence for the Children of the World' (UN, 1998, A/RES/53/25) and left the implementation of the program to UNESCO. In compliance with this decision, The UNESCO General Conference accepted the related action plan in October 1999 and urged member states as well as nongovernmental organizations to take measures for the promotion of a 'culture of peace' (UNESCO, 2000).

UNICEF is emphasizing that peace education is an issue that should not only be addressed by countries under the threat of armed conflict but by all societies in a long-term process. UNICEF therefore supports initiatives that offer education for peace and conflict resolution in more than twenty countries and seeks to employ both formal and informal education methods (UNICEF, 2011).

The ways museums address peace education also varies greatly. According to Yamane, some approaches emphasize the horrors of war trying to encourage a determination to avoid war at all costs, by motivating people through fear. Other approaches focus more on the fruits of peace, trying to prevent conflict by emphasizing the positive outcomes that are possible. (Yamane, 1996). But children's museums are ideally positioned to promote peace education. First, their young visitors are still learning about their world and are less likely to have the biases, fears, and fixed mindsets that adults can develop over time. Their second advantage is that their missions typically emphasize the child's overall education and *learning processes* with the ultimate goal of helping them grow into adults ready for the world in which they will live. These museums have the opportunity to foster curiosity, love of learning, collaboration, and the empathy for others—in short, to build positive *habits of mind*—long before their young visitors reach adulthood. To use a sculpture analogy, a child is like a malleable clay; she still can be coaxed toward a beautiful outcome. (Duitz, 2007; Mayfield, 2005; Kalessopoulou, 2002; ACM, 2013; Gurian, 1997; Gurian 2005).



By their very nature then, children's museums are social centers that contribute to the culture and education of society. This role aligns them with the new museological approach that emphasis on the role of museums in societal improvement and the enhancement of life on the planet overall. The issues adopted by these institutions include environmental issues, sanitation, health, energy use and peace education; sometimes focusing solely on one of these issues and defining themselves accordingly.

Some of the children's museums have focused exclusively on peace education, with their institutional names proclaiming their mission, such as "children's peace museum," "children's peace center" and "tolerance museum." As stressed by Karadeniz, these museums are devoted to teaching children and youth empathy and tolerance (2010, 23). They emphasize the development of skills such as listening, accepting and respecting difference of religion, language, color, race, and resolving conflicts in peaceful ways. All these skills are listed under the heading; 'positive peace'. For instance, Schöneberg Youth Museum has designed its activities and programs to prevent xenophobia and encourage peaceful resolutions to conflicts (Karadeniz, 2009, 233; Zwaka, 2007). In addition to these museums that have directly devoted themselves to promoting the culture of peace, others have implemented programs to support a similar agenda. For example, the International Children's Art Museum, which was founded in San Francisco in 1955, aims to enhance cross-cultural understanding and communication by promoting the creation and appreciation of children's art through an exchange program called "Paintbrush Diplomacy".

There are many museum projects improved specifically for peace education. Although children's and youth museums conduct social programs and projects that would make a contribution to the development and promotion of a culture of peace, there is not sufficient information regarding the peace education programs of these museums. It is essential that studies be made regarding the peace education programs of museums.

The aim of this study was to examine the landscape of children's and youth museums programs in terms of their peace education related goals, activities and strategies.

As the initial step of the field study, the questionnaire served for to gather descriptive data about the nature of the peace education programs implemented in children's and youth museums. This study investigated three research questions:

1. To what extents are peace education programs included within the activities of children's and youth museums?
2. What are the peace education programs in children's and youth museums based on? How and in what ways are the peace education programs in these museums implemented?
3. What are the strategies to develop the peace education programs implemented in children's and youth museums?

## METHOD

A field study was conducted using mixed method. Through questionnaire, the educational programs implemented in children's and youth museums between the years 2000 and 2012 were described while the in-depth interviews revealed the opinions of the museum professionals and the museums' development strategies.

As for the interviews, they were conducted with museum professionals who were involved peace education programming in their museums. The purpose of the interviews was to receive the opinion of the professionals regarding design strategies and identify the points to be considered while developing these programs. At the interviews, basically, answers to the following questions were sought:



1. What are the strategies to develop the peace education programs implemented in children's and youth museums?
2. What are the points that should be taken into consideration throughout the development process of the peace education programs implemented in children's and youth museums?

19 museums were contacted for the in-depth interview and 11 museums responded positively. Detailed interviews done with these 11 museums tried to reveal the critic topics of the design, development and evaluation processes of peace education programs.

### Sample Selection

For the questionnaire, a total of 239 children's and youth museums which were located in various parts of the world were invited. The selection criteria for the museums included being open to visit in the year 2000 and afterwards, organizing activities such as programs, exhibitions and workshops, and being accessible to be contacted. For the questionnaire, the museums which stated that they conducted evaluation studies regarding peace education programs were identified as the sample among those which responded positively to the interview demand.

### Research Design

The questionnaire was designed by the authorities from the Departments of Education and Program Development in the children's and youth museums which continued their programs and activities between the years 2000-2012 to be filled only once by each museum.

The invitation letter to the questionnaire included the definition of peace education in which context they can be addressed to avoid a confusion of ideas.

The questionnaire consisted of 50 questions and 3 main parts:

1. General information about the museum (Items: 1-5).
2. Museum's Peace Education Programs (Items: 6-46).
  - 2.1 Peace Education Programs for School Groups / PEPSG (Items: 7-22).
  - 2.2 Peace Education Programs for Family Groups / PEPFG (Items: 23-38).
  - 2.3 Other Peace Education Programs / PEPOG (Items: 39-45).
3. Personal and Contact Information (Items: 47-50).

The questionnaire was designed by taking into consideration the primary target groups of the children's and youth museums. Therefore, it was conducted in three separate groups among the most common target groups of museums; namely, schools, families and other groups. Other groups refer to the programs whose primary target groups are not comprised of schools or families. Programs aimed at groups and communities that are the members of low-income groups and regions that could not receive adequate service or similar groups were addressed under this heading by the participants.

In the interviews the following questions were asked:

1. Thinking about the [*Name of Program*] program, can you please describe the basics of the program?
2. Can you please describe the design and developing process of this program? What are the important points during this period?
3. Now I would like to know a bit more information about the process of program implementation. Can you please describe how the program achieved the objectives of peace education?
4. Can you please describe the evaluation process of this program?
5. What do you think about the strengths and weaknesses of the program?
6. What advice would you give to the other children's and youth museums who are interested in designing peace education programs?





## Data Collection

The participants from the previously determined 239 museums were invited to take part in the on-line survey via e-mail. The survey was open to access between the dates; 11<sup>th</sup> September and 10<sup>th</sup> October 2012. Among the participants whose museums implemented peace education programs, school groups, family groups and the other groups outside these two categories were asked to choose one recently implemented or on-going peace education program and answer the following questions accordingly. Every museum received only one questionnaire. E-mail interview data collection occurred on November 2012 with the 11 museums tried to reveal the critic topics of the design, development and evaluation processes of peace education programs.

## Analysis

For a test to achieve reliability, the Cronbach Alpha ( $\alpha$ ) value should be above .70 (Gömlüksiz, 2002, 281 quoted from Van de Ven & Ferry, 1979). <sup>1</sup>Given the value range above, the questionnaire was determined to be highly reliable with the Cronbach Alpha value of .972.

Of the participants, 84.6% of (n = 65) completed the questionnaire, the participation of an institution which was outside the definition of children's and youth museum was declared null and it was excluded from the evaluation. The questionnaire was formed and implemented via an internet site called survey monkey. The open-ended questions included in the questionnaire as well as those used at the interviews were analyzed after content analysis.

## Sample Definition

Of the 239 children's and youth museums invited to participate in the questionnaire, 77 (32.2%) responded positively (Appendix 1) .. It is stated that the number of children's museums worldwide, which varies per day, reached above 400 in the 21<sup>st</sup> Century (Karadeniz, 2010, 31). Accordingly, the proportion of the museums invited to the museums worldwide is 59.75% (n: 239) while the proportion of the museums that participated in the survey to the museums worldwide is 19.2% (n: 77). With this rate, a sample group was formed to represent the general population of the study.



**Figure 1.** *The distribution of the participating museums*

<sup>1</sup> The reliability values of the Alpha ( $\alpha$ ) coefficient which ranges between 0-1 are as follows;

0.00 <  $\alpha$  < 0.40 the scale is not reliable,

0.40 <  $\alpha$  < 0.60 reliability is low,

0.60 <  $\alpha$  < 0.80 the scale is reliable,

0.80 <  $\alpha$  < 1.00 the scale is highly reliable (Özdemir, [20.11.2013], 5).



As seen in Figure 1 the distribution of the participating museums shows that participation from the USA was much higher, with a rate of 19.4% (n:15). Other participations to the survey were a rate of 19.4% (n:15) from the European countries and 13% (n:10) from other regions. With a rate of 76.6%, the majority of the participating museums are non-profit private museums.

Of the 19 museums contacted for the in-depth interview, the distribution of the participating 11 museums (57.9%) show that 72.7% of the participants were museums from the USA (n:8), the rest of it were from Israel (n:1), Pakistan (n:1) and the Philippines (n:1) while there were no participation in the interviews from Europe (Appendix 2).

## RESULTS

The findings have been analyzed within the context of the main research questions and the related questionnaire and interview data have been interpreted as follows.

### To what extent is peace education programs included within the activities of children's and youth museums?

According to the questionnaire data, more than half of the children's and youth museums (64.9%; n: 50) implement peace education programs addressing various groups.

When the children's and youth museums which implement peace education programs were taken into consideration in terms of their target groups, it was determined that these museums mostly developed programs addressing school groups. The number of participants who developed peace education programs only for school groups is 18 (23.4%). It was seen that 11 museums (14.3%) implemented peace education programs for both school groups and family groups. The number of museums which developed programs for all three groups; namely, school groups (PEPSG), family groups (PEPFG) and other groups (PEPOG) which remain outside the former two groups and include groups such as children and young people coming from low income groups and regions that could not receive adequate service is 10 (13%). 5 museums (6.5%) develop programs addressing only family groups while 3 museums (3.9%) address both family and school groups.

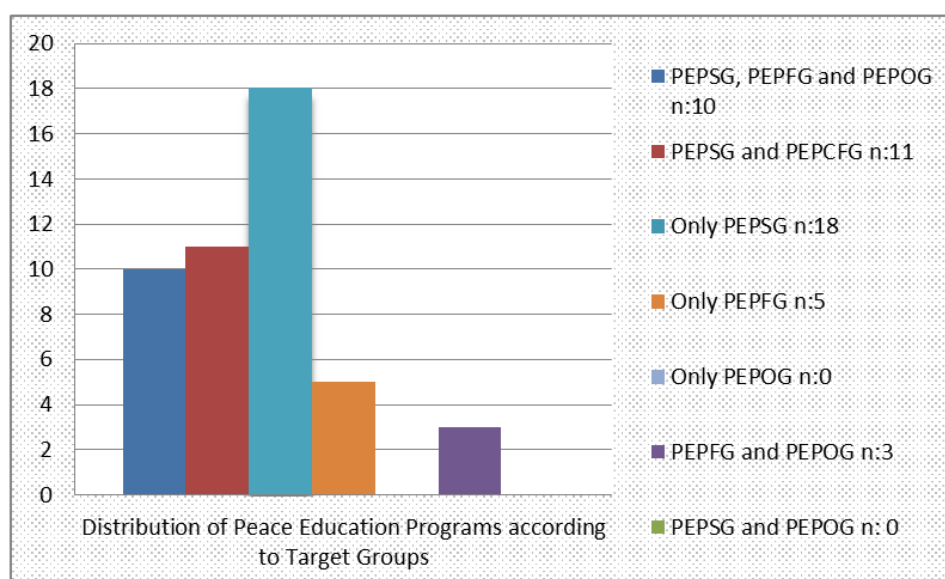


Figure 2. Distribution of Peace Education Programs according to Target Groups



When the children's and youth museums which develop peace education programs were taken into consideration in terms of their target groups, it was determined that these museums mostly developed programs addressing school groups (50.6%; n:39). Lower percentage of museums (37.7%, n:29) was determined to develop peace education programs addressing family groups while 19.7% (n:13) addressed other groups (PEPOG) outside school and family groups.

The participants who expressed that they could not develop peace education programs in their museums (31.6%; n:24) were asked the reasons for this. As seen in Table 2 museums stated that the fact that "peace education programs were not a mission of priority of the museum" as a primary reason (43.5%) Lack of financial resources, staff, experts and time were expressed as other reasons. As for the participants who selected the 'Other' option, they expressed their reasons as "they did not organize education programs", "they are in the process of organizing programs", and "they were not aware of the presence of such programs".

Table 2.

*Reasons Why Museums Do Not Implement Peace Education Programs*

	Frequency (n)	Percentage (%)
Lack of time	1	2.2%
Lack of experts	5	10.9%
Lack of financial resources	7	15.2%
Lack of staff	6	13%
Not a mission of priority for the museum	20	43.5%
Other	7	15.2%

### **What is the general structure of children's and youth museums? How and in what ways is the peace education programs implemented in these museums?**

The findings consisted of the data received from PEPSEG and PEPFG (PEPSEG, Peace Education Programs for School Groups; PEPFG, Peace Education Programs for Family Groups). Since the findings regarding PEPOG (PEPOG, Peace Education Programs for School Groups) were not found to be sufficient, they were excluded from the scope of the other research questions.

#### *Financial Resources*

As seen in Table 3, half of the peace education programs (n: 27) were funded by the museum own budgets. The least mentioned item among the other financial resources (n:1; 2%) is universities. Museums received very small amounts of financial support from NGOs.

Table 3. *PEP Financial Resources*

Table 3.

*PEP Financial Resources*

	PEPSEG		PEPFG	
	Frequency(n)	Percentage (%)	Frequency(n)	Percentage (%)
Museum's own budget	27	52.90%	22	56.40%
Municipalities	2	3.90 %	3	7.70%
NGOs	3	5.90 %	2	5.10%
Private Companies	5	9.80%	4	10.30%
Universities	1	2.00%	1	2.60
Other financial resources	13	25.50%	7	17.90%



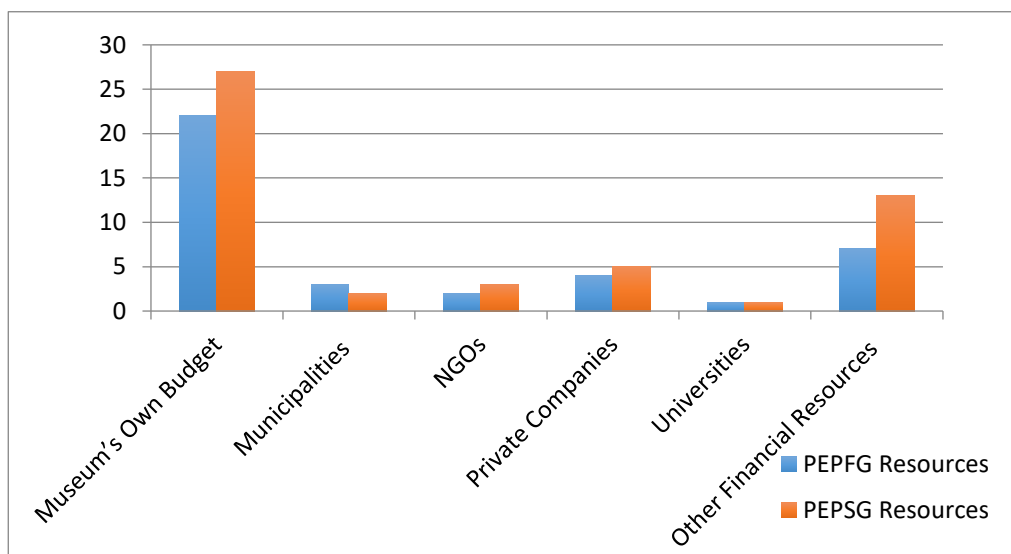
*Collaboration and Partnership*

As seen in Table 4, programs addressing schools make collaborations with other institutions and organizations at a rate of 27.3% while programs addressing families make such collaborations at a rate of 21.4%. Programs addressing schools mostly collaborate with other schools and universities while programs addressing families collaborate with NGOs and international organizations.

Table 4.  
*PEP Collaborations and Partnerships*

	PEPSG		PEPFG	
	Frequency(n)	Percentage (%)	Frequency(n)	Percentage (%)
Schools	9	34.60%	1	7.10%
Universities	6	23.10 %	2	14.30%
NGOs	1	3.80 %	4	28.60%
International Communities	2	7.70 %	3	21.40%
Other	8	30.80%	4	28.60%

However, in the literature review, it was seen that various international and local organizations, institutions and agencies allocate financial resources to peace education at different rates and supported these programs. It is known that multinational organizations such as the European Union, United Nations, UNESCO, UNICEF and international NGOs have been supporting peace education projects. Museums have not been benefiting sufficiently from these supports. Consequently, the data indicate that museums do not develop enough collaborations or partnerships with other institutions, foundations, international and/or local organizations for either finance or human resources.



**Figure 3.** Resources and Collaborations for PEPs Addressing School and Family Groups

*Target Group*

The question on primary target group for PEPSG was answered by 35 participants (45.5%). **Programs addressing school groups** mostly aim at primary school children with a rate of 82.9% (n:29). The lowest rate addresses high school children and youth.

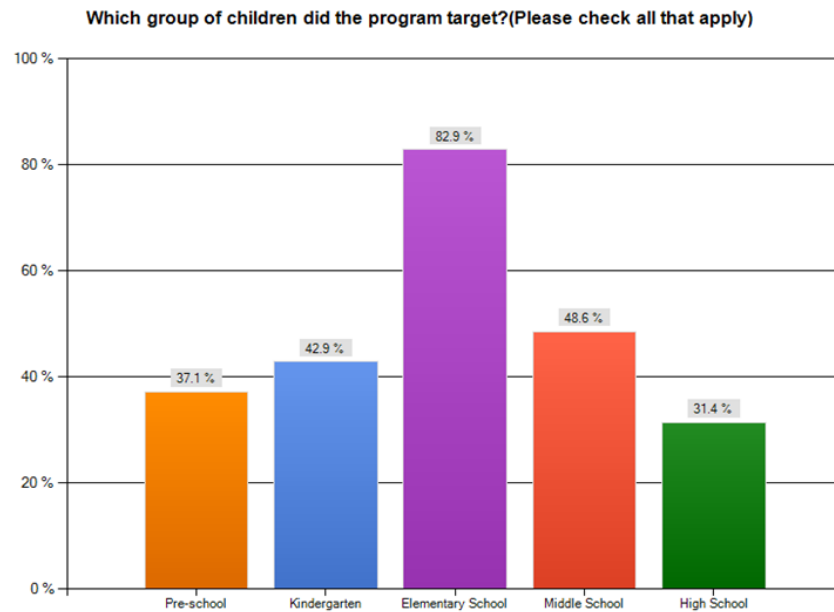


Figure 4. PEPSG's Target Groups

As for the peace education programs addressing family groups, according to the answers received from 24 participants (n: 24; 31.16%) the determined target groups were organized in 4 groups by conducting via item analysis: Programs targeting families according to the age groups of their children, programs targeting all family groups, programs targeting families according to the communities living in the locality of the museum and families according to their special conditions. The majority of the museums (n: 10, 41.7%) determine their target group regarding their peace education programs addressing families in accordance with the age group of the children. Accordingly, it was determined that the programs targeted the following groups.

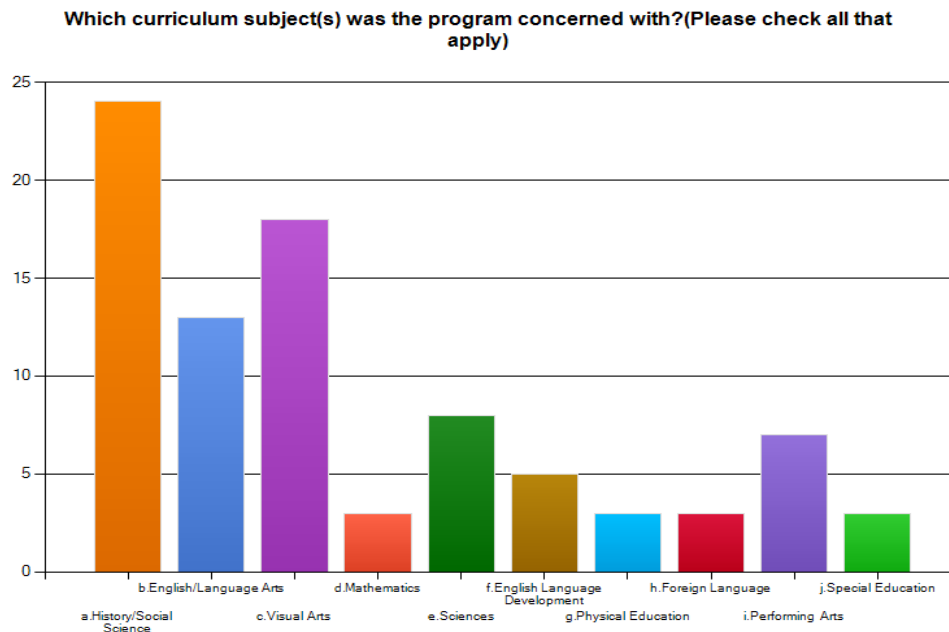
- 0-12 years at 60%,
- 5-15 years at 20%,
- 9 years and above at the remaining 20%.

According to this result, PEPFG primarily targets primary school and pre-school family groups, only 40% target adolescents and youth. Of the programs, 29.16% (n:7) stated that they targeted all family members while 16.7% (n:4) expressed that they targeted various communities around the museum such as "St. Louis residents" and "various families from the Los Angeles region". Of the programs, 16.7% define their target groups according to their socio-cultural characteristics and/or problems by using expressions like 'low income families from the locality', 'faith-based families', 'families living in evacuation camps and conflict zones' and 'immigrant or refugee families'.

#### *Relationship of PEPSG and Curriculum*

When we look at the relationship between peace education programs addressing schools and their curriculum, it is seen that the programs are mostly related with History and Social Sciences (71%). These subjects are followed by "Visual Arts" and "English and Language Arts". It is a striking fact that visual arts are among the subjects that the programs mostly relate with. There might have been an intention to benefit from the unifying power of art. An in-depth research might be conducted in order to clarify this issue.





**Figure 5.** Relationship of PEPSG with the Curriculum

### *Aims and Objectives of the Programs*

The participants were asked an open-ended question regarding the aims of the peace education programs. Responses received from 33 museums (42.9%) organizing programs for schools and 16 (31.16%) museums organizing programs for families were categorized in accordance with the classification of the aims of peace education programs organized by UNICEF (Fountain, 1999, 14) as attitudinal objectives, skills objectives and knowledge objectives. Furthermore, based on the same classification, a five point likert scale was developed and the participants were asked to grade the severity of the educational objectives of their programs to determine which of these aims their objectives served.

The responses received indicated that attitudinal objectives were the priority of all the programs. **Among the attitudinal objectives**, the objective expressed the most was identified as “respect for differences”, Educational objectives were also determined to be attitudinal.

### *Attitudinal Aims and Objectives*

**Among the attitudinal aims of PEPSG**, the objective expressed the most was identified as “respect for differences” while it was identified as “acceptance of others” (n:6; %25) for **PEPFG**. The attitudinal objectives of priority are given below:

#### **PEPSG**

1. n: 8, %76.5 Tolerance, acceptance of others, respect for differences
2. n: 6, 61.8% Self-respect, positive self-image, strong self-concept
3. n: 3, 57.6% Empathy

#### **PEPFG**

1. 18, %81.8'i Tolerance, acceptance of others, respect for differences
2. 15, 68.2%, Self-respect, positive self-image, strong self-concept
3. 12, 52.4%, Overall impression, Respect for rights and responsibilities of children and parents



### *Skills Aims and Objectives*

When the **skills aim** of PEPSG are concerned, 7 participants (21.2%) stated that it was among the aims of their programs to educate children/individuals who could speak and generate ideas about peace, take on the role of a mediator and know how to resolve conflict. On the other hand, 6 participants expressed that their programs had educational objectives such as learning to control and manage feelings, improving mediation skills to reduce violence and tyranny, develop empathy both for the tyrant, the victim and the bystanders, and nourishing communication skills on one hand while self-confidence and respect on the other.

As for the skills aims of *PEPFG participants*, the most expressed was identified as communicative skills (n:9; 37.5%). Aims regarding communication within and between families were also included within this scope. Basic peacemaking ability was mentioned as an aim by 5 (20.8%) participants; teamwork, cooperation and collaboration skills were expressed by 3 (12.5%) participants while “skills to generate tools to reduce violence” was stated by 1 and “skills to generate conflict resolution” was also expressed by 1 participant.

The skills objectives of priority are as follows:

#### **PEPSG**

1. Communication, 67.6%, n: 23
2. Ability to Cooperate, 63.6%, n: 21
3. Active Listening, 60.6%, n: 20

#### **PEPFG**

1. Ability to cooperate, 45.5%, n:10
2. Active Listening, 45.5%, n:10
3. Communication, 45.5%, n:10

### *Knowledge Objectives*

When the **knowledge aims** of PEPSG are concerned, it was seen that there was an attempt of creating awareness in children about the problems of the world and environment. Furthermore, it was observed that religious and economic issues were also.

Among the knowledge aims of *PEPFG*, the ones identified most (n:10; 41.7%) were related with cultural diversity, cultural experience, multiculturalism and cultural awareness.

The skills objectives of priority are as follows:

#### **PEPSG:**

1. Awareness of stereotypes and prejudice, 54.5%, n: 18
2. Overall impression, 53.3%, n: 16
3. Understanding interdependence between individuals and societies, 43.8%, n: 14

#### **PEPFG**

1. Awareness of stereotypes and prejudice, 52.2%, n: 12
2. Overall impression, 50%, n: 11
3. Understanding interdependence between individuals and societies, 43.5%, n: 10

### *Public Access to the Programs*

According to the data obtained from the interviews, almost half of the participant museums (6 museums, 54.6%) expressed that they provided the public with free access. One of the museums which offered free entrance stated that they worked with school groups by appointment while another stated that visitors were free to make a donation of 1 dollar.



### *The contents and the tools (art, games, science etc.) used by the programs*

According to the responses received from the interview questions, it was seen that museum experts concentrated on the following key concepts while defining the contents of the programs and the tools used:

- Museum tours,
- Art,
- Discussions, panels and talks,
- Creative drama techniques, theatre and shadow plays,
- Computer aided activities, film production, video,
- Handicrafts, puppetry and lantern workshops,
- Letter and postcard writing,
- Games.

The tool used most frequently by museums for their programs is museum tours. Of the participants, 81.8% (n:9) expressed that they included museum tours, exhibition tours, interactive tours, gallery tours and *hands on* exhibition tours in their programs. The second most frequently used tool following museum tours is art. Of the participants, 63.7% (n:7) expressed that they benefited from art in their programs. Of the participant museums, 54.5% (n:6) stated that they included discussions, panels and talks in their programs. It was expressed that in 36.4% (n:4) of the programs creative drama techniques, theatre and shadow plays were used. Of the museums, 36.4% (n:4) stated that they benefited from computer aided activities, film production, video and cartoon films.

### *What are the strategies to develop the peace education programs implemented in children's and youth museums?*

#### *Rationale*

At the interviews conducted, participants were asked about their opinions regarding their decisions to develop and/or implement peace education programs in order to obtain in-depth information. It was seen that the participants based the rationale of their programs on objectives which would rather be grouped as knowledge and attitudinal objectives.

- Taking 'social needs' and 'current social problems' into consideration; (36.36%, n:4),
- Explaining the significance and value of peace to the children and showing them the potential to become a peace envoy; (36.4%, n:4).
- Coping with racial prejudice, motivating the basic concepts of racial and cultural diversity; (27.3%, n:3).
- Understanding differences, respecting differences and understanding others; (18.2%, n:2).

Furthermore, one museum (9%) stated that rising in children awareness of global warming, climate change and environmental sensitivity was their objective of priority.

#### *Theory and Conceptual Framework*

In the survey, the museums were asked; 'Was the program based on a theory or a conceptual framework?' and 79.2% (n:61) of the participant museums gave a response. For those that had peace programs for schools, 34.5% responded positively. For those that had peace programs for families, 18% responded positively. It is also a striking fact that the positive response from the school programs was twice as that of the family programs.



Participants were asked to explain the theoretical or conceptual framework of their programs. The responses received were analyzed with key content analysis and grouped under two headings; 'theories' and 'conceptual framework'.

#### *The Theoretical and/or Conceptual Framework of PEPSG Programs*

The responses received regarding conceptual framework (n: 17, 70.83%) were much higher than those explaining the theoretical framework (n:7, 29.16%). According to the data obtained, a part of the programs explained the **general conceptual frameworks** of their peace education programs for school groups in accordance with the **methods** they used:

- benefited from visual arts, (20.8%, n: 5)
- hands-on techniques, (12.5%, n: 3)
- discussions and exhibition tours (8.3%, n:2)
- benefited from games (4.2%. n:1)

Yet, another museum stated that there could not be a single conventional method for peace education in a museum; on the contrary, museums could contribute to the creation of a better society by means of unconventional programs. Among the museums which explained their programs within the conceptual framework, the most frequently received response concentrated on the concept of 'Peace'.

When the responses analyzed **in accordance with theories** (29%, 16; n:7) are considered, the participants of 2 programs stated that they used 'Visual Thinking Strategies' which was developed by Phillip Yenawine and Abigail Housen. Other participants provided general answers such as the following:

- a. Vygotsky's Social Development Theory
- b. Erik Erikson's Psycho-Social Development Theory
- c. Reggio Emilia
- d. The studies conducted by the "Institute of Philosophy" for children

The data obtained from the survey shows that the participant museums lack theoretical basis while developing programs. However, theoretical and conceptual frameworks may increase the scientific value and impact of the programs. Thus, it is thought that such programs should present their conceptual framework clearly and support their programs theoretically, as well.

#### *The Theoretical and/or Conceptual Framework of PEPFG Programs*

To explain the conceptual framework of their PEPFG programs, the participants provided general answers such as the following:

- Experiential learning and learning with games, (n:2),
- Discussions and programs for self-expression, (n:2),
- Conflict resolution, peace advocacy for all, environmental sensitivity, faith and sanctity, (n:1),
- Hands-on activities, role playing, storytelling, (n:1),
- Education of young girls, (n:1).

The theories on which the programs of each museum are based on demonstrate a variety. Some of these are as follows:

- Howard Gardner's "Multiple Intelligence Theory"
- Visual Thinking Strategies
- Cognitive Development and Sociocultural Approach to Vygotsky's Social Development Theory
- Art Therapy

#### *Design and Development Process of the Programs*



According to data obtained from the interviews, the contents and structures of the peace education programs developed/implemented in the participant museums demonstrate differences; thus, their development processes and crucial points to be considered differ similarly. In addition to this, the responses revealed that 27.3% of the museums (n:3) stated collaboration/partnership development as a crucial point of the programs. Of the museums, 18.2% (n:2) mentioned limitations in their programs because of economic difficulties.

#### *Evaluation of the Programs*

It was determined that a great majority of the participant museums (65.7%; n:46) did not conduct an evaluation of their programs. 65.7% of the peace education programs addressing school groups, 78.7% of the peace education programs addressing family groups, and 88.5% of the peace education programs addressing other groups do not evaluate the programs they develop. Lack of evaluation regarding the programs in question indicates a significant deficiency. The argument put forward by Nevo and Brem (2002) in their study titled "*Peace Education Programs and the Evaluation of their Effectiveness*" which reads "Peace education programs cannot be evaluated at a sufficient level" is also valid for the peace education programs in children's and youth museums.

At the interviews, the museums which conducted evaluation were asked with which method they evaluated their programs: Museums do not generally make evaluations based on assessment and evidence; they rather base their evaluations on observation. As for the museums which conduct evaluation based on assessment, the most frequently applied methods are the front-end and summative evaluation methods.

Of the participants, two museums (18.2%) stated that they did not conduct an evaluation based on assessment. A significant part of the museums (8 museums - 72.8%) stated that the evaluation data were collected from the feedbacks given by questionnaires and evaluation forms; furthermore, one museum expressed that they conducted evaluation based on rubric.

#### *How to Achieve Peace Education Objectives*

Through interviews, the participants were asked how they achieved peace education objectives throughout the implementation process of the programs. This question was answered by all the participant museums. As the points the museums focused on the programs they implemented/developed are different, each museum has a different way of achieving peace education objectives. In contrast, it is seen that museums prefer to use certain common concepts to define their methods of achieving peace education objectives. The common concepts in the responses received were classified as follows:

- Discussion, talk, dialogue and exchange of ideas,
- Individual gains,
- Art,
- Introduction of different cultures, similarities and differences,
- Collaboration and partnerships,
- Understanding others,
- Environmental problems.

#### *What are the points that should be taken into consideration throughout the development process of the peace education programs implemented in children's and youth museums?*

At the interviews, when asked what the points that should be taken into consideration throughout the development process of the peace education programs implemented in children's and youth museums were, the data obtained could be classified as follows:

#### *Strengths:*





When defining the strengths of the peace education programs they developed/implemented, museum experts emphasized the following characteristics:

- Impact of the program on visitors; feelings and opinions of visitors after participation in the program
- Outcomes,
- Creating awareness,
- Based on evidence,
- Impact on the curricula in the locality,
- Partnerships and collaborations developed.

Among the strengths, the most frequently mentioned characteristic (54.5%, n:6) was the impact of the programs on the participants.

#### *Weaknesses:*

Regarding the weaknesses of the programs, the most frequently expressed difficulty by the museums was caused by the limited financial resources (36.4%, n:4) Other expressions used to describe the weaknesses of the programs were as follows:

- Lack of physical space,
- Lack of time: Limited time for the program,
- Human resources: lack of museum staff,
- Failure in reaching the expected number of visitors,
- Need for continuing the program in schools and support for continuity,
- Inexperience and problems related with logistic delays,
- Deficiencies in the marketing phase,
- "Impossibility to find a design company that would hear what children need."

#### *Major Factors Influencing the Success of Programs*

At the interviews the museums were asked the major factors influencing the success of the programs and advice to other children's and youth museums, which would like to develop similar. Except for one museum, the remaining 10 museums responded (90.9%). When the responses are considered in this context, the participants underlined the following opinions and suggestions. According to the participants, when developing peace education programs museums should take into consideration and be careful about:

- The significance of project partnerships and collaborations to be developed with other organizations and NGOs,
- The necessity of program evaluation based on evidence and research on its impact on visitors,
- The multifaceted design of the programs by using various tools of expression such as art activities, role playing, discussion programs, letter writing and so on,
- That the programs be based on interaction rather than a didactic or a one-way information transfer approach from the teacher or instructor to the student,
- That the programs be based on evidence and assessment,
- Regular reporting and evaluation.

In-depth interviews revealed that children's and youth museums played a significant role in support of peace education. Particularly, the programs implemented in museums where assessment and evaluation were based on evidence had visible impacts on the participant children (Graham, 2009). It was seen that peace education programs were generally addressed in terms of 'positive peace'. It was determined that the general structures of the programs were based on a holistic approach targeting the elimination of structural elements of violence. It was also seen that the programs not only aimed at avoiding physical violence but also creating an awareness and positive attitudes regarding ecology, global climatecrisis, economic problems and



consumerism as complementary elements of peace. On the other hand, programs which arose from the need of 'negative peace' were also utilized.

Another crucial point which should be taken into consideration regarding the peace education programs implemented in children's and youth museums is that the programs are limited to a few hours for the participants. The number of programs that continues with the same participants is very limited. This condition poses a barrier that would cause a problem for the participants in consolidating their gains and the programs in achieving their goals, especially those which target behavioral changes. Museums can seek alternative ways for offering long-term service to the participants by developing collaborations with local managements, municipalities and schools; the development of various collaborations and partnerships can enable the sustainability of the programs.

That there is a lack of evaluation based on assessment regarding the peace education program outcomes implemented in children's and youth museums is a notable drawback. On the other hand, it is seen that peace education programs implemented by museums which conduct evaluation based on assessment and evidence can create positive changes in participants in accordance with the program objectives (Graham, 2009). Receiving assessable feedback from participants is an essential factor for determining the deficiencies as well as the impacts of the programs and increasing their credibility.

## DISCUSSIONS and CONCLUSION

The presented study is focused on peace education programs implemented in children's and youth museums between 2000 and 2012 all around the world. Based on the research questions, the results could be summarized as follows:

*"To what extents are peace education programs included within the activities of children's and youth museums?"*

The results of the research revealed that children's and youth museums showed interest in peace education programs. More than half of the participant museums develop peace education programs. As for the reasons why certain museums could not develop peace education programs, the most frequently identified reason was that "peace education programs were not a mission of priority for the museum". As for the other reasons expressed, "lack of financial resources", "lack of staff and "lack of experts" could actually be resolved by establishing collaborations and partnerships with non-governmental organizations, universities and similar institutions or agencies which are active in this field either by working on peace education or supporting such programs.

*"What is the general structure of children's and youth museums? How and in what ways are the peace education programs implemented in these museums?"*

Children's and youth museums mostly use their own budget for allocating the necessary funding for the peace education programs they develop for both school groups and families. Prospective studies may research to what extent children's and youth museums benefit from international support funds.

Children's and youth museums cannot establish sufficient collaboration and partnership with different institutions and organizations for the development of peace education programs. Potential collaborations to be developed by the museums in question on local, national and international grounds for their peace education programs may enable them to overcome financial problems as well as the other problems which



have been mentioned as the causes of not developing peace education programs which will result in an increase in their number.

When the children's and youth museums which develop peace education programs were taken into consideration in terms of their target groups, it was determined that the museums which prepare programs addressing schools mostly developed programs for primary school children. When we look at the relationship between the programs and curriculum, it was seen that the programs were mostly related with History and Social Sciences. This is the general tendency of the museum programs addressing schools. However, the fact that visual arts are among the subjects that the programs mostly relate with is noteworthy. It is well-known fact that museums and other educational organizations have the potential to support intercultural exchange, learning and dialogue through arts and cultural activities (Eurydice, 2009). Museums using the power of art education might increase the impact of the programs.

As for the family programs, they target primary school children aged 0-12. According to the United Nations' Human Development Index (Kamaraj and Kerem, 2006, 9-10) peace education starts with birth in many developed countries. This is taken into consideration which is shown by the fact that the majority of the museums set their target age group starting from birth. In contrast, it is seen that teenagers are not sufficiently targeted. This age group should also be taken into consideration in the programs developed.

*As for the aims of the programs*, it was seen that they mostly valued attitudinal objectives. Among these objectives, the primary ones were defined by using the general concepts such as "caring for others, understanding others, getting to know each other, avoiding stereotypes, accepting differences, tolerating differences".

*When the educational objectives of the programs are analyzed*, it was seen that the program developers mostly focused on changing behaviors. Among these objectives, the highest rate was received by "tolerance, acceptance of others and respect for differences".

Almost half of the programs (54.6) are open to free access by public.

*"What are the developing strategies of the peace education programs implemented in children's and youth museums?"*

At the interviews, it is seen that the participants rather base the rationale of their programs on knowledge and attitudinal objectives.

It was determined that a great majority of the participant museums did not benefit from a *theoretical and/or conceptual framework* for the programs they developed for either school groups or family groups. In the literature review, it is seen that theoreticians such as Maria Montessori, Paulo Freire and John Dewey who are still influential today with their theories on alternative education are also influential on both peace education programs and the basic philosophy of children's museums. Children's and youth museums should present their conceptual framework clearly not only for peace education programs but also for any kind of educational programs and support their programs theoretically, as well.

*The design and development process of the programs changes* according to the aim and scope as their content and structure differ. The participants expressed the necessity to develop collaborations and partnerships. It was determined that the majority of the children's and youth museums preferred to make observation instead of conducting assessment-based evaluation for the for peace education programs they developed for



school, family and other groups. As for a few number of museums which conduct evaluation, the methods generally used were the front-end and summative evaluation. The reasons for the lack of evaluation should be determined in a separate study. However, the implementation and dissemination of these studies may contribute to the promotion of studies in the field. According to the data obtained from the interviews, the content and structure of the programs differ according to their aims and scope; thus, each museum has a different way of achieving peace education objectives. However, the data obtained demonstrate that museums prefer to use certain common concepts to define their methods of achieving peace education objectives. In the responses received, the common concepts that stand out are 'discussion, talk, dialogue and exchange of ideas'; 'individual gains' and 'art'.

*"What are the points that should be taken into consideration throughout the development process of the peace education programs implemented in children's and youth museums?"*

According to the participants, the impacts of the programs on target groups are their strengths. As for their weaknesses; limited financial resources are mentioned. In addition to this, lack of physical space, time, program duration and human resources are the other weaknesses. The key concepts for the programs to achieve success are collaboration with different institutions and organizations, visitor studies and program evaluation, variety of activities using different tools of expression and interactive environment.

In accordance with the horizontal communication between the instructor and participants, the experimental, multicultural and interdisciplinary nature of peace education, children's and youth museums offer a positive contribution as informal learning spaces.

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## APPENDICES

### Appendix 1.

#### *Participants of the Survey*

<b>Name of the Museum</b>	<b>State</b>
1- Children's P.E.A.C.E. Center	United States of America, Georgia
2- Treehouse Children's Museum	United States Of America, Utah
3- ARTIS - The Israeli Society for Education through ART	Israel
4- Hellenic Children's Museum	Greece
5- Duluth Children's Museum	United States of America, Minnesota
6- Deutsches Hygiene-Museum	Germany
7- Zimmer Children's Museum	United States of America, Los Angeles
8- Curious Kids' Museum and Curious Kids' Discovery Zone	United States of America, Saint Joseph, Michigan
9- Beach Museum of Art ARTSmart! Classes for Early Childhood	United States of America, Kansas
10- Museo Pambata Foundation, Inc.	Manila, Philippines
11- The New Children's Museum	United States of America, California
12- Israel Children Museum	Israel
13- Children's Peace Pavilion	United States of America, Missouri
14- Children's Museum & Theatre of Maine	United States of America, Maine
15- Children's Museum of Stockton	United States of America/CA
16- World Awareness Children's Museum	United States of America, New York State
17- The Children's Museum of Houston	United States of America, Texas
18- Greensboro Children's Museum	United States of America, Guilford, North Carolina
19- Providence Children's Museum	United States of America, Rhode Island
20- Kidscommons	United States of America /Indiana
21- Children's Museum of Oak Ridge	United States of America, Tennessee
22- Children's Museum For Peace and Human Rights	Pakistan
23- National Museum of Play at The Strong	United States of America, New York



24- Fremont Children's Peace Pavilion	United States of America, California
25- David L Mason Children's Art Museum	United States of America, Florida
26- Shalom Street Museum	United States of America, Michigan
27- Museo de Arte de Ponce	Puerto Rico
28- Hibulb Cultural Center	United States of America, Washington
29- FRida & freD - The Graz Children's Museum	Austria
30- Niagara Children's Museum	Canada, Ontario,
31- Miami Children's Museum	United States of America, Florida
32- Les Vaisseau - La science en s'amusant	France
33- Kidsbridge Tolerance Museum	United States of America, New Jersey
34- Tulsa Children's Museum	United States of America, Oklahoma
35- Great Explorations Children's Museum	United States of America, Florida
36- KIMUS Childrens Museum Graz GmbH	Austria
37- Wonder Works Children's Museum	United States of America, Illinois
38- National Science Museum of Yemen	Republic of Yemen
39- Gateway to Peace Museum	United States of America, Missouri
40- Chicago Children's Museum	United States of America, Cook / Illinois
41- Skirball Cultural Center	United States of America, Los Angeles, California
42- Central Wisconsin Children's Museum	United States of America, Wisconsin
43- Imagine Nation Museum	United States of America, Connecticut
44- Santa Fe Children's Museum	United States of America, New Mexico
45- Children's Museum of SC	United States of America, South Carolina
46- Children's Discovery Museum of West Virginia	United States of America, West Virginia
47- Oregon Museum of Science and Industry (OMSI)	United States of America, Oregon
48- The Magic House, St. Louis Children's Museum	United States of America, Missouri
49- Powerhouse Museum	Australia/ NSW
50- The Children's Museum of Cleveland	United States of America, Cleveland, Ohio
51- Free Kidzz Ankara Children's Museum	Turkey / Ankara
52- Hands On! - A Child's Gallery	United States of America / NC
53- Lincoln Children's Museum	United States of America, Nebraska
54- Tropenmuseum	The Netherlands
55- Naturalis	The Netherlands
56- ZOOM Children's Museum	Austria
57- The Terry Lee Wells Nevada Discovery Museum	United States of America, Nevada
58- Sacramento Childrens Museum	United States of America, CA California
59- The Woodlands Children's Museum	United States of America / Texas
60- Explora	United States of America/New Mexico
61- Copernicus Science Centre	Poland
62- KidSenses Children's InterACTIVE Museum	United States of America/North Carolina
63- Hanson Children's Museum	United States of America, Massachusetts
64- Continium Discovery Center	The Netherlands
65- Hamilton Children's Museum	Canada
66- Discover Children's Story Centre	UK, London
67- Rexburg Children's Museum	United States of America, Idaho
68- The Children's Museum Jordan	Jordan
69- Children's Museum Bloomsburg	United States of America, Pennsylvania
70- MusBaPa	Italy
71- Lander Children's Museum	United States of America, Wyoming,
72- Palo Alto Jr. Museum and Zoo	United States of America, California
73- Bootheel Youth Museum	United States of America, Missouri
74- Mid-Hudson Children's Museum	United States of America - New York
75- Liberty Science Center	United States of America, New Jersey
76- Smith College Museum of Art	United States of America- Massachusetts



77- Grout Museum District

United States of America, Iowa

**Appendix 2.***Participants of the in-depth interview*

Name of the Museum	Program
1- Fremont Children's Peace Pavillion	"Peace For Me, Us, Everyone, the Planet"
2- Beach Museum of Art - ARTSmart!	"Return of the Yellow Peril - Roger Shimomura"
3- Curious Kids Museum and Discovery c Center	"Outside In - The Color of Skin"
4- Skirball Cultural Center	"Colors of Peace"
5- Children's Museum of Stockton	"Multicultural Art Education"
6- Israel Children's Museum	"Dialog in the Dark"
7- Children's Museum for Peace and Human Rights	"I have a Dream"
8- David L. Manson Children's Art Museum	"Art-Ventures"
9- Kidsbridge Tolerance Museum	"Anti Bullying And Respect"
10- Children's Peace Pavillion	"Children's Peace Pavilion Field Trips & Girl Scouts"
11- Museo Pambata	"The Helicopter Peace Project"