



An Example of Cultural Memory Spaces: Tokat City Museum

Kültürel Bellek Mekânlarından Bir Örnek: Tokat Şehir Müzesi

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Öz

Müzeler; tarihi, kültürel, sanatsal ve bilimsel ürünlerin daimî olarak teşhir edilmesi amacıyla kurulan ve halkın ziyaretine açık tutulan mekânlardır. Şehir müzeleri ise kent tarihini sergileyen geçmişle günümüz yaşamı arasında bir köprü kuran yerler olmuşlardır. Bu alanlar halkı geçmiş duygularla bir araya getiren mekânlar olarak da tanımlanabilir. Bu çalışmada; Tokat Şehir Müzesi'nin kuruluşu, müzede sergilenen eserlerin neler olduğu ve müzede kullanılan sergileme yöntemleri ortaya çıkarılmaya çalışılmıştır. Müzelerde pek çok türde eser bulunur ve teşhir edilir. Bu yönüyle aynı zamanda önemli birer eğitim ve hafıza mekânlarıdır. Kent Müzeleri de kültürel kimliğimizin gelecek kuşaklara aktarılmasında aracı bir kurumdur. Bu yönüyle eğitim faaliyeti de gerçekleştirmektedir. Kültür, farklı alanlara da hizmet eden bir birikimdir. Müzeler kültürel birikimin gelecek kuşaklara aktarılmasında önemli birer eğitim faaliyeti yürütmektedirler. İçerisinde Tokat ve çevresine ait pek çok numuneyi bulunduran Tokat Şehir Müzesi'nin toplumsal belleğe katkıları bu çalışma ile değerlendirilmiştir. Şehir Müzesi'nde ayrıca unutulmaya yüz tutmuş yörede geçmişte yaygın olarak kullanılan birçok zanaat alanı mumya heykeller kullanılan aletlerle birlikte canlandırılarak yaşatılmaya çalışılmaktadır. Müzeler de eserlerin tanıtılması yanında koruma amacı da bulunmaktadır. Ayrıca eserlerin sergilenmeleri kadar, sergilenme koşulları da eserlerin sürdürülebilmesi açısından önemlidir. Çalışma; Tokat Müzesi ve içerisindeki eserleri kapsayıcı şekilde hazırlanmıştır. Ayrıca müzede gerçekleştirilen faaliyetlere de yer verilmiştir. Bunlar yerinde/yaşayarak öğrenme için yapılan çalışmaların birer örneğidir. Çalışmada güncel kaynaklardan yararlanılmıştır. Ayrıca Tokat Şehir Müzesi yerinde incelenerek fotoğrafları çekilmiş ve müze hakkında çalışanlarından ayrıntılı bilgiler alınarak makale içerisinde değerlendirilmiştir.

Anahtar Kelimeler: Kültürel Bellek, Koruma, Müzede Öğrenme, Müzenin Yaşama Katkıları, Tokat Belediyesi Şehir Müzesi.

ABSTRACT

Museums are places where historical, cultural, artistic and scientific products are permanently exhibited and kept open to the public. City museums, on the other hand, are places that exhibit the history of the city and build a bridge between past and present life. These areas can also be defined as places that bring people together with past feelings. In this study, the establishment of Tokat City Museum, the works exhibited in the museum and the exhibition methods used in the museum were tried to be revealed. Many types of artifacts are found and exhibited in museums. In this respect, they are also important places of education and memory. City Museums are also an intermediary institution in transferring our cultural identity to future generations. In this respect, it also carries out educational activities. Culture is an accumulation that also serves different fields. Museums carry out important educational activities in transferring cultural accumulation to future generations. The contributions of Tokat City Museum, which contains many specimens of Tokat and its surroundings, to social memory have been evaluated in this study. The City Museum also tries to keep alive many crafts that were widely used in the past in the region, which have been forgotten, by reviving mummy sculptures together with the tools used. In museums, besides the promotion of artifacts, there is also the purpose of protection. In addition, as well as the exhibition of the artifacts, the conditions of their exhibition are also binding in terms of the sustainability of the artifacts. The study was prepared to cover Tokat Museum and the artifacts in it. In addition, the activities carried

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out in the museum are also included. These are examples of the studies carried out for on-site / experiential learning. Current sources were utilized in the study. In addition, Tokat City Museum was examined on-site, photographs were taken and detailed information about the museum was obtained from its staff and evaluated in the article.

Keywords: Cultural Memory, Conservation, Learning in Museum, Contributions of Museum to Life, Tokat Municipality City Museum.

INTRODUCTION

Museums are places where many products of societies are exhibited. Today, the concept of a museum has broadened, resulting in the emergence of many types of museums. One of these types of museums is the city museum (Sezgin and Karaman, 2009, pp. 11-12).

One of the founding purposes of City Museums is to facilitate the recollection of past experiences by exhibiting artifacts from the region in the city where they are located. In this regard, the Tokat City Museum, which exemplifies a city museum, occupies a significant position in fostering awareness of the region's past among its inhabitants. The museum is regarded as a venue where both the artefacts it displays and on-site learning and the formation of cultural memory can be provided.

The article presents a discussion of the Tokat City Museum, encompassing its exhibition, conservation, educational, and social memory creation activities, situated within the scope of urban museology studies.

The article's literature section elucidates the evolution of museology in Türkiye and the advent of urban museums. It also delineates the contributions of the Tokat City Museum to social memory within this context, its pedagogical role, and its mission within the broader framework of city museums. Furthermore, this study seeks to elucidate the significance of city museums in safeguarding urban identity and disseminating it to subsequent generations, as exemplified by the Tokat City Museum. Upon examination of the museum, it was determined that the ethnographic artifacts were exhibited in a manner that was well-suited to the context. Furthermore, the conclusion section identified and evaluated deficiencies in the museum's technical and exhibition areas.

The artifacts exhibited in Tokat City Museum, the conditions of exhibition and the activities carried out in the museum constitute the scope of our study.

A comprehensive literature review and fieldwork were conducted on the subject. The study was conducted through detailed interviews with museum staff and photographic documentation of artifacts on display.

Given the absence of a comprehensive study of the Tokat City Museum to date, this article is a valuable contribution to the existing literature in this field.

Development of City Museums

The purpose of establishing museums is to enable people to pass on all kinds of documents, information, and objects to subsequent generations (Gerçek, 1999, p. 2). The permanent exhibition of artifacts in Europe began in the 1570s when Buonralenti transformed the eastern part of the Uffizi in Florence into a museum (Sözen and Tanyeli, 2012, pp. 218-219). City museums, on the other hand, were founded in the United States of America in the 19th century by people who immigrated from various European countries and founded various cities. They documented their experiences while living together in the new cities and wrote down their own experiences along with the history of the city. For this purpose, they established city museums and archives (Albasan, 2020, p. 16).

The concept of nation state emerged in Europe as a result of the weakening of the kingdoms after the French Revolution. Thus, people of different religions, sects and origins lived together in one nation state. As a result, large national museums such as the Louvre in Paris, the British Museum in London, and the Hermitage in St. Petersburg were established in Europe in the 19th century. After the Second World War, the concept of a common heritage became dominant in Europe. The administrations of nation-states began to voluntarily reduce their areas of authority and sovereignty, transferring them to local governments and civil society. Local governments and non-governmental organizations are now more active in nation states. As a result of this process, city museums and their archives have become more important (Çekül Vakfı, 2013, pp. 18-19).

In Europe, city museums began to be established in England and France during this period. In 1880, the first city museum was the Carvalet Museum in Paris, France, followed by the London City Museum in England (Albasan, 2020, pp. 16-17). Following this process, the establishment of city museums in Europe continued to increase. Many city museums were opened, such as the Athens City Museum in Greece, the Strasbourg City Museum in France, the Liverpool Museum in England, the Bratislava City Museum in Slovakia, and the Rüsselsheim City Museum in Germany. In establishing these museums, they sometimes used collections, sometimes only archaeological finds, and sometimes materials reflecting everyday life. In 1911, the stateowned London Museum, unlike many city museums, used artifacts that reflected the metropolis in its collections. It also used paintings, clothing, and materials used in everyday life (Köse, 2010, pp. 20-23; Buyurgan and Büke Öztürk, 2021, p. 273).

While it is stated that museum studies in Türkiye started with the Seljuks, museum activities actually started in the Ottoman period in 1846 with a warehouse museum in Hagia Irene Church (Eyice, 1989). In the following period, a period in which legal processes related to the protection and display of the products and the export of the artifacts in the country gradually developed. In this regard, there have been a series of successive processes such as the perspective on the protection of antiquities and the establishment of protection policies based on this perspective (Çal, 1997, p. 391).

Museum studies in the Republican Period started with the planning of the transformation of Topkapı Palace into a museum on April 1, 1924 together with its existing belongings. Hagia Sophia Mosque was converted into a museum, and the Ankara Ethnography Museum was opened to the public with Atatürk's order (Atasoy, 1984, pp. 1465-1467; Gerçek, 1999, p. 16). There have been developments in the understanding of museology over time, and changes in historiography have also influenced the innovative movements in the understanding of museology. Here, the fact that historical narratives from everyday life started to be emphasized constituted a starting point (Iggers, 1997; Kavanagh, 1999). ICOM (International Council of Museums) was founded in 1946 with the aim of promoting the development of museums and fostering cooperation between them. Its mission is to protect and sustain tangible and intangible cultural heritage as well as natural world heritage (Akyol Kasapoğlu, 2020, p. 75). The Turkish National Committee of the International Council of Museums (ICOM) was established in 1950 to support and develop museum studies (Atasoy, 1984, pp. 1465-1467; Gerçek, 1999, p. 16).

City museums were not established in Türkiye until the 2000s, although they were discussed in the 1990s (Silier, 2010, pp. 18-19). The Istanbul City Museum, which opened in 1990 in the garden of Yıldız Palace in Istanbul, was the first city museum in Türkiye. The Istanbul City Museum project was initiated in 2000 with the support of the Istanbul Metropolitan Municipality. Several museums have since opened, including the Bursa City Museum, Çanakkale City Museum, İzmir Ahmet Piriştina City Archive, and Mardin City Museum (İhtiyar, 2011, pp. 56-62; Silier, 2010, pp. 18-21; Çekül Vakfı, 2013, pp. 23-29). Since the 2000s, several museums have opened outside of Istanbul with names such as City Museum, City History, and City Archive (Keskin, 2014, p. 34). Examples of these museums include

Konya İzzet Koyunoğlu City Museum, İzmir City Museum, Antalya City Museum, Safranbolu City Museum, Gaziantep City Museum, and Sakıp Sabancı Mardin City Museum. These museums aim to promote cultural diversity while also creating a shared memory and identity (Karadeniz, 2018, p. 270).

The Foundation for the Protection of Environmental and Cultural Values was established in Türkiye in 1990. As part of the '7 Regions 7 Cities' project, a house was restored and repurposed as a 'House of Environment and Culture', and work began on a city inventory. In 1991, the Turkish Economic and Social History Foundation organized symposiums and published various publications on historiography and museology. They were also pioneers in establishing the Istanbul City Museum, setting an example for further studies (Dedehayır and Değirmenci, 2013, p. 24). In 2000, the Union of Historic Cities was established ("Statute of the Union of Historic Cities", 2000). Through joint projects, ÇEKÜL and TKB, which were established as a system of municipal memberships, began providing consultancy to member municipalities on municipalism, zoning, historical cities, culture, environment, and conservation. TKB and ÇEKÜL have been involved in guiding the establishment of city museums. It is recommended that local governments take responsibility for city museums as they are museums for the city's residents. Dedehayır and Değirmenci (2013) share this view (pp. 938-939).

Following the adoption of the Directive on the Establishment and Operation of City Museums and Archives at the Edirne meeting of the Union of Historic Cities on September 14, 2002, city museums began to be established. The importance of opening and disseminating city museums was emphasized at the Samsun meeting of the Union of Historic Cities with the slogan 'City Museum in Every City' (Çekül Vakfı, 2013, p. 26).

1. The Purpose and Formation Process of Tokat Municipality City Museum

The Tokat Municipality City Museum is situated in Sulusokak, across from Takyeciler Mosque and Arastalı Bedesten, and was previously used as the Tokat Museum to the east of Yağlıbasan Madrasah. The establishment of the museum began in 2014, and the building was prepared and made ready for exhibition in 2019. It was opened in February of that year, with support from local researchers and collectors in creating the museum's infrastructure. Additionally, archival research was conducted to identify and examine doctoral dissertations on Tokat that focused on the city's cultural and human characteristics. The museum's creation was supported by grant funding from the Central Black Sea Development Agency, and its opening was also supported by the Ministry of Culture. Additionally, the facilities of Tokat Municipality were utilized. The museum was formed and shaped by Hasan Erdem, who served as both curator and collector (Hanılçe and Erdem, 2019).

The museum building is situated on a 9,200 square meters plot, which includes both front and back garden areas. The building itself covers an area of 1,200 square meters, with the remaining 8,000 square meters comprising the front and back courtyards. The building itself covers an area of 1,200 square meters, with the remaining 8,000 square meters comprising the front and back courtyards. The building contains approximately 3,000 square meters of exhibition space. The museum is affiliated with Tokat Municipality and is overseen by the Ministry of Culture (Hanılçe and Erdem, 2019). (Figure 1-2-3-4) The museum building consists of three floors: basement, ground floor and first floor.



Figure 1. Tokat City Museum Uydu Fotoğrafi (<https://earth.google.com/>)



Figure 2. Tokat City Museum Entrance (North) Facade (S. Seyfi, 2024).



Figure 3. Tokat Şehir Müzesi Doğu Cephesi (S. Seyfi, 2024).



Figure 4. Tokat City Museum South-West Facade (S. Seyfi, 2024).

The exhibition areas are detailed in the plans drawn for the floors of the building (Figures 5-6-7).

The museum building has an irregular rectangular plan. Entry and exit to the structure are facilitated through doors located on the northern facade. From the entrance floor, a spiral staircase situated in the center of the building provides access to the basement floor. On the western side of this floor, there is an artifact storage area. Directly in front of this area, a representation of the traditional Tokat Kitchen is displayed. Wax statues depicting traditional professions are placed to the north and south of this area, respectively. Additionally, a children's activity area is also located here (Figure 5).



Figure 5. Tokat Museum Basement Floor Plan (from the Tokat City Museum presentation Board).

The ground floor also comprises the city archive, a temporary exhibition area, an information desk, and administrative areas. (Figure 6)

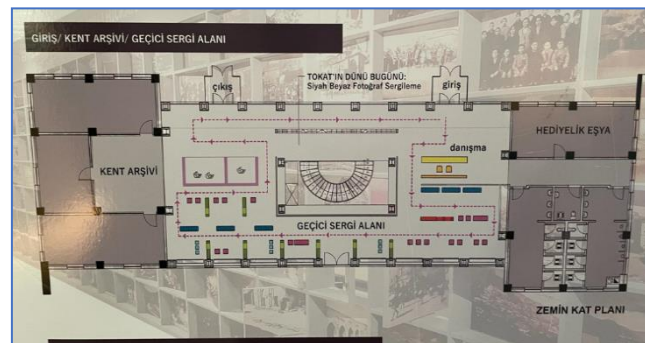


Figure 6. Tokat Museum Entrance Floor Plan (from Tokat City Museum Publicity Board).

On the first floor of the museum, there are several sections including an area where the historical journey of Tokat is exhibited, a multipurpose hall, a section displaying Tokat ceramics, an area showcasing examples of weaving culture, a section for manuscript works, areas dedicated to prominent figures of Tokat, sections exhibiting everyday life items, a section explaining caravan route trade, an architectural cultural inventory area, and sections displaying copper items (Figure 7).



Figure 7. Tokat Museum 1st Floor Plan (from the Tokat City Museum Presentation Board).

2. Artifacts Exhibited in Tokat Municipal City Museum and Display Methods Used

Urban museums can be confidently classified into four categories: object-oriented, digital, living museums, chronology and text-oriented museums (Fidangenç, 2016). It is important to note that these classifications are based on objective criteria and do not include subjective elements.

The Tokat City Museum primarily exhibits objects and photographs, characterizing it as an object-oriented city museum. In recent years, Turkish museums have integrated contemporary technologies to augment communication and interaction, complementing traditional exhibition methods.

The Tokat Municipality City Museum showcases Tokat's social and cultural structure, as well as endangered crafts, using wall panels and contemporary exhibition methods. The museum features exhibitions inside showcases, on walls, and on stands. Additionally, costumes, decor, photographs, and wax sculptures are used to create an engaging exhibition for visitors.

On the basement floor of the museum, there is an exhibition of tools and wax sculptures representing various occupational groups specific to Tokat, including Yemenism, Saddlery, Leatherworking, Tinsmithing, Blacksmithing, Copperworking, Pottery, Wood Carving, Foundry, Weaving, and Writing. The exhibition aims to enhance the visitors' experience and provide a glimpse into the lived experiences of these professions (Figure 8).

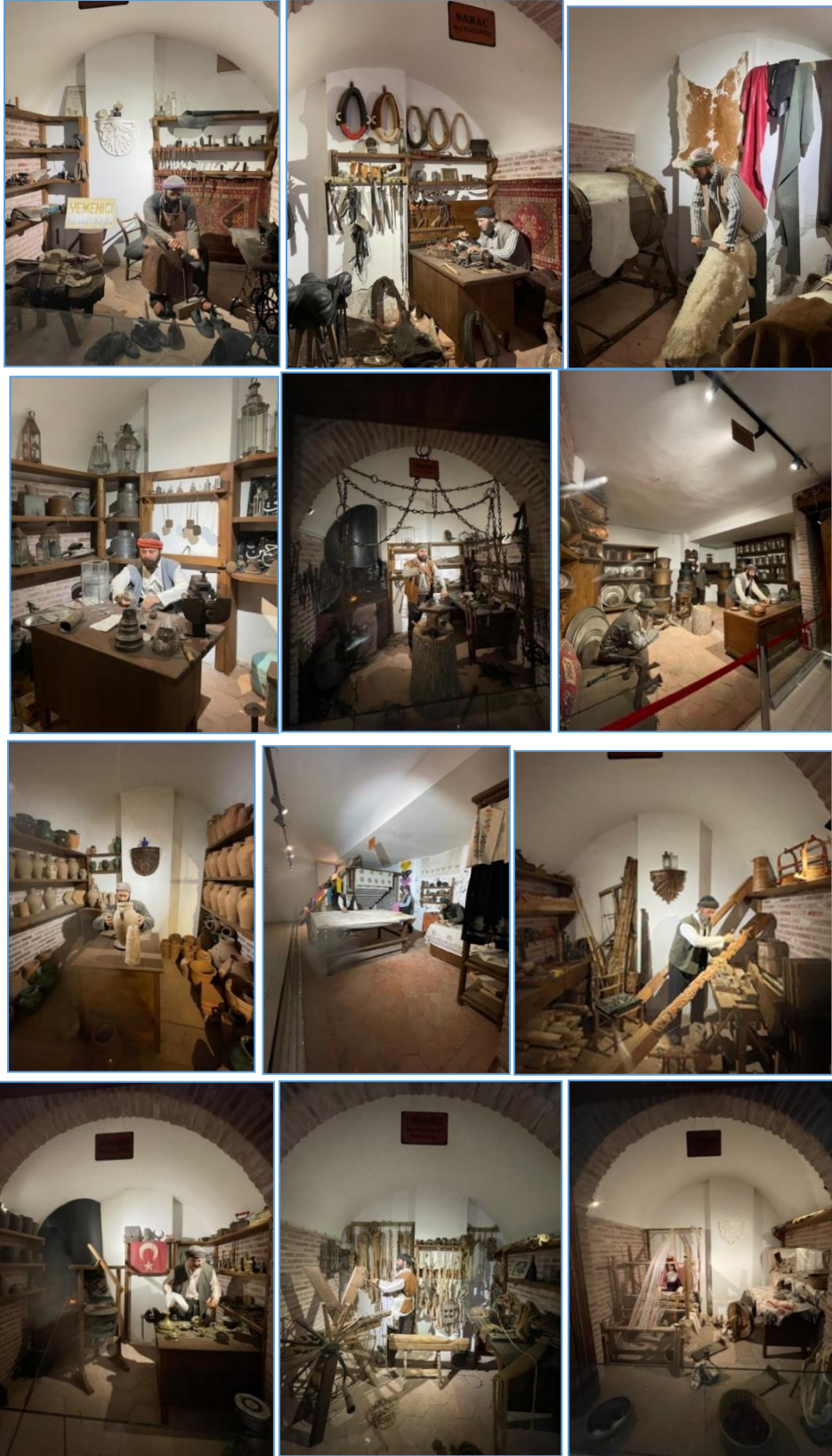


Figure 8. Exhibit for the Members of the Profession Where the Bazaar Animation is Made, Exhibited in the Basement of the Museum (S. Seyfi, 2024).

The Tokat Traditional Cuisine Culture Revitalization Area has been established within the museum. The exhibition showcases various utensils and ovens used in Tokat cuisine, while also providing visitors with an insight into the daily lives of men and women through wax sculptures (Figure 9).



Figure 9. Traditional Tokat Kitchen and Bakery (S. Seyfi, 2024).

Traditional Tokat Yazma patterns are also exhibited on this floor (Figure 10).



Figure 10. Patterns of Tokat Printmaking (S. Seyfi, 2024).

On this floor, carpentry materials and traditional professional tools are exhibited in the stairwell (Figure 11).



Figure 11. Section Where Traditional Units of Measure are Exhibited (S. Seyfi, 2024).

There is an activity area for children in the museum (Figure 12).



Figure 12. Children Area (S. Seyfi, 2024).

On the ground floor, there is a city archive area, souvenir area and exhibition areas.

There are also two office areas, a technical staff room and washbasins. Many photographs are exhibited just west of the entrance. In these photographs, an exhibition is provided in a way to cover many artifacts of Tokat and its districts, including different dates (Figure 13).



Figure 13. Photo Panel on the Entrance Floor (S. Seyfi, 2024).

The reconstructions of the Governor's mansion based on the work of John Van Lennep are also located on this floor (Figure 14).



Figure 14. Tokat Governor's Mansion Revitalization (S. Seyfi, 2024).

The Tokat City Museum currently houses 4836 registered artifacts, with additional unclassified items stored in its archives (Hanilçe and Erdem, 2019).

Among the exhibits are examples of coloured engravings on natural stones, created using John Van Lennep's book (Figure 15).



Figure 15. Tokat Engravings on Stones in the Exhibition Hall (S. Seyfi, 2024).

The Tokat Yazmacılar Inn burned down in 2019, and the tablecloth that remained and was saved from the fire is exhibited in the museum (Figure 16).



Figure 16. Burnt Mold and Manuscript Sample Remaining from the 2019 Fire of the Yazmacılar Inn (S. Seyfi, 2024).

Museums, artistic and cultural spaces, libraries, historical sites and houses, sports facilities are areas where education for children continues (Şimşek, 2011). For this reason, it is important to make areas

where children can spend time or be included in museum activities. Such an area is also reserved for children in Tokat City Museum. There is a selfie area on this floor for visitors to take selfies (Figure 17).



Figure 17. Selfie Area (S. Seyfi, 2024).

To create a city memory in the museum, we utilized documents from the Ottoman archives, notes and engravings of travelers about Tokat.

The stairwell, which provides the transition from the ground floor to the first floor in the museum, exhibits ceramic items belonging to the region, a rug sample, and alms stones (Figure 17).



Figure 18. Staircase from Ground Floor to 1st Floor (S. Seyfi, 2024).

The museum's first floor (Figure 6) features 9 scaled dioramas showcasing the monumental monuments of Tokat and its districts, as well as 5 animated mannequin showcases highlighting the importance of Danişmend Ahmed Gazi, Mehmed Saudi Efendi, Gaziosman Pasa, İbni Kemal, and Prof. Dr. Nurhan Atasoy to the city. Additionally, 76 display showcases of varying sizes exhibit local ethnographic artifacts. The first floor also presents a chronological exhibition of the city's development (Figure 19-20-21-22).

The museum depicts the history and daily life of the city, based on the observations of travellers.



Figure 19. From Diromas on Display at Tokat City Museum (S. Seyfi, 2024).



Figure 20. Tokat Photographs Exhibited in Tokat City Museum (S. Seyfi, 2024).



Figure 21. Wax Sculptures Revitalizing the Important Characteristics of Tokat (S. Seyfi, 2024).



Figure 22. Sculpture Examples of Important Personalities of Tokat (S. Seyfi, 2024).

On this floor, objects and textile products belonging to the traditional bath culture in Tokat and a loom are also exhibited (Figure 23-24).



Figure 23. Materials for Traditional Bathing and Textile Products (S. Seyfi, 2024).



Figure 24. Weaving Loom (S. Seyfi, 2024).

Copper oil lamps, candlesticks and ceramic products are also exhibited on this floor (Figure 25-26).



Figure 25. Tokat Coppersmithing (S. Seyfi, 2024).



Figure 26. Ceramic Samples (S. Seyfi, 2024).

The museum also has some products exhibited through donations (Figure 27-28).



Figure 27. Donated Weaving Products (Nurten Fazlıoğlu Donation) (S. Seyfi, 2024).



Figure 28. Saddle Rug (Alaaddin Büyükkaya Donation) (S. Seyfi, 2024).

It was determined that the museum also exhibits some pieces with a story. Among these, there is a handkerchief bundle with Persian and Arabic love songs woven with the wire wrapping technique made by a lady from the Zile district of Tokat, dated 1278 Hijri and 1861 Gregorian. Although the handkerchief did not reach its owner, it took its place in the exhibition as a material that sheds light on the literature and tradition of a period (Figure 29).



Figure 29. Handkerchief Bundle Sample (S. Seyfi, 2024).

While some examples of Tokat's traditional handicrafts, which is one of the most important traditional handicrafts in Tokat, are exhibited in the showcase on this floor; at the same time, the drawings of the traditional motifs used in writing are framed and displayed (Figure 30).



Figure 30. Area where drawings of Tokat Traditional Manuscript Motifs are Exhibited (S. Seyfi, 2024).

The museum displays several samples that represent the changes that occurred in Tokat throughout its history. Among them are the products of the Tokat Cigarette Factory, which played a significant role in the city's industrialization and have gained symbolic meaning over time (Figure 31).



Figure 31. Prestige Tokat Cigarette Box with Tokat Tobacco in Germany in 1856 (S. Seyfi, 2024).

In the showcases, numerous items are on display, including Ottoman period healing bowls, rosaries, cigarette holders, Ottoman period lighter irons, door knockers, clock samples, Ottoman sewing embroidery tools, Ottoman period ornament and make-up materials, pharmaceutical materials, products pertaining to coffee culture, wood carved works, and iron Works (Figure 32-33).

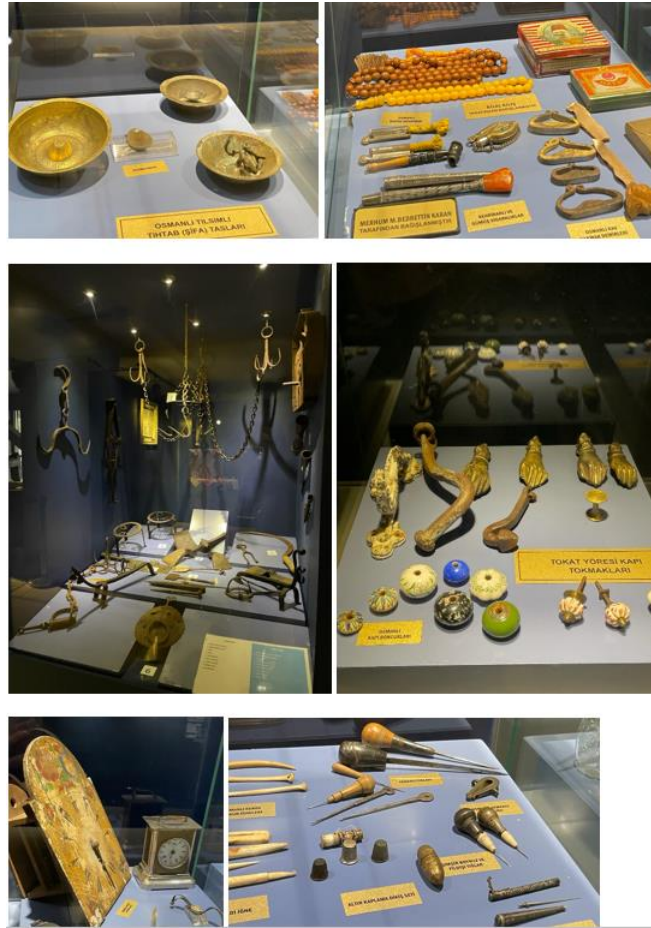


Figure 32. Samples Displayed in a Showcase (S. Seyfi, 2024).



Figure 33. Samples Displayed in a Showcase (S. Seyfi, 2024).

On this floor of the museum, a nostalgic area has been created. In this corner where the photographs of the mayors of Tokat are placed, there are many old materials such as old typewriters, radios and telephones (Figure 34).



Figure 34. Nostalgia Corner (S. Seyfi, 2024).

Appropriate air conditioning, acoustic and lighting systems are used for the materials exhibited in the museum.

Appropriate climate control, acoustic, and lighting systems are utilized for the materials exhibited in the museum. Filters that reduce the effects of ultraviolet (UV) rays are used in the lighting. A ventilation system has been established to prevent the deterioration of the artifacts. Additionally, emergency exit doors and alarm systems have been installed to ensure the security of the artifacts.

The museum building was not originally constructed for museum use; it was later repurposed for this function. Consequently, the first floor was added as a mezzanine at a later stage, resulting in varying ceiling heights. The exhibition areas within the museum are organized according to the themes of the artifacts. Although the building is not entirely sufficient in terms of the diversity and richness of the exhibited materials, its location in Sulusokak, which houses many artifacts, makes it a suitable venue for the museum.

Tokat City Museum Activities

The Tokat City Museum aims to achieve social integration by organizing activities that attract the attention of society, in parallel with contemporary and modern museology. The museum hosts educational activities, particularly for students, and is visited by an average of 600 people annually (Hasan Erdem private interview, Date 21.02.2024, Tokat/Türkiye). The museum attracts a diverse range of visitors, including representatives and employees from various institutions and organizations, particularly students.

Since its establishment, Tokat City Museum has organized numerous activities.

One of the most popular attractions for visitors is the selfie area, which serves as a place for creating and preserving memories.

The museum's children's workshop was created with the aim of fostering a sense of belonging among young visitors. During school visits, students have the opportunity to experience the city's culture by visiting the museum. They also have the chance to print their desired motifs on T-shirts in a practical

manner during the writing workshop (Figure 35). Furthermore, a pottery workshop has been established for them to practice in at the museum².



Figure 35. Activity in the Museum's Scribing Workshop (S. Seyfi, 2024).

It was determined that the museum organized many activities in 2019. It is seen that the social media account of the museum (@tokatsehirmuzesi - Instagram) includes these activities.

Tokat City Museum hosted the "Print Painting Exhibition" prepared by Tokat Fine Arts High School on June 21-28, 2019 (Figure 36).



Figure 36. Print Exhibition at the Museum (S. Seyfi, 2024).

In 2019, an exhibition titled Tokat Photographs from the Palace Lens was organized. The exhibited photographs were obtained from Yıldız Palace photo archive (Figure 37).

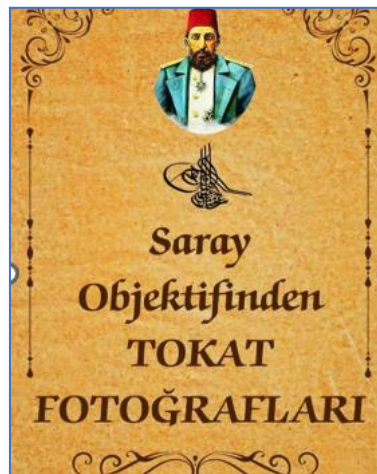


Figure 37. Tokat Photographs Exhibition at the Museum (S. Seyfi, 2024).

² (Hasan Erdem Private interview, Date: 21.02.2024, Tokat/Turkey; <https://www.tokat.bel.tr/sayfa/detay/1934> 27.02.2024).

In 2019, the Luvi Tile Workshop Mixed Tile Exhibition (Figure 38) was organized by Şükriye Tekin Art House.

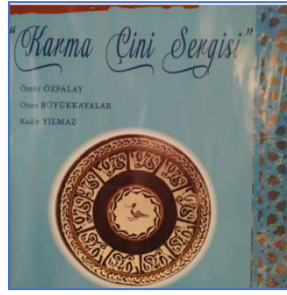


Figure 38. Mixed Tile Exhibition at the Museum

In 2019, within the scope of May 14th Pharmacy Day at the City Museum, the award ceremony of the Pharmacy in Your Dream Painting Competition organized by the 41st District Tokat Chamber of Pharmacists was held and the exhibition of Pharmacy from Yesterday to Today was organized (Figure 39).

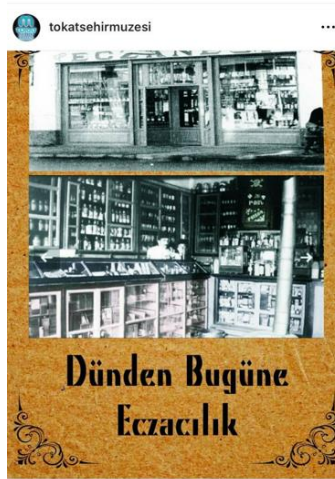


Figure 39. Pharmacy Exhibition from Past to Present at the Museum (S. Seyfi, 2024).

In 2019, Albaraturk organized the exhibition "The Abundance of the Pen, Calligraphy and Illumination" (Figure 40).



Figure 40. Calligraphy and Illumination Exhibition at the Museum (S. Seyfi, 2024).

In 2019, Ersal Yavi's painting exhibition of 5000 years of civilization history of Tokat with oil paintings was organized. On October 21-November 21, 2019, the exhibition titled "Tokat is a Love" organized by the Traditional Tokat Cursive Hand Printing and Pattern Master was held (Figure 41).



Figure 41. Exhibition titled Tokat is a Love in the Museum (S. Seyfi, 2024).

Tokat Museum is also a preferred place for exhibition activities. In 2022, *Time, Space, Life Tokat's Historical Buildings Painting Exhibition* prepared by TOGU Faculty of Education students was organized during the 18-24 May Museums Week (Figure 42).

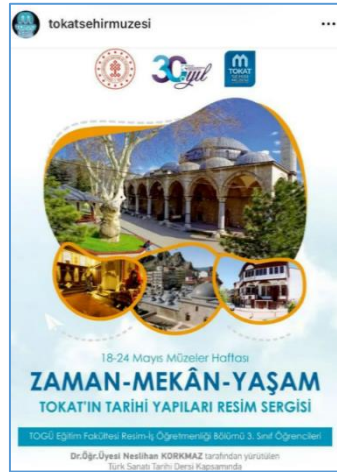


Figure 42. Time-Space-Life in the Museum Exhibition (S. Seyfi, 2024).

Tokat Traditional Culinary Culture Exhibition was held in 2022 as part of the Turkish Cuisine Week on May 21-27 (Figure 43).



Figure 43. Tokat Traditional Culinary Culture Exhibition at the Museum (S. Seyfi, 2024).

In 2020, October 29th Republic Day celebrations were held at Tokat City Museum with Tokat Gazi Osmanpaşa Secondary School students and music teachers (Figure 44).



Figure 44. Republic Day Celebration at the Museum (S. Seyfi, 2024).

CONCLUSION

A museum is a space where cultural heritage, whether produced by humans or nature, is exhibited. Today, this concept has expanded to include interactive learning spaces supported by digital developments. City museums, on the other hand, serve as places that bring people together to learn about urban living conditions and foster a sense of national identity and urban pride. The Tokat City Museum was established in 2019 with the aim of preserving and promoting the traditions and history of the city.

It serves as a platform for educating visitors about the cultural values of Tokat and traditional arts. The museum also plays a vital role in enhancing students' understanding of professional cultural life through educational visits. At the same time, providing application workshops and offering children the opportunity to participate in them highlights their contribution to the learning process.

Tran argues that museums serve as educational institutions that contribute to intrinsic motivation to learn. According to Buyurgan and Öztürk (2021, p. 281), museums play a crucial role in helping children understand and connect with the past through the objects of old days. As the educational process is experiential, the scope of education in museums has expanded (Karadeniz, 2018, p. 69).

After determining the effects of learning in museums on children in developed countries, school museums were established. The Ragged School Museum, for example, creates learning environments by using objects from the Victorian Era to explain and bring it to life (Karadeniz and Çıldır, 2014, p. 53). The Tokat City Museum is another example of this type of work. Celebrating October 29th at the museum will create a memorable experience for students.

The exhibition events organized by the Tokat City Museum bring together people from different walks of life and raise awareness about the importance of visiting these places.

Museums not only exhibit artifacts but also protect them. City museums play a crucial role in creating generations that appreciate cultural assets.

They serve as a bridge between the past and the future by displaying historical products and contributing to the present. In this sense, museums should increase their activities and enrich their learning by living methods.

The activities of Tokat City Museum are currently announced on social media. However, creating a website for the museum would allow it to reach a wider audience. Furthermore, the use of technology in museum exhibits ensures that all segments of society can be reached through the use of auditory, sensory, and visual displays. This makes museums more engaging for younger generations and creates more interesting learning environments for their visits.

The Tokat City Museum has become a venue where many cultural assets of the region, which are on the verge of disappearing, are exhibited. It is a museum rich in the diversity of the products it displays. The museum also features examples of materials with stories, allowing visitors to form an emotional connection with the artifacts created in the past. Particularly notable are the wax statues depicting local artisans or culinary culture, which shed light on the artistic understanding of a bygone era. In the first floor exhibition hall, a scenario based on the chronology of Tokat's historical journey has been developed. Some artifacts are exhibited periodically due to the diversity of the products, making it difficult to assign a fixed place for certain items.

It is understood that the museum is designed to minimize excessive light exposure to suit the exhibition conditions; however, there is no regular cooling system or a system to maintain a constant temperature within the museum. Addressing these shortcomings is expected to enable the museum to provide a more professional service.

The exhibition conditions in the museum have been carefully arranged to ensure the preservation and sustainability of the artifacts. The information panels related to the exhibited artifacts are sufficient and attention-grabbing.

In the context of museum building preservation, it is essential to consider the impact of heat, light, and humidity on the works of art within the facility. The utilisation of contemporary technological tools is also a crucial aspect in maintaining optimal conditions for the preservation of these artefacts. (Buyurgan ve Şener, 2023). Such modern methods are used in the Tokat City Museum. In the museum building, there are direction signs directing from outside to inside.

In Tokat City Museum, exhibitions in the showcase and on the wall, open exhibition alone, animations (wax, three-dimensional animation, etc.) and panoramas are used. The information about the artifacts on display in the museum is sufficient. The exhibits in the showcases are balanced and appropriate in size. The directions and postures of the artifacts in the areas where they are exhibited are appropriate.

The natural light source in the lighting is the small sized windows on the upper level, especially for the first floor. The other lighting inside the showcases and in the halls are filtered lighting that reduces the harmful effects of light. In Tokat City Museum building, tiles were used on the floor on every floor. Nostalgic tiles were used only on the floor of the products to be exhibited. For example, an earth-colored floor made of hexagonal shapes was created on the floor of the wax sculptures in the basement (figure 8).

Tokat City Museum is one of the Anatolian examples of City Museums. This museum provides one of the important steps of this rapidly developing field in Türkiye in the 2000s. The study is capable of filling the gap in the field in the sense that there is no detailed study on this subject.

Compliance with the Ethical Standard

Conflict of Interest: The author(s) declare that they do not have a conflict of interest with themselves and/or other third parties and institutions, or if so, how this conflict of interest arose and will be resolved, and author contribution declaration forms are added to the article process files with wet signatures.

Ethics Committee Permission: In this article, ethics committee approval is not required, and a consent form affirming that a wet-signed ethics committee decision is not necessary has been added to the article process files on the system.

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