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Digitalization of The Museum: The Case of Sakıp Sabancı
Museum

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ÖZET

MÜZENİN DİJİTALLEŞMESİ : SAKIP SABANCI MÜZESİ ÖRNEĞİ

Bu tez çalışmasında, müze, müzecilik ve dijitalleşme kavramlarına dayanarak Sakıp Sabancı Müzesi örneği temelinde, dünyanın dört bir yanında müzenin dijitalleşmesi adına gerçekleştirilen faaliyetler üzerine bir araştırma bulunmaktadır. Çalışmanın birinci bölümünde müze ve müzecilik gibi kavramlar için genel bir çerçeve yer almaktadır. Bu bağlamda, bir müzede yönetimin anlamı ve yönetim süreci anlaşılmalı çalışılmaktadır. İkinci bölümde, dijitalleşme kavramının kamuoyuna olan sosyokültürel yansımaları temelinde bir değerlendirmesi bulunmaktadır. Üçüncü bölümde, müzelerin dijitalleşme süreci ve bu konuda genel prensiplere sahip uygulamalar hakkında uluslararası bir analiz yer almaktadır. Çalışmanın son bölümünde ise bir uygulama olarak, İstanbul'da bulunan Sakıp Sabancı Müzesi hakkında bir inceleme söz konusudur. Müzede dijital uygulamaların genel yapısı ve dijitalleşme girişimleri değerlendirilmekte ve müzede dijitalleşme sürecini görüşmek üzere Sakıp Sabancı Müzesi'nden bir yetkili ile derinlemesine mülakat yapılmaktadır.

Anahtar Kelimeler: Dijitalleşme, Müze, Müzecilik, Sosyokültürel, Yönetim

ABSTRACT

DIGITALIZATION OF THE MUSEUM: THE CASE OF SAKIP SABANCI MUSEUM

In this thesis, there is an investigation on museums' digitization all around the world by giving Sakıp Sabancı Museum as an example in the basis of concepts of museum, museology and digitization. In the first chapter of study, there is a general frame for the concepts such as museum and museology. In this context, the meaning and the process of management in a museum is tried to understand. In the second chapter, there is an evaluation about digitization concept in the basis of its sociocultural reflections on public opinion. In the third chapter, there is an international analysis about museums' digitization process and general applications with general principles in this issue. In the last chapter of study, as a practice, there is an investigation on Sakıp Sabancı Museum in Istanbul, Turkey. The general structure and the attempts to be digital in the museum are evaluated and there is also an interview with an authority from Sakıp Sabancı Museum to discuss the digitization process in the museum.

Keywords: digitization, management, museum, museology, sociocultural

INTRODUCTION

Fact of digitalization is the certain truth of today's modern world. Governments, companies, places and people prefer to make their operations and lives more digitalized. This is a necessity for them to evaluate the current process of world more open and more logical. By the powerful effect of Internet usage and the widespread of personal computers, this digitalization process has become a reality of whole people all around the world. In everyday life, people take advantage of digital world to make their life easier. At the same time, they use the digital world's tools to save the time and to reach their goals easily. That is why, digitalization is an unavoidable process for human being for today and for the future during the unstoppable process of modernization.

On the other hand, people use the digital tools to reach the information easily and in details. Perhaps, the basic advantage of digital world is its force to bring the information of world to people by just one click and to present unlimited chances for people's needs about collecting information on a specific issue. In particular, the education is the most effective area that use the digital world's tools to bring the modern knowledge to people without considering their ages. At the same time, the digital world provides a lot of chances for people to increase their knowledge level about every detail in the world. The tools such as social media are the most used ones in the current modern period for the curiosity of people about the world, the life, the past, the today and the future.

In this intense digitalization process, museums are one of the circle on a chain. Although the museums are mostly known as just the places, which show the historical pieces, artistic pieces, examples of handicrafts etc. However, museums have also changed in time and they have a different status in the modern period. They include more digital facts and they are available for people to reach from their houses, from streets or from anywhere in this world. Current mobile technologies allow this perfectly and this affects the status of museums as never before in the history. Beyond that museums are more precious places in the world culture to bring the knowledge of people even people do not go to museum; they have chance to visit a museum's pieces

by reaching the digital database of it. In other words, museums do not only have buildings, grounds and great halls; they not have great databases.

Right in this point, it is important to investigate the transformation of museums in the modern world. According to that, museums are not place to evaluate their digital identity with their visual content on the digital areas such as websites. People are curious to visit museums and to see the differences in the world; however, in a busy world, people do not have enough time to spend their hours in a museum physically. They look for more practical solutions such as digital visits. On the other hand, the people, who visit the museums, look for more digital content to understand what the pieces around are. This changing perception and perspective of people is worth to investigate.

As a part of sociocultural life, museum attracts people all around the world with its different specialties, cultural products, galleries etc.. However, museums are not completely far away from the modern world, although they are seen a part of history or a story teller of history. In besides their historical identity, museums have modern identities and they need to be develop due to the changes in sociocultural life. Basically, museums need to be archiving the material that they have and their presentation model needs to be more developed to attract new generations due to their technological expectations. This will change the perception of new generation on museums and they will leave thinking about museums that they are just a piece of history.

That is why, in the last years, modern museum and the new-designed museums work with the new technological staff together. In this process, the digitization moves of technology world encourage the museums to create new presentation formations and new archiving methods. Surely, museums have very precious materials in their areas. However, the mission of museums is not just limited with presenting and saving the historical materials or the new and the modern artistic products; they have also a mission to present the documents, the historical materials, the modern works of artists etc. and they need to follow the benefits that the modern technology presented them to increase the value and the level attraction of historical and modern materials. While

modern world's people have addiction for technology, it is not logical for museums as cultural center in people's daily life also to ignore the adaptation of technology and digitization efforts of sociocultural world.

As one of these museums all around the world, Sakıp Sabancı Museum in Istanbul, Turkey have recorded a serious development of museum digitization. According to that the museum has a special mechanism to save the records, to archive the materials and to present the works and the products. In any way, visitors of Sakıp Sabancı Museum have joy to reach the information about products, works, material etc. in the museum by using the digital tools, which are very easy to use even for the new and fresh visitors. That is why, Sakıp Sabancı Museum's applications to turn the museum into a digital area to present the materials in the museum as an easily accessible and easily information-available area.

Aim of Study

The purpose of this study is to investigate the communication of the museums with the technology over time. Accordingly, the digitization process of the museums was included at the base of the subject. In the study, the concept of museum together with the concept of museology was examined. Within these concepts, digitalization has been replaced. Sakıp Sabancı Museum was chosen as an example of this change process. An interview with the authorities of the museum was carried out and the perspective of the Sakıp Sabancı Museum on the digitalization process was examined in this interview.

On the other hand, this issue is the reason for the selection of the title, and the necessity of exploring the physical effects of digital museum conventions, which are frequently encountered in everyday life and abroad. In recent years, museums have begun to change the way they advertise and present their knowledge, and thus they are beginning to offer works and exhibits that focus on digital elements. This technological change is the main reason for the selection of this research title.

In this thesis study, an attempt has been made to search for the answer "Is the transformation of the museums a factor in the digitization?" Priority is given to

information and evaluations related to the researches made in this literature in the literature. In the last part of the work, Sakıp Sabancı Museum was chosen as an example of this transformation process. An interview with the authorities of the museum was carried out and the perspective of the Sakıp Sabancı Museum on the digitalization process was examined in this interview.

Method of Thesis

For this study, which is a qualitative study, in-depth interviewing was preferred as a research technique. As an important actor of digitalization in museums in Turkey, in-depth interviews with officials Sakıp Sabancı Museum was held. The reason for this preference is related to the assumption that the museums are gradually becoming a different identity and that this identity has become digital. Therefore, this digitalization process, which is intended to be investigated in the research, is perceived in the same way in terms of museum administrations and visibility. In this way, the dimensions and dynamics of the effects of the museum's digitalization process on the museum system have been tried to be understood.

In this thesis, there is an investigation on museums' digitization all around the world by giving Sakıp Sabancı Museum as an example in the basis of concepts of museum, museology and digitization. In the first chapter of study, there is a general frame for the concepts such as museum and museology. In this context, the meaning and the process of management in a museum is tried to understand. In the second chapter, there is an evaluation about digitization concept in the basis of its sociocultural reflections on public opinion. In the third chapter, there is an international analysis about museums' digitization process and general applications with general principles in this issue. In the last chapter of study, as a practice, there is an investigation on Sakıp Sabancı Museum in Istanbul, Turkey. The general structure and the attempts to be digital in the museum are evaluated and there is also an interview with an authority from Sakıp Sabancı Museum to discuss the digitization process in the museum.

In this study of thesis, there will be a large evaluation about digitalization process in the modern world. This point defines the basic support of thesis. On the other hand, the concept of museum and its transformation in the modern world's process will be in the thesis. The most important issue and the basic evaluation topic will be the compilation of digitalization process of world and the identity of museums.

To investigate this point in the practice, the interview with the authorities from Sakıp Sabancı Museum in Istanbul/Turkey will make clearer the content of issue. Basically, this study of thesis four basic purposes;

- Evaluating the digitalization of world,
- Modern identity of museums,
- Transformation of museums,
- And digitalization process of museums in the context of Sakıp Sabancı Museum example.

Lastly, basic method of this study depends on deep literature review about the concepts of digitalization and museums. The compilation of these concepts will make more meaningful the transformation process of museums and their value in the current modern period. The interview with the authorities from Sakıp Sabancı Museum in Istanbul/Turkey will complete the study with the fixations whether digitalization of museums will be more effective for their value and the attention of people on museums or not.

FIRST CHAPTER

MUSEUM

1.1. Definition of Museum

There are many opportunities for society to have a sociocultural sense of development. All of these opportunities are located in different areas, and these opportunities are offered so that they are easily accessible to people. On this basis, expectation from the society is to evaluate the opportunities and to provide individual and social development. However unfortunately, not every individual thinks in the same way and does not prefer to evaluate some sociocultural opportunities. Some of these opportunities are very high in sociocultural quality and offer considerable support in terms of people's social development.

The museums has an important place in raising the awareness level of people in sociocultural sense. One of the opportunities mentioned above, there are different themes in the museums. In conceptual terms, the museum is associated with the Greek "mouseion", the temple of the inspirational fathers (Desvallées & Mairesse, 2010, p. 56). However, during the period in which it is being evaluated in the literature, the museum term means that today the museum has a long tradition of acquiring, preserving, researching, communicating and promoting the public, abstract and concrete human inheritance and environment for education, exhibiting institution (Kandemir & Uçar, 2015, p. 20).

The museum is not only a place where historical and cultural objects coexist. It is the center of protection and research that develops aesthetic sense towards the public, subject to social and cultural life. According to Erbay, the museum should also be

regarded as educational institutions that reflect the scientific and cultural background of the society and combine the things that shape the future with art and culture. Modern museums are places that are hoping to gather, value-store, curious research, thinking better and looking forward to the future (Altunbaş & Özdemir, 2012, p. 3).

The museums, which collect, research, protect and provide for the education of the people of a society's cultural heritage are regarded as one of the essential institutions that must be present in a contemporary society in the present process. The museums has carried out the training aim since its establishment. However since the middle of the 20th century, education has become one of the essential functions of the museum, and it has been recognized as one of the most important tasks of providing museum collections with a visit through education. (Akmehmet & Ödekan, 2006, p. 49).

It is also seen that, in the past time, the museums now have educational areas besides their known identities. In fact, this training focuses on people's socio-cultural education. In this education, people's history, humanity, past, present, future and unlimited horizons are included. For this reason, it is an example of the structure of the modernized society to be seen as the areas where the museums are educational functions. In this structure, the museums enable people to make different angular assessments as much as possible.

The museums are one of the memory institutions that contribute to the management of cultural heritage with the services they offer. These institutions have become integrated institutions with the society together with contemporary museum approaches. In this direction, it is possible to say that technological developments have led to a visitor-oriented and knowledge-centered approach to the object-oriented approach to services. With this change, the museums began to use different channels of information transmission to gain access. In this way, it is noticed that the process of change of the museums accelerates with the technology. It is no longer a museum, just a fixed space, location, etc.; Beyond that, the museum also has a structure that attracts people in various forms. According to this, it is possible to say that the museums have now a management structure. Communication within this management is also a great

precaution. In the same way communication ensures that museums are places to be advertised. (Çakmak, 2017, s. 796)

The human being who is in search of international universalization and cultures is constantly affected by change. Therefore, human being is in new searches to reconcile the past with the future with new quests. The places where these efforts are shown are good. The museum is a widespread educational and information institution that reflects, collects, preserves, exhibits, nurtures and directs the things that reflect the cultural and scientific background of the community and shape the future. (Karakuş, 2012, p. 132).

However, the museum, conceptually, actually contains some dilemmas within it. Accordingly, the museum is a place of visit, but it is not often visited. The museum claims to be a cultural center, but is mentally distant to many people. Not only in a particular country of the world, but in many parts of the world, most people consider it a fun task to go to the moon. People do not visit the towns of the city they live in, but the first places they in a city, where they are tourist, are museums. (Kaytan, 2012, p. 3).

There are also various museum definitions in institutional sense. Republic of Turkey General Directorate of Foundations defines the museums as cultural assets that detects, scientific methods and revealing, examine, evaluate, protect, promote, permanent and temporary exhibits, considers education of the public on the cultural and natural heritage, and as the permanent institutions effective in improving world view. On the other hand, the International Council of Museums evaluates the museum as an organization that brings together, protects, explores, shares, and promotes education, research and appreciation of the tangible and intangible heritage of public, human and inhabitant in the service of the development of society, as exhibiting institutions (Yılmaz, 2011, s. 186).

Often, in the definition of museum, the educational function of the museum is often emphasized. Accordingly, a museum has a role of instructor with the theme it contains. In this role of the museums, there is also the message universally given to people by their theme. The education of the museums conveys the necessary messages

and informs them indirectly through certain themes, though not with the known education forms.

On the other hand, when the other museum definitions in the literature were checked, the following definitions are at the forefront:

- It is an institution that researches, collects, protects, shares knowledge, exhibits in the direction of education, education and appreciation, and is independent of the idea of profit, on the objects which are in the service of the society and development and which witness to the public, people and the living environment (Chadwick, 2000, p. 81).
- The mirrors are schools without students. So, in these schools, "yesterday" and "today" are investigated, preserved and presented. Without class, all people are guests, inquisitors and learners of this school. During this event, they do not just go out of their minds; They also receive information and pleasure. These schools are far from traditional appraisal, along with some educational programs, so that they can access their curiosity. (Öztürk, 2017, p. 118).
- The mirrors are the fields of social memory, together with their content, their accumulation and often their spatial location. The 'visual items' put forward in the direction of historical data indirectly contribute to the formation of the consciousness of history, and sometimes directly to the present, which help to load new meanings and play an important role in building social memory. (Şar & Sağkol, 2013, p. 85).
- Museums are institutions that collect, protect, interpret and organize objects with a regular program for educational or aesthetic purposes, by the professional expert staff. (Aydoğan, 2017, p. 74).

1.2. Historical Development Process of Museums

Although the museums are contemporary in appearance in the current period, the origins of the museums extend back to the Ancient Ages. At that time, the contemporary designers have become more qualified over time. However the interest and tendency of the human being to the beauty has existed since the collective life.

The Mouseion temple, which can be regarded as the first horse of the museum, is very different from the ones in the current process. These and others are a collection of arts and science-based schools, where information is gathered and stored and transmitted to future generations. It is also known that in ancient times, the works of famous painters in Athens were collected in the so-called 'Pinakotek', and these places were open to the public. Pinakotek is also the father of the art gallery in a sense. What is important in terms of the development history of the museum is that it has an understanding of collecting and preserving the works of art and the sources of science of antiquity. In antiquity, it is seen that schools are open to the public, where science and art can be reached to the public and shared with the public (Karabıyık, 2007, p. 3-4).

Although it is the first step in the name of the museum, it must have taken a long time to construct a modern museum. In 1656, John Tradescant published his catalog, "Museum Tradescantianum", which made it possible to use the concept of museum in European literature for the first time in today's sense. In 1677, the collection for Elias Ashmole's estate was sent to Oxford University. The university, which built a private building for this collection, was called Ashmolean Museum in 1683. However, there is no consensus on museum legislation. The British Museum, which was founded in 1753, protected this collection. Initially the entrance was free and the museum then accepted visitors with limited number of tickets printed daily. This process is

considered to be the first professional step in building a museum and building its content (Oruç, 2016, p. 274).

Historically, when we look at the steps to build a museum, it seems that Europe is much more interested in cultural issues. In this way Europe has become a region that benefits from the first modern practices in the name of building museums and collecting visitors. In chronological order, the important dates on the museum's dates are listed below. (Çolak, 2011, p. 39-40):

- During the Renaissance period in Europe in the 15th century, there were needed spaces where religious images could be exhibited and museums had to be institutionalized in order that the works of Renaissance artists, especially Italy, would enter the collections; Palazzo Medici, the palace built in 1440 by Great Cosimo of the Medicici family in Florence, is considered the first modern European museum.
- In the 16th century, conscious collecting began to develop with the accumulation of the works of the merchants, artists, enriched by the development of trade. The opening of these private collections to the public has created an important milestone in the development of the museum. In 1581, the space created on the second floor of the Uffizi Palace to exhibit the private collection of the Medici family is the first exhibition space known in modern history.
- In the 18th century during the Enlightenment period, the British Museum was opened in London in 1759, the Kassel Art Gallery was opened in 1760 and the Hermitage Museum was opened in 1764. In 1789, the Medici family's collections were reorganized and expropriated. In France in 1732 the government decided to nationalize the collections of the kingdom and the Louvre Museum was opened as the "Republic Museum" and in 1798 Napoleon's establishment of the Art Museum of the Center made significant contributions to the development of the museum.

- In the nineteenth century, the museums gave importance to the function of collecting works and chronologically rather than displaying works.
- At the beginning of the 20th century there was a visible decline in the number of works reaching European museums. This change has transformed the museums into institutions that take into account the aesthetic aspects of the exhibit by collecting the works and chronologically removing them from the display function.

Looking at the modern turn, it is noticed that the identity of the museum changed drastically by the end of the 20th century and the beginning of the 21st century. In particular, communication technologies have become an indispensable part of the museums. Communication technologies can be used for both one-sided and two-way communication in cultural environments and in museums. The internet networks in the museums and the communication devices that make use of these networks also allow the visitors to contact the museum. Individuals who come to visit the museum in the current process can obtain the exhibition and museum related information that they want to visit before the trip through internet. Exhibitors of museums can get detailed information about the exhibition with interactive applications and computers and can participate in related educational applications with objects. By these systems, visitors can search the web pages about the objects they see in the museum and get information about these objects. As a result, thanks to mobile phone applications, you can prepare documents related to the museum and exhibition, and share these documents with each other (Boyras, 2012, p. 26).

1.3. Sociocultural Importance of Museums

The information that the museums generally offer is of interest to all segments of society. Especially for a particular country society, the museum is a unifying element. At the same time, the museum is an extremely important social tool in terms of promotions to be carried out for visitors coming from abroad. Artifacts, information, themes, pictures, etc. in the museums. is of great importance for the promotion of a

country's society. For this reason, it is noticed that some countries are paying great attention to museum design and museum content, and thus they are trying to develop a different sociocultural promotional tool.

Basically, it is possible to explain the sociocultural importance that the museums carry on with the following elements (Karadeniz, 2014, p. 406-410):

- The museums provide the social and historical awareness of the society,
- The museums can be used as a sociocultural promotional tool,
- The museums are a unifying cultural element for the members of a particular society,
- The museums offer the opportunity to transfer a socio-cultural heritage from generation to generation,
- Modern museums provide socio-cultural content within the country for remote access to those who do not have access to it,
- The museums help society's individuals to integrate with a social and shared identity,
- The museums have all the common values of the society,
- The investments made in the museum are in fact the investments made for the public awareness and development,
- Ensuring that children communicate with museums in the early ages will accelerate their sociocultural development,
- The museums are an alternative tool for communicating with other communities around the world.

In the current process the museum is often visited by people who live in the city where they live. At the same time, with the tourism movements, it also hosts new

visitors. For this reason, tourists are included in the charm of the touristic product. According to tourist typology, charm elements vary in attractiveness in terms of cultural tourists, including archaeological sites and ruins, historical monuments, cultural roots, local architecture, cuisine richness, art workshops, performing arts and concerts, museums and art galleries, festivals and fairs it is possible to say. In other words, it can be said that the museums are among the most important subjects of cultural heritage tourism (Tezgel & Akova, 2017, p. 309-310).

The human being who is in search of international universalization and cultures is constantly affected by change. Therefore, it is in an attempt to reconcile the past with the future in new quests. The places where these efforts are shown are the museums. The museum is a field that reflects the cultural and scientific history of the society and is housed in items that will shape the future. For this reason, in a socio-cultural sense, after a period of time, the museums no longer have a social, universal identity. For this reason, the museum also provides its promotion, beyond the control of the community. If this promotion is carried out professionally, the museums become a means of education and promotion in a real sense. (Karakuş, 2012, p. 132-133).

In the modern process, contemporary museums are places that are in the service of society and development, witness to the public, people and the neighborhood they live in. At the same time, they are fields that research, collect, protect, share knowledge and exhibit them as a result of various examinations on materials in their hands. Most importantly, they are institutions with an independent continuum of profit (Demirtaş, 2009, p. 5). In this respect, the museums are volunteer to offer their cultural elements to all communities. At the same time, in modern times, it seems that there is also a mobile identity of museums in the international sense. The sociocultural values of a society on this side are carried to the international arena.

1.4. Kinds of Museums

Although the museum as a concept is evaluated on a single name, there are actually different types of museums. According to this, the museums are different according to the artistic understanding of the individuals or institutions that establish the shape and the museum of their works over time. For this reason, there are museums with

different contents on the world. Especially in recent years, many different museums including works on digital and modern arts are found all over the world. These museums also created a unique visitor volume. This mass has an alternative understanding of art and a sense of museum visit.

Essentially, the elements that determine the types of the museums are evaluated as follows (Akmehmet, 2016, p. 2):

- Sites and historical monuments, which has museum character that present, protect and collect material related to society and the environment,
- Natural, archeological and ethnographic monuments and sites,
- Botanical and zoological gardens, collections of living plant and animal species, aquariums,
- Science centers and planetariums,
- Exhibitions kept by archives and libraries, conservation institutes,
- Natural reserve areas.

Elements in all of these listed areas are sufficient material to create a museum. Through these materials, a decision about the content, quality, employees, visitor profile and promotion of a museum is given. At the same time, they have differences in their content as well as others. In this view, the visit gives a visitation decision according to the differences of the museums.

Apart from that, the museums are classified according to their collections. According to collection style, it is possible to sort the museums as follows (Ekelik, 2010, p. 9-21):

- The museums by collections: general museums, archaeological museums, art museums, history museums, ethnography museums,

natural history and geology museums, science museums, planetarium, industry museums and economists.

- The museums According to the Affiliated Institutions: State museums, municipal museums, private museums, foundation museums, educational institutions and museums and military museums connected to universities.
- The Museums by Service Areas: Regional museums, public museums, children's and youth museums, eco-museums and specialty museums.
- The Museums According to Their Collections: Open air museums, monument museums and museum houses.
- The Museums to Their Function: Single museums, museums, which are about just one object, revolution museum, artist museums.

Apart from these, there are also digital (virtual) museums and expertise museums that are often expressed and created in recent years. Digital museums are becoming more and more accessible on the internet and interactively. Expertise museums are fields, which focus on any area and inform in any field. (Öztekin, 2014, p. 45).

Looking at the types of museums ordered, it seems that there is a museum for almost all elements in human life. In this way, it is understood that the museum's exhibit all the elements that exist in human life without distinguishing them in any way. The only difference in this process is the separation of the museums according to themes. In this case visitors design museum visits according to their interests.

1.5. Functions of Museums

The museums are institutions that have diverse functions in different fields. Only the elements, which has historical, sociocultural or scientific character are not exhibited in the museums; apart from these, the museum undertakes many different tasks, going

beyond the display function. These are collection, archiving, protection, exhibition, communication, research and education.

1.5.1. Collection Function

The purpose of the museums is to collect works under one roof and to ensure that they are easily monitored in time and place. The museums, as it used to be, now fulfills its collective task, which is one of its functional purposes, in different ways. The museums fulfill their collective functions through purchasing, after-digging, donating and exchanging. (Oruç & Altın, 2008, p. 127).

According to Dallas (1994), the collective function also means compiling the knowledge of the past of objects and objects. The museums collect objects from various civilizations that they think are worth reminding. Objects contain information about the history of the universe, nature and humanity, whether artistic, documentary, or scientific (Ayaokur, 2014, p. 21).

1.5.2. Archiving Function

This function of the museums is to make the works in their collections both easy to find and not to be lost. Different methods can be used in the documentation. Documents to be made may be according to the chronological order of the works, but also certain periods may be determined in the chronological order. It is very useful to tag individual collections in the collections and photograph them. Even today, by using technological tools (slides, camcorders, CDs, tape recordings, etc.), documentation can be made more permanent and functional (Oruç & Altın, 2008, p. 127).

1.5.3. Protection Function

It means that the museum is kept on the right conditions to carry out the maintenance of the objects it collects and to fulfill its responsibility to transfer the museum to

future generations. The restoration and conservation operations applied to the objects, the establishment of suitable storage systems for the objects belong to this function. At the same time, the protection function does not only occur physically through the object. The protection function of the museum also includes the work to be done in order to transfer knowledge of the object to future generations by taking advantage of information technologies. Those who hold the common heritage of mankind are not only obliged to transfer the knowledge of these heritage works to future generations (Ayaokur, 2014, p. 21-22).

Perhaps the most difficult task is to protect the works of the collections of the museums. Because many objects or works made centuries ago are faced with the danger of decay and decay due to both climate and chemical properties. The preservation function in the museums is conservation, restoration and storage (Oruç & Altın, 2008, p. 127).

1.5.4. Exhibition Function

The exhibition forms the part where the works in the museum meet people. The survival and continuity of the museums depends on the multitude of their visitors and their ability to assume the basic responsibilities. (Oruç & Altın, 2008, p. 127).

1.5.5. Communication Function

The common heritage of mankind includes the presentation of museums, publications, exhibitions, virtual applications and many other activities. In other words, it is the spread of information that the museum has. Many museums define communication channels within the context of communication policies. The communication policies that determine the communication technologies and forms of communication to be used vary according to the educational status, age and physical characteristics of the target groups (Ayaokur, 2014, p. 22-23).

While some museums focus on exhibitions, some museums focus on educational activities. In order to be successful in establishing relations with society, the museums must choose the right forms of communication and use or use them in accordance with the target mass (Boyras, 2012, p. 30).

1.5.6. Research Function

Since many objects in the museum are torn from the space or environment, they begin by first identifying the source of the object, then focusing on the object itself. The research needs to be understood and understood as well as the object itself as well as other cultural items that have been left behind. The knowledge of what is the object allows to obtain data reflecting the historical, social, cultural and economic situation of the period in which it belongs. This allows the object to be presented without being torn from the social context. The information handled at the end of the research process also contributes to activities such as preservation, documentation, exhibition and training of the museum. Research is strengthened by evaluating objects outside the collection, other research done, and other sources in the area (Ayaokur, 2014, p. 22).

1.5.7. Education Function

In addition to their former responsibilities of museums, they have undertaken a very important mission today. Because museum visits must be permanent, the intercultural communication must be kept alive, and the educational mission must be carried out to acknowledge that it has an important role in the educational process (Oruç & Altın, 2008, p. 127).

In addition to the previous responsibilities of the museums, they have undertaken a very important task today. Visits to museums should be permanent, because intercultural communication should be kept alive and the educational mission should be done to acknowledge that it plays an important role in the educational process. It is seen as an indispensable part of the education of fine arts in terms of developed societies. Children are at the forefront when the museum's educational features are taken into account, but the educational function of the museum also applies to adult individuals. It is possible to rank educational functions by the following factors (Önder, Abacı & Kabaraj, 2009, p. 105-106):

- Individuals learn how to improve their knowledge and gain the habit of comparing this information with book information,

- Individuals have the opportunity to see the facts of life objects used in the historical periods they read in the books,
- Individuals try to relate historical events and the objects of life at that time; this helps them to acquire the right history knowledge,
- Individuals compare differences and similarities between objects in the museum and objects in the present,
- Individuals develop observation, logic, creativity, imagination and appreciation,
- The aesthetic pleasures of individual are developed,
- Creative thinking becomes a routine for individuals,
- Individuals acknowledge that development and change with museum visits are inevitable,
- Individuals learn to think and to appreciate events in all their dimensions,
- Individuals have the opportunity to interact with different cultures,
- Individuals acquire conservation awareness of their socially owned cultural values.

1.6. Definition of Museology

Museology has undergone profound changes in political, political, economic, technological, sociological or societal history. The museology activity, redefined in terms of time and space, is living its most fundamentalist evolution towards the end of the 20th century and right at the beginning of the 21st century. Today, the most important catalysts in the new museum concept are "education" and "participation" concepts. Technology also supports these concepts and gives them a whole new perspective. In this context, museology now loses its classical meaning and transforms into a management understanding based on sharing with society. (Birsin, 2015, p. 41).

The 21st century educators have made various studies about the museums established to create a museum culture in the society are one of the most important institutions that should be used for educational purposes. In the traditional museology idea, the museum is designed as a venue that helps visitors remember and memorize their past and focuses on exhibiting real objects of the past. On the other hand, the legacy of traditional understanding has only aimed at object-oriented collection, preservation of inheritance, restoration and display. In the contemporary museology concept, besides these, the tasks of informing, educating, communicating and introducing are added. In this way, effective and participatory museology understanding has been passed. In the current process, museum discourse includes concepts that focus on more purposes, methods and causes. Many museums create libraries, archives, research and education units, which contribute to the education and training needs of different viewers. It also cooperates directly with universities, higher education institutions, schools and associations to provide information protection, custody, documentation, scientific publishing, and the provision of all these cultural and scientific documents to the public. Accordingly, it appears that the new understanding of museology is the direct communication with education (Demircan & Altıntaş, 2016, p. 233-234).

Concepts such as exhibition, exhibit and exhibition aid in museology activity are mostly interrelated concepts. Sometimes these concepts can only be effective in museum alone, sometimes they support each other. However, this situation can vary in the museums. Because the use of technology that feels itself together with interactive applications in the museums reveals a number of differences depending on the museum type, the target mass and the purpose of use (Boyras, 2013, p. 1).

Since the 1980s, museums have tried to design the museums with a viewer-oriented approach instead of the collection-focused, due to the museum's understanding of the past and the reduced state support. Faced with economic difficulties over time, museum administrations have turned to visitors to find resources. In the past, it is seen that the researchers who conducted researches on the collections made researches on these consumers today with the reason that the visits are now consumers. The purpose of investigations on visitors is to provide the benefits and values they seek by trying to understand their needs and expectations, thus increasing both visitor numbers and

expenditures, and expanding audience profiles. In other words, the goal is to win new place. Another goal is to make a one-time visit to the museum, or occasional visits, into regular, active participation. In this way, the relationship with the visitors also changes in museology (Gürel, 2013, p. 2).

In the current process, the museums are turning towards modern communication tools at the same time in modern museology activity. Museum administrations present special exhibitions and promotions of the collections under their control to visitors with modern communication means. In this sense, the understanding of modern museology is directed towards the understanding of mobile museology, which, as Eraslan (1998) points out, not what visitors expect or attract, but what they possess, which leads to people with modern communication techniques. In modern museology, museum administrations organize their activities taking into account different parts of the society. In addition to permanent exhibitions, temporary exhibitions, guided tours, dia - film shows, interviews, seminars and workshop trainings are at the forefront of modern museum activities. Thus, while education is taking place within the new museology practices, such activities are brought very close to the people who do not think to come to the museum. This is the result of mobile museology. (Keleş, 2003, p. 7).

Today's museums, which are trying to increase the audience's mass, have become a field that compete with the areas of consumer culture such as fashion and football. In addition to the museums transformed into a visual cherry and business chain, with architectural designs, museums that do not abandon public traditions such as Guggenheim, Bilbao, Moma and Tate Modern also enhance their audience by enriching their activities in history. Planning, organizing, communication techniques as well as business management and marketing activities are important issues for today's museology activities. In the present process, the museums are in competition with the other works and with many other institutions in the cultural sector. In contemporary understanding of museology, besides museum ticket revenues, book and souvenir sales place, cafeteria and restaurant areas also provide financial gain. It is forbidden to touch or buy in the museum. People are just there to watch. However, mankind has everything that is seen in the museum, technology that can be

reproduced in different forms. In this sense, souvenir stores are very important in this new form of museology. In this way modern museology gives people the possibility to put a similarity of elements of the museum into their collections (Okan, 2015, p. 190).

Modern museology is versatile and open to understanding innovations. Within this framework, he uses new display techniques to tell stories of collections and activities, such as permanent-temporary exhibitions that appeal to the museum. As a part of classical museum presentation, it is a common method to display works in showcase, exhibition on stand or wall panels. In addition to this, the use of decorators, costumes, photographs, models, models, mummies, headphones and / or phone with voice guidance, directors to enrich the narrative enrich the presentation and keep the interest alive. In contemporary museology approach, it is important to establish communication between museum and audience. During the visits with guides, dia-fil shows are followed, seminars are organized, workshop education practices are realized and the trip becomes fun and educational. An effective presentation is realized by means of computer supported exhibition, touch and interactive system, simulator, etc. In modern museology, programs that embrace every part of the society, activity calendars and the cultural centers of the museums are tried to be integrated into society (Altunbaş & Özdemir, p. 6).

1.7. Forms of Modern Museology Perception

1.7.1. Protection Perception

Museology does not provide some responsibilities for exhibition only. Beyond that, museology has an important role in protecting the values that the museum possesses. This protection does not only mean the preservation of works in the physical sense. This protection is also related to the preservation of the identity, the spirit and the cultural value of all the works in the museum.

For this reason, it is possible to list the elements of protection perception in museum as follows (Karadeniz, 2014, p. 408):

- The protection of the museum's artifacts means the preservation of cultural heritage and cultural values; it is necessary to implement a protection system beyond physical protection
- The changing task of museum protection is concerned with the introduction of the museum; according to which the sculptors fulfill a cultural protection function by promoting their work in a better way and in a wider circle,
- The museum protection function basically involves the transfer of works in the museum to the next generation and to the next museum management in a healthy way,
- The concept of conservation in the museology has an international identity because of the presence of cultural heritage in the museum,
- The success of museum conservation is also leading the viewpoint of the society,
- In terms of museum protection, protection is also carried out in the current process, as well as physical, as well as digital and technical,
- The museum's protection function is no longer linked to the preservation of works in the museology; this protection concerns the preservation of the identity of the museum.

In this view, the sense of protection in the museology is becoming increasingly abstract. This abstract situation also increases the burden of museology about protection. The preservation of the works in the museums in spiritual terms is now one of the main tasks of the museology. For this reason, it seems that the protection perception of museology becomes more and more important.

1.7.2. Marketing Perception

The museums are no longer just a cultural space. Beyond that, the beauty is now seen as a commercial area. From this point of view, the most important issue is to properly

manage and direct the malls on marketing. Especially in places where tourist attractions are important, museology requires a quality marketing sense.

In the current process, the following factors emerged as a result of the change in marketing perception of the museum (Cengiz, 2006, p. 89-93):

- Marketing in a modern museology context involves marketing the cultural values that the museum possesses,
- The museums are now places, which have financial income; for this reason, the understanding of museology must be developed in this direction absolutely,
- In museology, the issue of museum management is that the museum has a financial power to survive on its own; because the museums do not see enough support from state governments in the normal period of museology activities,
- Museology focuses largely on the cultural dimension of works in the museum; but the museums are now the places, which are mobile, so it is possible to get more tickets and more visit revenue from wider audience,
- In the modern museology understanding, it is necessary to enrich the contents and increase the attractiveness levels in order to enable the museum to obtain income continuously.

During the process of the identification of this new period, museology is now regarded as an activity that also takes responsibility for financial aspects. Within these activities, it is important that all of the values that the museum possesses are marketed in such a way as to generate income. For this reason, the most important function of modern museum, which is different from the past, is marketing-oriented thinking.

SECOND CHAPTER

DIGITIZATION IN MODERN WORLD

2.1. Definition of Digitization

Digitalization is taking place as a system dominating all today's visual communication technologies. This system, unlike traditional media, is based on a digital coding system and the communication process takes place with high speed and multi-layer interaction. Therefore, this system which takes place with the fact that a visual message is composed of digital codes, takes an important place in moving picture art. Along with the digitization process, many different concepts are on the agenda. In particular, a new era is emerging with new experiences in the development of visual communication (Sunal, 2016, p. 300).

The concept of digitization can be considered as the most important technological progress that has contributed to recent developments in many areas. Accordingly, digitization is the process of converting analog messages (words, pictures, letters, etc.) into signals that can be transmitted, processed, and electronically stored in separate pulses. When messages in the form of voice, image and text are digitized, they can easily be combined and this feature makes it possible to integrate information that was impossible in the past. The effects of digitalization are evolving far beyond telecommunication. The ability to process audio, video and text together provides a wide range of multimedia applications designed for computers. Along with this, all communication tools such as telephone, music, photo, radio, television and computer have become numerical thanks to digitalization (Ormanlı, 2012, p. 33).

The concept that has greatest significance in the conceptualization of digitalization is the internet. In the early days of the emergence of the Internet, it was regarded as a

"cyber utopia" based on freedom, causality and unlimited shopping. According to this, the internet is thought to save people from the passive mass culture that television sets up by connecting people together. However, first, the internet that connects the military and then the university circles spread to the commercial and political arena, which carries advertising and finance. Thus, the Internet's commercial and political potential has transformed it into a vehicle in which consumption and control are massed rather than a utopia (Başlar, 2013, p. 3).

The concept of "digitization" or "digitalization" is one of the important technological components in the new media age, which is also defined as a process in which information and communication technologies are included in the media domain. Digitalization has enabled free circulation of information in different communication means and pioneered the transformation of traditional reporting practices (Değirmenciöglü, 2016, p. 593).

One of the most important qualities that define digitalization is the ability to transform data in a different format. The fact that the contents are in digital form allows the information to be transferred smoothly and quickly over different communication channels. With digitalization, the size of electronic devices has shrunk, and at the same time, the mobilization of information has become possible. Digitization has also saved communication from being cable-dependent, and the use of individual communication tools has become widespread (Değirmenciöglü, 2016, p. 595).

According to another definition, digitization is a phenomenon that allows the data, the text, and the image to be transferred, stored, collected and displayed on a single infrastructure. It is not a copy of the digitization information; it is the transformation of information from one form to another. Digitalization Written, verbal and printed elements (analog) are made detectable by computers. Historian Cahterina Berth shows the invention of telegraph as the beginning of digitalization (Yayla, 2015, p. 48). According to this, in the historical process, the evaluation of the concept of digitalization has been in different directions. Berth's telegraphic approach focuses on the impact of digitalization on society. In this way, periodic conditions and perceptions of society are important in the definition of digitalization. In the current

period, the last point reached by technology is to allow the digitalization to be perceived more sophisticatedly.

2.2. Effects of Digitization on Daily Life

In the past years, people's involvement with technology was extremely limited. According to this, in the past years, people have used only technological elements that are the result of the period; beyond that, it is not easy for people to follow technology closely, especially for financial reasons. However, in the current process it is very easy to access the technology and buy the digital products it offers. Technology in terms of both financial and accessibility is a much easier element in human life today. For this reason, the development of the digital world has become easier at the same time. Digital products are as indispensable as everyday people's everyday life.

When the effects of digitalization on people's daily lives are examined, it appears that the following areas have a strong influence of digitalization:

- **Socio-cultural structure:** The most discussed area of the effect of digitalization is the socio-cultural structure. The environment created by digital elements in the digital world makes the change of established and traditional cultural structure inevitable. This will be more clearly observed through the younger generation (Karahisar, 2013, p. 72).
- **Communication:** Communication with various digital elements and platforms is changing in a radical way. People, institutions, states, etc. is changing in parallel with the elements of the digital age. To express themselves for people, digital elements are new and effective options (Karabulut, 2015, p. 13).
- **Education:** Developments in technology have enabled the elements used in education to become digital. By now, students, digital elements, can access information more easily and faster. At the same time, the

age of digital education facilitates sharing significantly (Yıldırım et al., 2014, p. 209).

- Health: Medicine is at the forefront of the fastest growing areas of development. The end result of patients, treatments, treatment elements and doctors actively using digital elements seems to give more effective results to medicine. Digitalization of information gathering and imaging systems has a significant contribution to the medical world (Bhavnani, 2016, p. 1429).
- Business world: Basic business life functions such as production, marketing, sales and employment now emerge in digital environments. In other words, businesses transfer production, marketing and sales functions to the digital world. Business executives' expectations are in line with changes in the digital world. It is thus seen that digitalization has enabled the basic functions of the business world to change in content and form (Şahin, Aydın & Güler, 2015, p. 99).

Digital change, as seen with the listed elements, directly affects its existence at all points in human life. In this way, it is realized that digitalization has become the main orientation in human life. Especially for the new generation, the digital world is very influential in terms of identity change. When the developments in communication are taken into consideration, innovations in terms of the digitalizing world are mostly related to communication. When human beings are thought to be an active being, the unity of communication and digital elements is the basis for the exchange of people and society.

The Internet is a factor that has a significant contribution to the digitalization of every aspect of human life. The Internet, which connects digital networks, is a network of digital, personal, local, national or global (private, public or semi-public international data networks) is the name of the most comprehensive multimedia environment that uses a special language based on encryption and decryption, basically allowing it to be imported and exported in a spectrum. The Internet is a system in which billions of people can communicate and exchange information through computers and mobile

devices for various purposes. What makes the Internet important and useful is that devices that have access to this network from all over the world are connected, in other words, they create a communication network that can be used by individuals all over the world. This network provides information on an unlimited number of times (Ergüney, 2017, p. 1478).

On the other hand, it is possible to list the elements that enable digitalization to actively affect the life of the individual and society as follows (Bal, 2010, p. 2-3):

- Individual expectations of life are changing day by day and digital life can respond to them,
- Digital elements ensure that the conditions of human life are improved in every sense,
- The services offered by the digital world help to relieve individuals psychologically,
- Digital elements create new areas of employment, and it is therefore imperative for individuals to closely monitor developments in the digital world,
- The new digital world is a result of people's curiosity; for this reason digitality keeps people in touch with technology,
- Mankind is in a struggle and competition to use what they get from the digital world for their own benefit,
- People use digital tools and tools at least once in all their activities in their lives, absolutely; for this reason, digital elements have an indirect influence on human application and decision-making activities.

Considering these elements above, the most striking point is that digital elements have become an important part of people's lives. It is also understood that digitizing in this way is a side factor for factors such as decision making, implementation, influence

and influence. Especially in the everyday life, technology is an indispensable part of mankind, and the spirit and mind of the individual become digital.

The most important effect that elements of digital society created on people is the concept of virtuality. In a virtual world, everything in the real lives of individuals is seen as transferred to areas such as digital spaces, screens and nets. In this way, the digital world, which is virtual, is directly integrated into human life. The social life, education life and work life in which people are most actively involved can directly feel the effects of the digital world. Especially if communication is the subject, digital elements become very important and primary elements for people to express themselves (Sayar, 2016, p. 763-764).

On the other hand, the new communication process that emerged with digitalization has radically changed the communication processes of daily life of the society. In today's world, communication is no longer a physical dimension. On the contrary, the communication understanding of the new era is largely based on written and visual elements on digital platforms. With this being a matter of debate, people generally prefer digital platforms to express themselves, to socialize, and to show an active attitude and behavior (Turhan, 2017, p. 27-28).

It is possible to imagine that the new, digital world is a new vehicle for people to express themselves. As mentioned earlier, there are digital elements at almost every moment in people's lives. However, over the past 20 years, individuals and societies have become highly dependent on digital elements. By this means, it is possible to see that digitizing is now the routine of human life. In the stages of thinking, decision making and implementation, digital elements can also be considered as the new counselor of human beings.

2.3. Digitization of Sociocultural Structure

The new digital world is not merely directing and changing the lives of individuals. This new order and way of life also changes the socio-cultural perceptions of individuals and societies. Accordingly, digitization opens the way to changes in the values believed by the individual and the society. Change is inevitable for people who

start questioning eligibility. This new digital world enhances people's interrogation capacities. Because with the countless opportunities that digitalization offers to people, new information learned day by day ensures that stereotyped ideas are removed or changed.

At this point, it can be said that the internet is a great highlight. The fact that sociologically digitalization is carried out on the entire planet-spread internet infrastructure has changed the current production, consumption and market or even power relations. The digital products that can be served through the Internet infrastructure have accelerated the change in individuals' everyday life as they are easily dispersed. Younger generations, especially those who are actively involved in the production process, have adopted the various networks of social media (microblogs, Facebook, Wikipedia, YouTube, etc.) as areas of interaction in social life. The process changes the face-to-face relationships of the locals from past and the institutional functioning of societies (Önür & Kalaman, 2016, p. 271). In other words, the society began to question with consumption and in this way, they built a new social order on the basis of their interests. This new order is also directly influencing cultural identity.

In the beginning, the internet, which has contacted lives in an individual sense, opened socio-cultural changes in terms of societies in time. As a result of these transformations, generations have been reproduced and classified according to digital world rules, resulting in new concepts such as digital locals, digital immigrants and digital hybrids. (Erol, 2017, p. 36). Digital life is settled into human life in a virtual way, both abstractly and physically, in a concrete way. This settlement is also supported by the younger generation, on a large scale.

Socialization, as a process that allows the transfer of social and cultural things to all generations, draws attention as a never-ending dynamic structure. Within this structure, the technology and digitization phenomenon, which have gained great power in recent years, are positioned as an important means of socialization. At the same time, the phenomenon of technology and digitalization becomes the driving

force of both the construction and shaping of social structure in this context of producing and sharing information (Çambay, 2015, p. 238). However this new social structure is largely different from the self-assessed culture. For this reason, this difference, which is a reflection of the digitalization of life, can bring about conflict in the social sense.

These sociocultural interactions, established in everyday life, in new social spaces created by technology, are the result of the increasingly institutionalized dynamics of the postmodern digital world. Within the digital sphere, the stereotypical interactions of pre-industrial and industrial society are dismantled and new socialities based on consumption are involved in the interaction processes of everyday life. The Internet environment offers various interactions to individuals on a global scale. Digital entrants also take this place as members of these new interaction environments. (Önür & Kalaman, 2016, p. 272-273). Everyone, in time, adapts to this new sociocultural structure, although the opposition within the new social structure created by digitalization is the issue. At the very least, this technology-driven dominant cultural structure forces people to make a choice. This choice is in the digital world.

In fact, digitalization is creating its own cultural environment. This environment created through the Internet is embraced by many people, although it is mostly virtual. For this reason, the new social structure emerging here also creates a culture of its own. This cult has its own language and a human profile of its own (Güzel, 2016, p. 83-85). However, this emerging new structure has the capacity to create a cultural genre conflict. In other words, the virtual society created by the digital world is forcing a division of the original and concrete society.

2.4. “Digital Society” as a Product Digitization Process

Among the innovations brought by digitalization, it seems that there is a new society structure. Every individual who benefits from the elements and opportunities of the digital world is now a member of this world or society. This inevitable situation is reinforced by the presence of frequently used technology products. Individuals who use these products are now living their lives as a member of a particular group. The

network they are in is naturally a member of a group. It is perceived as a right to be a part of the digital world, just as it is the right to be an intellectual society member.

This community, which has become more and more popular in recent years, is called digital society. A digital society chooses what it wants from among the technological innovations presented to it, and it comes from individuals who create a new identity for themselves. Individuals in this kind of environment are members of different societies created by the digital world. Their membership means a society in a collective sense, and this society has a digital character (Çalık & Toker, 2016, p. 5-6). This digital nature makes it compulsory for members of society to use digital tools and digital platforms to express themselves. Otherwise they are excluded.

Online communities, which are gaining importance with digitalization, are virtual communities created by individuals interacting with each other over the internet. For many, online communities can be considered as a home. To be part of an online community, invisible friends, a family usually need to be a member of a specific site and an internet connection is absolutely necessary. Members of the digital community can use rooms, forums, email lists, discussion boards, watch chats, give advice, comment on discussions, or ask for information. The most decisive feature of these virtual communities that provide the unity and sustainability is the common culture, sharing and ideal combination. In this way, a digital society is formed (Bağcı, 2016, p. 1029-1030). A digital society needs individuals who absolutely support each other online or communicate with each other in this area. It is possible to see that a digital society has grown strongly in dependence on the internet as long as the internet has been used intensively in recent years.

When we look at the general characteristics of a digital society, the following factors are remarkable (Çalık & Toker, 2016, p. 7):

- In this environment there is a "dependency" of internet use and staying online for a long time period,

- Individuals are able to express themselves better in virtual environments; for this reason, identities can be hidden in digital societies,
- Information gathering for digital community members is entirely through digital channels; this information is strongly accepted,
- The feelings such as love and hate can be easily expressed by members of the digital society;
- The members of the digital society have a virtual but strong sense of belonging,
- A person in a digital society has a chance to express his / her views more freely than the concrete life,
- The digital society has its own rules and cultural values; these rules and values are adopted more quickly than real life rules and values.

2.5. Social Media as the Most Popular Tool of Digitalization Process

2.5.1. The Concept of Social Media

The impact of globalization on communication across the globe and the prevalence of communication, followed by the effect of technology; had provided people, events, actions, services etc. to establish more easy and effective communication with each other. Particularly, the emergence of the Internet and its rapid spread of the world by the years of 2000, has enabled the concept of communication to show itself with more quality.

In this period, perhaps the most vivid example of the effect of the internet is social media, which has developed a rapid acceleration within the last 10 years. Social media, which is becoming popular with the instantly use of the Internet, has enabled people to express themselves, their feelings, desires, complaints etc. in an interactive way. The use of social media, which is possible through the developed applications on the internet, represents an area where individuals could share news with other

individuals by obtaining instant news around the world, as well as exchanging ideas with each other on different issues, including photos, videos and texts (Komito & Bates, 2009, p. 233).

The spread of the use of social media, the lack of limits of time and space, and the sharing of topics which are different from each other have a great importance. Social media, based on the purpose of mutual communication activities between individuals which attempt getting to know each other through words, images and audio files within the social communication (Vural & Bat, 2010, p. 3351)

From this point of view, social media could be seen as a place where individuals may find themselves in real terms and they feel themselves a part of a certain social group. According to this, while they use social media, individuals may exchange news, they may add a part of themselves to this exchange, and by this mean, they could get information from everybody who uses social media like them. This fact ensures that social media is an area that allows individuals to reach each other at an extremely large space. Especially with the widespread use of internet in the world, it is possible to think that social media has become a more effective and more qualified and indispensable tool.

From a technical point of view, it is possible to see that social media is not a self-functioning and self-sustaining structure. According to this, social media forms the basis of many media as the technical system on the internet known as "Web 2.0". Although in the literature Web 2.0 is often confused with social media, it has been created together with the communication tools that function through the Web 2.0 database (Yayla, 2010, p. 59). This technical situation is also an important example of the dependency of social media on the internet. Accordingly, it also shows that social media is an Internet-based system and it is greatly influenced by its unlimited access mechanism.

2.5.2. The Importance of Social Media for its Users

Social media, which does not take part in human life until a certain time, firstly by the emergence of internet, later by the inclusion of the applications which are related with

the use of internet, has gained a considerable importance in the human life. In particular, where younger generation attaches greater importance, social media has become an indispensable element in the life of the individual. In so doing, social media has become an element of the individual's life that has importance in their everyday life, and at the same time it has become an extremely valuable element in terms of expressing himself or herself.

The social media has its own Market. Accordingly, it is possible to see that social media firstly creates an economy that provides employment. The management of social media organizations or social media processes also brings an obligation of employment. In addition to this, social media enables the formation of knowledge in technical terms, thus raises the awareness of the society about the use of technology without any age difference. In this respect, social media is expanding its field to all over the world and by means of advertisement social media turns into a Market. (Özdemir et al., 2014, p. 60)

Apart from this, in general terms it is possible to list social media's important elements as follows (Alav, 2014, p. 4-6):

- In terms of individuals by allowing the creation of a social circle, it has become an alternative and important social activity,
- It provides the ability to express oneself individually and allowing individuals to communicate and to know each other even though they are away from each other,
- There is a democratic structure in itself, in compliance with the boundaries that are set by the laws,
- It has a concrete composition to transmit interactively the reality as much as the virtuality,
- It makes possible to create a public opinion regardless of whether it is individual or institutional,

- Stay up-to-date and at this point, it carries to the user all new and fresh facts and events,
- It is very efficient for individuals to save the time for their information, product and service shopping,
- It has transformed to an important communication, promotion and sales tool institutionally and strengthens the connection between the institutions and the public.

Regarding this image, Social Media has become one of the indispensable elements of the individual's life. According to this, social media is a field in which people are willing to include themselves in the whole process, from the first step to the final step of life they are actively living in, by expecting something in return. At the core of this field, there is the relationship and communication between individuals, between individuals and institutions, between institutions and institutions.

2.5.3. The Effects of Social Media

Social Media possess a social structure which is increasingly and rapidly spread, therefore, whether unwilling or not, creates a visible impact on individuals. This effect directly affects individuals and institutions by every image and event that they encounter in social media, based on this, every day the information, images, data, videos and news fairly affect all users of social media. Accordingly, it clearly demonstrates that social media negatively affects all individual and corporate every day users who are regularly using it.

It is possible to list the effects that social media has created in general, both individually and institutionally, with the following headings (Özgen & Doymuş, 2013, p. 460-461):

- Individuals may perceive the images that they see as real and they may react instantly to those images,

- As a result of individuals' communication with each other, a wide mass could be formed by the means of the communication which is open to the public,
- Individuals are able to conceal themselves by using various nicknames and confidentiality tools, thus achieving a sense of satisfaction by exhibiting illegal manners and behaviors,
- Individuals may feel close to each other and to all public and private organizations that they are in contact,
- This may support for the creation of the civil society, the extension of its content, the organization and raising awareness of the social events,
- It may provide detailed and qualified ideas on the understanding of the institutions and the society are perceiving each other,
- It may allow the opposite views to meet at some point, as well as it may become a trigger element in the conflict of opinions,
- It may help to support, stimulate and work towards changing ideas for political organizations.

From these perspectives, It is also evident that social media is a separating factor as much as connective one. In this context, depending on the use of communication and usage, social media may accommodate results that will contain various risks as well as various advantages. By being in control and out of control, all of these results may lead to various consequences, and the results could be positive for certain segments, and negative for others.

THIRD CHAPTER

DIGITIZATION PROCESS OF MUSEUMS

3.1. Digitization Need of Museums

The progress of technology has made it necessary to use technology in all areas of life. By this means, people have begun to take advantage of digital elements in every aspect of their lives. In some areas, technology is an indispensable factor. In some areas, technology has become an assistant factor. But most importantly, technology is now at the heart of decision mechanisms. Museology is one of the important examples of this decision mechanism.

With the development of information technologies and spreading to the society as a whole, the concept of a new museum, which is called virtual museum or e-museum, has been developed by moving to the electronic center where the cultural heritage is displayed. In order to better understand the progress of the museum, it is aimed to open the cultural assets exhibited in the museums to the visits of millions of museum users over the internet with the understanding of virtual museums, to promote the cultural assets, to increase the number of tourists visiting museums to different countries, to contribute to the knowledge and culture accumulation of humanity, to realize the consciousness about protection of cultural assets on the society, they are carrying out applications for displaying the three-dimensional model created by using photogrammetric technique on the web. When we look at the applications of the

world wide, the preservation of the cultural heritage spread over a large part of the world's land, the documentation and the transfer of it to the future generations with a sustainable understanding have resulted in the digital identities of the museums being able to create a permanent system (Uslu & Uysal, 2017, p. 79).

Museums, in their general sense, are places that are expected to be physically visited. For many years, people have opted to physically visit museums. But as a result of changing human life conditions, the editors must now also exist in the digital environment. Especially when an individual at another point in the world wants to visit a museum, it is necessary to create a museum with a digital structure. On the other hand, museums are becoming more and more awaiting visitors to utilize digital systems within themselves (Grande, 2017, p. 19).

In general, it is possible to say that when the reasons of the digitalization of the museums are examined (Samis & Michaelson, 2016, p. 7):

- The fact that distant distances are not seen as a problem,
- Visitor's broad knowledge about the museum, request to acquire before going to the museum,
- Visitors have the option of seeing a large number of items owned by the museum within a day or at a time,
- Requests by a certain number of visitors to visit museum visits via remote access; be willing to pay for this situation,
- Visitors have requests for individual navigation within the museum; to find requests for digital applications that will help them in this way,
- Visitors' requests to receive detailed information on many items in the museum in electronic form,
- Museum administrations' digital archive applications are now more embracing,

- The museum is no longer opting for a guide and sightseeing system and wants to take advantage of digital elements.

Looking at the above items, it is observed that museum administrations commonly request digital systems. This consensus necessitates the use of technology in museums. Nevertheless, the most decisive part of the process is visitors to take a look and their approach determines the shape, the degree and the quality of the digital elements to be used in the museum.

3.2. Archiving Activities in Museums by Digitization

Before the presentation of the works, the archiving activity is much more important in the museums in terms of the preservation of the existing artifacts. For this reason, archival activities in the archives are now carried out extremely intensively. However, this archival activity is not only physical. At the same time, they are also digitally archiving works found in their hands. The management of many of the world's well-known and well-established museums make extensive use of digital media for archiving. For this reason, digital archiving is now of great importance. At the same time, digital archiving is extremely important in terms of museum sustainability.

The common feature of information institutions, which are privileged in the 20th century, is gathering, evaluating and distributing information, and therefore providing services for gathering information. For organizations that are directly in the service of the community, such as museums, information and document management is a social responsibility. Because information and documents in the museum are managed for collective service, they are the determinant of the quantity and quality of museum work. For example, documents related to collections arising from in-house activities turn into visible information on all other services provided, including annual exhibition plans, training events, and the like. These documents are the criteria for auditing and evaluation of the service that the museum will host (Uralman, 2006, p. 251-252).

Archiving applications are extremely important for many museums. But it is a much different dimension to consider the digital aspect. The United States, Great Britain and China are the countries that are most active in this regard. According to this, the countries in question are evaluating the archiving activities of the museums on a professional scale and they are now handling this activity from a digital point of view. At this point, it seems that the digital archiving experience of museum administrations is as high as physical archiving. The main aim at this point is to make the works in the museum qualified by high technology and easily stored for many years to be transferred to many digital platforms (Dilli, 2014, p. 84).

It is also possible to list the reasons for the use of digital elements in archive activities in the museums (Alexander, Alexander & Decker, 2017, p. 193):

- Digital tools make visual archiving more sophisticated,
- Digital tools facilitate the export of archived works and the sharing of images in electronic media,
- If the works are damaged in any way, continuity of the museums can be ensured by using digital samples,
- Damages of worn artifacts is eliminated in the digital environment; so that it is possible to show the original state of the works,
- Digital archiving is costly; but in the long run, the cost of the works is cheaper than the maintenance costs,
- With digital archiving, it is easy to share works in a virtual environment abroad; in this way, the mirrors can also be displayed in the far places of the world,
- The digital archiving method is regarded as a valuable method for preventing existing and new works from being damaged in the long run.

When evaluated in terms of cost and protection function, digital archiving methods provide much greater convenience in terms of museum management. At the same time, digital archiving techniques are more advantageous in terms of museum management and state administration in order to keep cultural heritage healthy for many years. On the other hand, this method makes it easier to open the works abroad and make the works easier to access.

3.3. Digital Cultural Legacy and Museums

In terms of museums, the cultural heritage is protected by physical artifacts. For many years, the process has progressed with a focus on preserving physical artifacts. However, as a result of the deterioration of the artifacts and especially the open-air museums being affected by the natural conditions, it has become a necessity to digitally hide the artifacts. For this reason, digital tools are an indispensable element of museums. Although digitalization in terms of cost will create a challenge, the use of technology for the future is extremely beneficial in terms of museums, historical monuments and cultural heritage. At the same time, this method has an extremely protective structure. For this reason, both state and museum administrations are trying to increase their investments in digital elements and seek support from the private sector.

The topic of digital cultural heritage and its relation to the museums can be fundamentally considered in two different ways. These are the inadequacies of physical efforts for the protection of cultural heritage. Accordingly, the museum has to use digital elements in order to prevent the works of cultural heritage value from being influenced by external factors or to reduce this effect to the lowest level. Especially when the situation of open air museums is taken into consideration, the presence of these works in the digital environment is especially important for the transfer of cultural values to future generations (Grande, 2017, p. 21).

A second issue is related to the relocation, promotion and international circulation of the museums. In the world it is not possible to physically circulate all the pieces and all of the works. This creates both a cost burden and a physical risk. In order to prevent damage to the works during long journeys, the museums try to facilitate the process by transferring the works on their hands to the digital medium. On this page, works are easily carried digitally from one point to another, and they can be easily examined on web-based sites, both in museums and on the web (Samis & Michaelson, 2016, p. 11).

The common point of both applications concerns the physical preservation of works and the prolongation of their life span. In the past years, many works have been exposed to various problems and damages in the process of moving, studying and exhibiting. The digitalization process makes it easier for museums to protect works and archives at this point. Especially the presence of the works exhibited in three dimensions is satisfactory from the viewpoint of the sight. Although it is often possible to physically obtain the chances of seeing works, it is a matter of both examining the works in a way and transferring them to the next generation in a healthier way with this archiving method (Alexander, Alexander & Decker, 2017, p. 199). In the current process, many articles are not allowed to scrutinize and touch closely. But with digital grafting methods, it is possible to examine them closely, even if they cannot touch them. It is possible to store outdoor works in digital environment for many years even if they are affected by nature (Samis & Michaelson, 2016, p. 13).

3.4. Digitization Methods in Museums

The digitalization methods used in the museums differ according to the strategies of the museum administrations and the nature of the works. However, the content and the duration of the exhibition also determine the way of the methods to be used digitally. According to this, the museums take their decisions in the process together with the individuals, groups or other musicians who own the works. However, some methods are applied to the works as a standard.

In recent years, museology as a whole has been considered as the most important success criterion, especially in urban museology literature, the study of inclusion rather than exclusion, the two-way, intense mass relation that embraces all sections of the society. By utilizing interactive presentation techniques at every opportunity, active users are encouraged to take the passive place. Diverse presentations, special interest routes, computer labs, additional lounges are arranged to satisfy the expectations of a single layer exhibit, the expectations of groups of different interests and educational levels, and therefore different periods of time for visiting an exhibition (Silier, 2010, p. 17).

In order to better understand the effect of museum and exhibition types on the display technology to be used, it is necessary to examine with examples. When we deal with the exhibitions prepared for the science museums, it is seen that these kinds of exhibitions prefer museum technologies which are in the direction of their own aims and targets. There are devices such as simulators and kiosks in the technologies used in these exhibitions which are prepared to transfer more scientific data. By the support of simulation machines, the sight can perceive scientific concepts in an interactive way. With such devices, visitors can be told about biological and geological changes. Applications that can be defined as interactive cinemas are also systems that can be used in information and education-oriented exhibitions. This area is a very new application yet aimed at activating the learning instinct through experience (Boyras, 2013, p. 121).

In the present modern world, the use of opportunities created by high digital technology in the field of film, gaming and educational studies has increased and will continue to increase. It is based on education-oriented technology in presenting information on the basis of modern accessible museum studies. From this point of view, attractive spaces created with images such as simulators, headphones, kiosk, virtual reality applications, 3D printers, computer rooms, touch systems are created in the museum. Interactive large screens help to convey visual information to the next generation of visitors, as well as information provided in educational institutions. CD-ROMs internet, you-tube with touch digital screens attracts visitors to museums of certain ages. Providing easy access to digital devices such as mobile phones, iPad,

iTunes is an important service in introducing the works to the new generation. (Erbay, 2017, p. 261).

In the age of Internet technology, it provides great convenience in communication and information access. Because of this, they cannot stay indifferent to internet usage. Famous museums in the United Kingdom and the United States offer a wide range of possibilities for exhibiting their collections and for accessing information to visitors. Among the private museums in Istanbul, the Istanbul Modern Art Museum is the pioneer of this field and won the "Best Internet Site" prize of 2006 as a museum (Artan, 2010, p. 125).

3.5. Digitization Examples from Different Museum All Around the World

3.5.1. British Museum – London/England

The British Museum can be regarded worldwide as a museum that best applies digital elements to the areas within the museum. It is very easy to access the museum's works both inside and outside the museum and the information about the works with digital elements. But the digitization process for the British Museum has taken a very long time. The process is extended because of the large number of works in the museum. Ultimately, it is now extremely easy to access and digitally access the artifacts in the museum (Din & Hecht, 2007, p. 57)

At the same time, the British Museum has teamed up with the Google Cultural Institute to open a virtual tour of the historical monuments it hosts, including nine galleries of the museum and 85 permanent galleries. In this impressive virtual tour, where approximately 80,000 objects can be observed, some of the world's most important historical artifacts can be seen in detail. In addition to the works in the museum, the Great Court, also known as Europe's largest public square, and the outward appearance of the building can also be traced in detail. (Corrado & Sandy, 2017, p. 147).

The British Museum, on the other hand, allows visitors to digitally inquire about artifacts in the museum. This is helping visitors with digital devices that the museum offers, as well as mobile devices that have a wanderer. At the same time, in general,

digital applications for museums help visitors to find their way around the museum (Parry, 2010, p. 89). These applications are easier than to have a guide assistance, and they have been used intensively in recent years.

3.5.2. Louvre Museum – Paris/France

The Louvre Museum started late to the digitalization process, but it has become one of the major digital museum spots in Europe in the present process. The Louvre Museum, which has fixed works in different genres, makes it possible for online works to be presented to visitors via a website. The museum, however, provides its visitors with a more detailed description of the museum's digital artifacts (Hossaini & Blankenberg, 2017, p. 39).

In the Louvre Museum, a dozen pieces of work are transferred to digital media through 3D technology during the year. This method is highly cost-effective, with a high-involvement attendance. Visitors are able to see the works that they cannot physically see with this service more closely. The museum increases the number of these 3D works each year (Tallon & Walker, 2018, p. 113).

The Louvre Museum, on the other hand, also provides educational support on its website. When entered on the interface page titled "Learning Art" which is located in the designed and designed way to be used as an educational tool, it is seen that "Elements of Art" element helps to learn the concepts related to art in depth. The videos here are designed to help you discover various subjects by comparing different types of artworks from different periods (Mercin, 2017, p. 217).

3.5.3. The State Hermitage Museum – St. Petersburg/Russia Federation

The State Hermitage museum in Russia is one of the most used users of digital activities. It is possible to list the difference digital applications of the museum as follows (Corrado & Sandy, 2017, p. 155-159):

- All of the museums in the museum have been moved to the digital center and can be visited on the internet site,

- In the museum, audio guide systems giving information about the works are applied for each work,
- Visual information for many pieces on the museum is made with the videos on the LED screens,
- Some of the works in the museum are given in the form of a slide show,
- Digital education programs in the museum provide historical information on the identity, value and quality of the works in the museum; it is possible to participate in these programs online,
- Museum visitors can use the museum's own application to get information about the artifacts in the museum with their mobile devices; the information obtained can be integrated into the mobile devices,
- With the square code system in many different points in the museum, the details of the works can be accessed quickly,
- It is possible to receive information on the place of the works in the museum and the categories of the works by means of the consultants in touch with the touch screen in the museum.

FOURTH CHAPTER

A PRACTICE IN SAKIP SABANCI MUSEUM ABOUT DIGITIZATION IN MUSEUMS

4.1. Introduction Sakıp Sabancı Museum

With its original name, Sabancı University Sakıp Sabancı Museum opened on June 9, 2002 in the former residence of Emirgan known as "Atlı Köşk" of Istanbul Strait. The museum is housed in a large garden and consists of a pavilion where the collections of paintings, calligraphy and decorative art works are exhibited and galleries where temporary exhibitions are exhibited. In the three family rooms at the entrance of the Atlı Köşk there is a permanent exhibition of 18th and 19th century artworks and furniture. Personal goods, photographs and cartoons are exhibited in the room prepared for Sakıp Sabancı, who donated the museum. The Sakıp Sabancı Museum presents artistic activities to visitors throughout the year with a rich collection, comprehensive international exhibitions, events and educational programs.

The Sabancı family has donated Sabancı University to share the artworks they have collected for many years. Atlı Köşk, which houses these collections, has been allocated to Sabancı University to be a museum. In addition to this, a new gallery building was built adjacent to the Atlı Köşk in order to exhibit the painting collection and to organize temporary exhibitions. The opening of the Sabancı Museum has an identical meaning to the beginning of a new era in the name of art. Because the first major step of transformation of a private collection into a museum has been taken.

Sabancı University the collections that are exhibited at Sakıp Sabancı Museum consist of three categories;

- Hat Art Collection
- Image Collection
- Collection of Decorative Art Works (sculptures, porcelains, furnitures and other objects).

On the first floor of Atlı Köşk, Ottoman calligraphy works in Sabancı collection are exhibited. The collection, which consists of approximately 400 lines, presents a comprehensive view of the Ottoman 500-year-old calligraphy and consists of plates, prayers and ferman, poetry books and calligraphers as well as Qur'an and prayer books.

The Sabancı Museum collection includes Ottoman and Turkish artists such as Osman Hamdi, Nazmi Ziya, İbrahim Çallı and Fikret Mualla who lived from the beginning of the 19th century to the present day and works of European artists such as Fausto Zonaro and Ivan Aivazovski who lived or worked within the borders of the Ottoman Empire or were appointed by the empire.

The collection of decorative works of art consisting of small sculptures, metal works, porcelain, objects and furniture in the Sabancı Collection started to be created by Hacı Ömer Sabancı in 1940. The collection includes 18th and 19th century Chinese porcelains, polychrome vases, decorative plates, where vases are also on display. Besides these, there are many 19th century French porcelains and German porcelains made in Berlin and Vienna workshops.

4.2. Analysis of In-depth Interview

In the first question of the in-depth interview, the reason for the digitization process of the museums was evaluated from the international perspective. The Sakıp Sabancı Museum official mentioned that the museums were not actually changed as identity. But according to the authority, it is inevitable that the technology will be affected by

this when the human being finds a place at every moment of his life. The types of visits are changing, especially when you visit the museum. Visitors now want to visit their home or mobile as well. During the time they visit the museums, they want to visit the museums with more qualified, new and different applications. The Sakıp Sabancı Museum is trying to adapt slowly but steadily to this process.

On the other hand, as stated by the Sakıp Sabancı Museum official, the museum is slowly transitioning to a digital identity. It is costly to activate all the digital elements at once. At the same time, the process must be evaluated with digital experts. For this reason, technology experts are employed in the Sakıp Sabancı Museum. These specialists are working to ensure that both the technological development of the museum and the exhibitions are in harmony with the digital elements. However, since it is a boutique museum and more dependent on classical museology, Sakıp Sabancı Museum adopts methods of understanding, evaluation, experimentation, application and feedback on digitization. Although this process takes a long time, the museum management is saying it is important to be slow in this process and to understand the process better.

The Sakıp Sabancı Museum authority, in the third question of the in-depth interview, expresses the sources of inspiration of the museum. Accordingly, the museum is primarily trying to select innovative models of American, Anglo-Saxon and Slavic countries as examples. The pattern of change and the speed of change in these examples constitute an example of the Sakıp Sabancı Museum placing itself in a digital format. In this process, the museum follows the innovations by establishing close relations with the museums abroad. Although it seems to be a boutique and traditional museum, Sakıp Sabancı Museum examines it in detail in order to adopt modern methods. In this way new, modern and digital elements are being tried to be implemented by the Sakıp Sabancı Museum administration.

But museum management is selective about using digital elements in the museum. According to the Sakıp Sabancı Museum official, Sakıp Sabancı Museum cannot use digital elements for all works and exhibitions in the current period. For the moment, the museum considers as reasonable and appropriate options as possible. At the same

time, the museum tries to take into account approaches to visit as much as possible. In the current process, audio guides and documentaries are noteworthy. In this regard, the museum administration tries to arrange the shapes of the exhibitions and the arrangement of the works for wider applications.

The Sakıp Sabancı Museum official assesses his approach to the digital elements in the fifth interview of the in-depth interview. Accordingly, the coverage is not intense with respect to digital elements; but interest in the development of the digital sense of the museum is increasingly of interest. The museum management tries to evaluate this and focuses on the feedback reactions to the digital elements used. The most important digital media in which the museum is directly in touch with the voyage are videotapes, tablets and documentary videotapes. These tools, which can be seen as extremely helpful in informing visitors, also shape the reactions to the digitalization of the museum.

Sakıp Sabancı Museum emphasizes the importance of the videos especially about the works. On the interview with the museum official, information was obtained that the videos were not prepared by themselves. However, the Sakıp Sabancı Museum official states that they are extremely pleased with the visit. Accordingly, the traveler cannot obtain detailed information about his works at normal times. But these videos are very successful in getting information about the works. At the same time, these videos remove the necessity of having a guide in the museum. These screens, which visitors follow carefully, are the most reasonable tools to get details about the works. Museum management is also pleased with these videos.

On the other hand, the Sakıp Sabancı Museum official refers to the details of tablet computer technology used in the museum. At this point, it is actually seen that the museum moved in an extremely slow temp and evaluated the process. Accordingly, the museum, in the current process, uses tablets for works belonging to Sabancı family. With this technology, it is possible to get detailed information about the works of the watch, to study some of the distant works closely and to see the details. But in terms of museum management, tablet computers are an important step for the future.

In the next period of time, the museum wants to use as much information as possible to inform visitors about tablet computers and exhibitions.

In fact, the most important subject of the Sakıp Sabancı Museum in an in-depth interview is the voice assist system. This system, which removes the necessity of the guide in the kitchens, is also extremely useful in terms of the sight. This system, which informs the visitors about the genre of the works and the exhibition, during the journey in the museum, enhances the experience of traveling in the museum individually. This system is extremely useful for those who have many visitors to visit alone. The Sakıp Sabancı Museum, which adapts this system by examining the examples of the world as a whole, is also pleased with the reaction that it has so far offered.

In terms of visitors, the other one that the Sakıp Sabancı Museum authorities consider important is the facilities that will be provided to them. Along with every digital element, the museum management tries to measure the visitors' reactions in detail. According to this, the museum management wonders how visitors react to the result of technological support. The information gained in this regard also gives a serious idea of how the museum should follow a roadmap in the next period. But museum management does not see full support for the use of digital elements. Visitors' serious criticism is the issue. Within these criticisms, the most important place is the use of technological tools. Visitors are expected to provide more support to the museum management in the process of adapting to these tools.

Finally, the Sakıp Sabancı Museum official informed about the future plans of the museum. Accordingly, the museum plans to invest in technology at an increasingly increasing level. In fact, museum management aims to preserve the present identity of the Sakıp Sabancı Museum for as long as possible. Accordingly, the museum wants to place its digital identity on the existing identity. Most importantly, the museum administration carries out groundwork studies in order to move the Sakıp Sabancı Museum to the web and become a mobile museum. Although the museum will maintain its position constantly, museum management both thinks that the content of

the museum will be moved to the web. For this reason, the digital sense management of the museum has a separate prescription.

The information gathered throughout the in-depth interview suggests that the Sakıp Sabancı Museum has fully embraced the digitalization process. The museum is trying to create an identity for itself, without losing its past identity. Within this identity, digitization seems to be one of the most basic elements. Like many other museums abroad, the Sakıp Sabancı Museum, trying to make itself suitable for the new world order, tries digital elements within the trial-and-error method. At this point, museum management, at the same time, has tried many different digitalization methods. In these essays, the views of the museum have a great precaution in their views. The museum management is trying to discover what digital elements are most liked by the visitors and which make the trips qualitatively. Undoubtedly, in the new understanding of museology, every kind of digital element facilitates processes. However, Sakıp Sabancı Museum's work continues on how to develop these elements. Ultimately, the Sakıp Sabancı Museum has succeeded in adopting the modern digital museum form and has reached the point where it can develop its own digital applications.

On the other hand, by an in-depth interview, which is in the last part of the study, the activities of the Sakıp Sabancı Museum in the digitalization process were discussed. The in-depth interview with the author of the museum's administration and art design department has achieved several results. Four different outcomes have become important. The significance of these results is that the Sakıp Sabancı Museum has now strongly embraced digital applications. The museum administration adopts the presentation of the exhibitions and works in the digital environment and the presentation of the electronic instruments in the museum. Sakıp Sabancı Museum, which has generally accepted the concept of classical and boutique museums, has taken an important step in reaching international standards with this decision of change. Again for this process of change, the Sakıp Sabancı Museum acts jointly with names and institutions in the field of museology abroad.

The second remarkable point in the interview is that the museum has adopted different digital elements for different artifacts and different exhibitions. These include tablet computers, digital panels, videos on LED screens, audio information systems and mobile applications. Museum management chooses a suitable digital tool for each exhibit and each group of works, thus facilitating the sightseeing trips. In this regard, museum management also carefully examines the reactions from the campus. In fact, at this point, the museum is based on the Sakıp Sabancı Museum, which attracts striking interest in using digital elements. In this way, not only the works and exhibitions but also indirectly the sight of Sakıp Sabancı Museum's digital frame is very effective.

Another important point is that the Sakıp Sabancı Museum is carrying out more and more digital elements. In other words, the museum endeavors itself to develop innovative applications and thus constitutes its own digital infrastructure. Generally, they prefer pre-made digital applications and on this basis they use digital applications according to the ready technology. But Sakıp Sabancı Museum is now trying to develop its own digital applications. Museum management chooses exhibitions suitable for their own identity, while at the same time develops digital application tools suitable for these exhibitions. Although this issue even though they are taking new steps museum management, within its field, is in an effort to create a difference in Turkey.

CONCLUSION

Museums is an institution that aims to enlighten both the present and the future by examining the societies that lived in the old periods of history in terms of science and art. The meaning and the importance of the objects in the museums are explained in written and orally inside and outside the museum and also with the guided visits. So that you can get detailed information about the works in the museum. At the same time, the museums, which are important contributors to the formation of the national values of the countries with the works they have exhibited, are educational institutions that provide active participation and permanent learning.

At the same time, the museums provide understanding and appreciation for various groups and cultures. They encourage a better understanding of our common heritage and encourage dialogue, curiosity and self-reflection. What's more, they help future generations understand their past and recognize the successes of their predecessors. The important thing in preserving the historical works of the museums is that they can prevent the theft of historical works, provide the exhibition of historical artifacts, facilitate people to reach historical monuments and revitalize tourism activities. The museum are very valuable as a memory of a nation.

When the role of the current process is examined, the museums are now educational places where cultural bridges are established between us and the past. The culture of people who lived hundreds of years ago today allows us to have information about the way of life. The museum is not only the place where the cultural assets of the past are exhibited but also the places where the arts and intelligence products of the recent past in ethnography, science, nature and folklore are revealed. In the modern era, it is an indisputable fact that the museums play a major role in education and the role of this role is increasing. These spaces are the main function of education, museums and galleries. The educational role of the museums was accepted by both the museum staff and the public. When we look at the educational process, the works and objects in the museum collections pass on their knowledge to their own assets. Museums can teach ways of observing, monitoring and comparing by showing the existing ties

between books used in formal education and objects in the lessons. To sum up, everything in the museum is of educational value.

The widespread use of the internet and the economical availability of technology have brought a new touch to art. After that point, digital art, internet art and other emerging technologies have become integral parts of many art branches. While the internet, hosting millions of visitors every day, becomes a new communication medium, many institutions have been seriously affected. The Internet has created a new and stronger competitive environment. Every sector that wants to develop has started to need internet for both promotion and sales purposes. Digitalization and internet facilities have become an element of brand quality.

As a result of the culture industry, the arts and sculptures have taken on this digital competition environment. The ease of using the Internet, the availability of information, the people who change the lifestyle of people who are free has begun to remove people from galleries and museums. The number of people trying to recognize all kinds of art works without leaving their homes has increased, and the number of visitors to the museums has gradually decreased with the increase of social indifference. However, due to tax cuts on art investment, understanding of art and a prestige of being a work owner, branding problems, large capitals have increased investments in artisans and these investments have been concentrated on the museum because of the openness to the public and the institutional reliability. These museums based on capital are not only interested in their collections, but also in various facilities from gift to gift, and have become very interested and profitable in a short time.

But when internet and technology set up archives of small museum that people carried in their pocket, interest in museums was reduced again. The private museums that favor technology are digitized in various forms. First of all, the voice recordings, which lifted the museum guide from the center, were introduced, and later the tablets were bought by all the visitors. While these intelligent museums have left visitors more admiration for technology than art, the internet has become a means of promoting and announcing the museum with a different responsibility. Museums who

do not have a web site are out of competition, and other museums have begun web site battles. The museum websites and online catalogs, which were set up to promote collections in the forefront, have pioneered the emergence of a new museum species like the digital museum in recent years.

The information and contents of the collections in the museums are defined in the digital environment through information systems and presented to the public. This allows individuals to access the information they seek at the museum quickly and easily, and to conduct their research more efficiently and efficiently. Information systems have begun to prefer collection management systems, which are massively information systems, which provide great facilities and opportunities in the context of information access for the benefit of the beneficiaries and beneficiaries.

As you can see in the study, mirrors are now out of their known identities. Accordingly, digital museology, along with the rapid development of technology, physically removes visiting processes; For a variety of reasons, a certain part of the traveler is now opting to visit the virtual virtues. For this reason, the museums carry their works and exhibitions virtually. But the most important application for the museum in the current process is the presentation of the exhibits and works in the museum to visitors digitally. This situation, which is a more practical method, is welcomed by the sight. Digital applications in your future museum understanding will make visitors' sightseeing trips more enjoyable and enjoyable. If the museum is considered to have an important role to play in education, digital museum practices can contribute from the point of view of sightseeing as well as education.

The Sakıp Sabancı Museum is one of those who are closely involved with this digital process. Museum management, which has been using different digital applications in recent years, has integrated different digital elements into the museum within this period. These applications, which generally attract visitors, show that the Sakıp Sabancı Museum is now a digital museum.

By an interview, which is in the last part of the study, the activities of the Sakıp Sabancı Museum in the digitalization process were discussed. The interview with the author of the museum's administration and art design department has achieved several

results. Four different outcomes have become important. The significance of these results is that the Sakıp Sabancı Museum has now strongly embraced digital applications. The museum administration adopts the presentation of the exhibitions and works in the digital environment and the presentation of the electronic instruments in the museum. Sakıp Sabancı Museum, which has generally accepted the concept of classical and boutique museums, has taken an important step in reaching international standards with this decision of change. Again for this process of change, the Sakıp Sabancı Museum acts jointly with names and institutions in the field of museology abroad.

The second remarkable point in the interview is that the museum has adopted different digital elements for different artifacts and different exhibitions. These include tablet computers, digital panels, videos on LED screens, audio information systems and mobile applications. Museum management chooses a suitable digital tool for each exhibit and each group of works, thus facilitating the sightseeing trips. In this regard, museum management also carefully examines the reactions from the campus. In fact, at this point, the museum is based on the Sakıp Sabancı Museum, which attracts striking interest in using digital elements. In this way, not only the works and exhibitions but also indirectly the sight of Sakıp Sabancı Museum's digital frame is very effective.

Another important point is that the Sakıp Sabancı Museum is carrying out more and more digital elements. In other words, the museum endeavors itself to develop innovative applications and thus constitutes its own digital infrastructure. Generally, they prefer pre-made digital applications and on this basis they use digital applications according to the ready technology. But Sakıp Sabancı Museum is now trying to develop its own digital applications. Museum management chooses exhibitions suitable for their own identity, while at the same time develops digital application tools suitable for these exhibitions. Although this issue even though they are taking new steps museum management, within its field, is in an effort to create a difference in Turkey.

Finally, the Sakıp Sabancı Museum is trying to establish a virtual museum identity near the physical museum identity. Accordingly, it is possible to carry out a virtual tour through the website which is partially used in the current process. The museum management, who is considering developing this application, is trying to create a more comprehensive tour website. This method, which is generally used in the qualities of the world, is becoming increasingly widespread. In the following years, there may be paid entry, and this is seen as an alternative digital application for Sakıp Sabancı Museum administration.

In this study, the museum digitization process, Sakıp Sabancı Museum, one of the major museums in Turkey have been studied in particular. At the end of the study, the in-depth interview and the museum management's perspective on the subject were examined. But this in-depth interview has only dealt with the process from the point of view of the museum administration. In the future, the work to be done with the survey work to be done with the many other visitors who visit the Sakıp Sabancı Museum during the studies related to this subject will increase the quality of the works. Thus, the issue can be dealt with multi-dimensionally and multilaterally. As a matter of fact, the most needed side of reviews of the mills in the digitalization process is to visit. Another study of their views will help to examine the subject from a different angle and in more detail, and to understand the effect of the digitalization process on the mirrors.

Suggestions; In future studies, it may be possible to focus on social efforts in terms of the use of museums. Accordingly, it will be possible to investigate what can be done in terms of presentation of the museums in an appropriate and free way for all members of the society. The new methods and practices that can be applied to the mills to offer digital elements in a more democratic and more egalitarian manner can be evaluated.

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APPENDIX – In-depth Interview Text

1- What is the significance of the digitalization of a museum when it is evaluated from a general and international perspective?

In fact, the museums are not places that change their identity. The contents and quality of the museums are definite. However, it is possible to see that the museums changed when the efficiency of the technology was taken into account. The digitization process is part of this change. Even if all the museums are prepared for it, the numbers of the digital identities are not few.

Basically, it is possible to handle the digitization of a museum from two different perspectives. First, museums are now being visited in digital format. In other words, with the support of technology and museum management, the contents of the museum are now moved to web addresses. Through the internet, visitors can easily visit the museums they have no chance to go to. Thanks to this application, visitors can get detailed information about the museum and its works. In addition, there is also a qualified and detailed guidance service on virtual museum visits. In fact, guidance is offered physically in many museums. However, the sightseeing in the virtual museums has a special character.

This type of virtual museum visits is not the same as the value of physical visitation for many visitors. There is even the opposite of visiting this kind of digital museum visit. However, when the world uses digital products more, it is not possible for the museum to remain out of this process. It is therefore possible to say that visits to virtual museums are an accepted practice. We benefit from this practice partly as well.

On the other hand, the second perspective on the digitalization of museums is observed during visits to the museums physically. According to this, the museum is now providing support for visits during their visits via digital signage, images, messages, voicemen and tablets. Videographs and audio assistants are the most frequently used vehicles in the museum. Although these tools are costly, they are extremely useful in terms of the new generation of artisans and their visitors. These

services are still in use, as is the case with the traditional methods of looking at the field of information.

We prefer to provide support with our tablet computers in our own museum. Apart from not being in every exhibition, some of the exhibitions and the works belonging to the Sabancı family are in the section where tablet computers help qualified people to visit. The reactions we have taken on this issue are extremely positive. At the same time, we also use voice assistants from time to time. Although we are not exactly a digital museum, we use digital elements. In some other museums, smartphones and tablets also have mobile apps that are included on the tablet. In other words, the museums benefit from digital elements in different ways according to their budget, their strategies and the types of exhibitions. Now they are part of the digital world and digital elements have become part of their own artistic perceptions.

2- With digitization, the museum becomes more active and more interactive than the static one. How is the first decision-making and implementation process of the digitalization of the museum in the process with the Sakıp Sabancı Museum being part of this transition period?

For us, this transition is not an accepted activity in the process of digitization. In other words, we did not completely switch to a digital structure. However, we are also aware of the need to work in harmony with technology. With that in mind we are focusing on how we can work with technology since the day we first founded.

Obviously, our step to getting the decision to digitize was related to controlling the work-technology compatibility. Because, at any time, it is not possible to combine every piece of work or groups of work with digital elements. For this reason, you first need to evaluate your identity. We have a wide variety of works in our world. Each period, we offer a variety of works from different art areas, including different themes. All of these works are not compatible with digital activities. Once, we can help you navigate the museum with audio helpers. However, it is not possible to apply it to a further period.

In fact, for us, every new exhibition period means a new decision-making period. With each new exhibition, we are looking at how we will present the works. In this decision-making process, sometimes digital elements are included and sometimes we are thinking about different alternatives. However, it is not possible to use digital elements for each exhibition. We are still planning the exhibition to be compatible with the technology. Among them, the use of videos has an important place. In other words, telling the story of a work through videos is a different application for us. Our visitors like it.

If we are going to use digital elements for an exhibition, we will do it with experts. As a matter of fact, our team has high quality individuals regarding this issue. We are exchanging ideas about how digital works can be presented to our employees with technology support. This is important for us, for the future of the exhibition. If our exhibitions are thought to last for an average of three months, these digital activities are at a cost. For this reason, we must think strategically, absolutely.

The decision-making process can take a long time. Especially in the exhibitions where there are many works, it is necessary to design the presentation period before the exhibition starts. Digital presentations are also in this process. Both our art management team and our technical team decide how to make the exhibition in a common way. At the same time, we have the contact with the artist or the institution who owns the work. Because of the presentation of the works, it is necessary to take certain permissions. At the same time, the recommendations to be taken from abroad are also gaining importance. For this reason, using digital elements in terms of presentation is not only dependent on us.

3- What inspired you during the time when digital applications were introduced to the museum, what were the international applications?

Obviously, it is not a clear example. Because a museum management generally makes it necessary to follow developments all over the world. At the same time concepts such as museum and exhibition are changing rapidly. For this reason, it is necessary to closely monitor developments in museology both closely and physically as well as

remotely and web-based. In this follow-up process, each creative and logical example is beneficial to us.

In the current process, we are exchanging ideas with a lot of internationally related museums through a communication network. In this network, there are also some of the world's most famous magazines. At this point, we communicate with the individuals in the management of these museums on a large scale and frequently. The vast majority of these museums use digital elements in exhibitions. Some museums use digital elements much more intensely. It is easy for these kinds of museums to be prepared in terms of budget, team and equipment. For this reason, it is seen that these stores have serious scale advantages.

Although some of the editors in our communication network have more advantages than us, they are extremely helpful in getting ideas. Especially the US and the Anglo-Saxon and Slavic countries are examples of us in terms of digitalization. These museums use digital elements in different forms and intensively. This habit expresses the existence of their experience. We exemplify successful implementations of these museums in our digitization processes. Although not all of our applications are similar, we take as examples the digital elements appropriate to the objects in our museum. This is not a copying process; it is to make a comparison and to shape our digital elements according to our expectations in the result of this comparison.

4- In what kind of exhibitions and in what way are digital applications practiced in your museum in general?

Obviously, we do not have a distinction. These are the works of art which are decisive in this point. In other words, the elements in the content of the exhibition are a roadmap of our digitizing process. When we look at the contents of the exhibition, we try to decide what kind of digital applications to use.

Naturally, art exhibitions appear to be appropriate for the use of digital elements. The works in the painting exhibitions can easily be transferred to the digital platform. In this way, it is possible to examine the works in electronic environment in detail. It is especially easy to access the details of these works on tablets in the museum. Some

works in the painting exhibitions are forbidden to approach; for this reason they are losing sight of the pictures more closely. But these types of digital applications also encounter the expectations of visitors.

The most useful application for works outside of the paintings is the voice assistance. Especially in exhibitions where historical artifacts are found, these voice assistants are extremely helpful and supportive for visitors. There is often a deep historical knowledge of such works. Transferring this information to individual visitors is extremely difficult. Voice assistants facilitate this process in this respect.

The basic handicap in terms of voice assist systems is that it is difficult to use in terms of exhibitions where there are many works. In other words, it is extremely difficult to use the voice assist system for all parts of the exhibitions where there are many works. For this reason, our preference is to use the voice assistant system for important and noteworthy works. In the future, it will be possible to use this system for all exhibitions and works of all exhibitions.

On the other hand, in the exhibitions where some original works are found, video, documentary and so on. broadcasts are explanatory. Maybe video broadcasts will be available for many different exhibitions. However, these videos are satisfying visitors in terms of exhibitions that are much needed for content and quality information. Such publications also provide enough information about the artifacts and artists the visitors do not know about. For this reason, it seems more logical for video broadcasts to be used only for such exhibitions at present.

5- What are the applications that make a difference in the digitalization applications of the museum, which will increase their experience of visitors?

Actually, the expectations of our visitors about digital elements is not very high. They usually visit our museum according to the content of the works. However, what is notable is that the differences in the digital sense can affect the look and feel. For this reason, we are now striving to give digital elements more space in our exhibitions.

Basically, the digital applications that we use in our exhibitions come in three forms. These are the voice assistants. It is a method we do not use very often. However, this method allows you to navigate individually, to navigate the museum alone, and more comfortably. These voice men provide information about the work when they arrive near the work and press the corresponding key on the tool in their hand.

This method, which is very common throughout the world, provides an individual guide to visitors. Previously we used audio assistant systems in exhibitions such as Picasso and Rodin. We plan to use this method in future exhibitions as well.

Another method that we have used is the support we provide with tablet computers as I mentioned before. Not every show, but some exhibitions and works belonging to the Sabancı family, tablet computers help qualified people to visit our department. The reactions we have taken on this issue are extremely positive. It is also a matter of transferring information along with the mobile applications on the tablet computers.

Finally, the method we prefer is the one that we have published on LED screens as a common application, the documentary style and the images of the stories of the works. Generally, the individual or organization that owns the work makes these records. The content, story and details are prepared by the owner and sent to us. The most important contribution of these videos is that they can learn more about the work. Mostly they ask us about the wonder, questions about the work. If there are guides on their side, these questions are asked to the guides. However, if there is no guide, this type of video streamlines the process.

Obviously, the presence of these videos makes it easier for museums to provide more detailed information to visitors. Information is usually provided to visitors in the museum through plates or guides. However, the presence of this kind of video makes it easier to get information about the artifacts. For this reason, the videos prepared in the digital environment are one of the methods we use frequently.

6- In the current process, there are a large number of continuously broadcasted screens on or near the works displayed on the videotape. How is the process of preparing the information videos shown on these screens and how is the contribution of these impressions to the visitors?

As I mentioned before, these kinds of videos are extremely useful for visitors. On behalf of responding to the questions of the visitors, these videos make a positive contribution to the operation of the processes. We are now more often trying to inform visitors using these videos.

Some artifacts or groups of works in the museum are profoundly artistic. We have seen over time that guides, brochures or plates are inadequate in the name of the historical background of these works. For this reason, we have experienced that various digital alternatives would be more logical. The videos are the most useful tools for us at this point. Because the stories, images and details found in the videos clearly reveal many details that they cannot understand. It is possible to see that these videos are very detailed, especially to see what is in the background of innovative and popular works.

On the other hand, another contribution of these videos is especially on historical artifacts. The historical background, technical and visual details of the works can be displayed in these videos. Generally, many success guide friends have the necessary qualifications in this regard. However it is an extremely difficult task for a guide to address the same qualities to many people at the same time. For this reason, in the museums, many visitors do not miss information about the topic, cannot hear it, cannot understand it. problems are often experienced. Obviously, such videos and images have an important contribution in enhancing the quality and attractiveness of the museums.

It's not our job to prepare the videos. More precisely, we do not contribute to the process. However, we provide support for Turkish dubbing and subtitle content of the videos that come to us. This is a requirement for our viewers to understand the videos in an angle. With this support, the videos become more qualified.

There are no documentary-style elements in the videos broadcast in the museums. At the same time, these videos contain various animations and informative notes. These details are extremely important in terms of our desire to find out what is behind the works. Some visitors can be extremely effective for some works. Their situation makes the contribution of the videos next to the works more valuable. This is because the videotapes include the views of the filmmakers or the experts of the subject. These talks and opinions of the workshop owners and experts increase the level of knowledge of the walks.

Given the reactions of visitors, it is possible to see that video content is a positive reflection for them. The general expectation of visitors is to get detailed information. The content in the videos gives details that are their expectation. For this reason, we are trying to have video presentations both in our own operations and in our joint operations.

7- How and for what purpose is the design of the information accessed via tablet computers and the information on the touchscreen next to the works during the mobile museum tour? What is the contribution to visitors?

We use this feature mostly in the collection of works belonging to Sabancı family. However, we are also activating the tablet computer in some collections outside of it. At this point, the applications prepared by our technical team are the basis for us. At the beginning of the process, the harmony between artifacts and existing technology is controlled. Accordingly, we are thinking about how to design a presentation.

In fact, tablet computer applications represent the toughest business in terms of museum. It is an extremely difficult process to scan and transfer a large majority of works into practice. At the same time, this study covers a very long period of time. Since the number of works is thought to be too large, the use of tablet computers is limited to certain works. However, we use this practice actively with the fixed works in the museum. The collection of works belonging to Sabancı family and other small-scale exhibitions are ideal for using tablet computer applications.

Basically, our effort here is to introduce the qualified works in the hands of the Sabancı family especially to the visitors. At the same time, these applications are very useful for works in small-scale exhibitions. In this process which consists of scanning, transferring and trial stages, it is aimed to investigate the works as detailed as possible. The proximity of tablet computers to the reason that it is extremely difficult to see some of the works in the museum is very difficult, making it easy to understand the nature of the works.

When using tablet computer applications, we pay attention to two factors. In order to transfer these works into deeply detailed applications. At this point it is important that the photographing and details are obtained in a qualified manner. A second point relates to the information that will be given about the works. The detailed information on the tablet computer helps the visitors for a better understand the nature of the work and its qualities.

It is also possible to see our activities related to tablets as a transition process. Obviously in this process, we are gradually preparing visitors for the new process. In the new process, we will use more applications on tablets and on smartphones. While the presentation of the museums around the world is changing, it is not possible for us to stay in a completely conservative line. For this reason, we think it is useful to be ready for the new process as much as possible. At the same time, we must make the visitors ready for this process. We have a clear communication kit. For this reason, it is possible to evaluate the continuity of this mass as an active visitor mass. If we can make them ready for this digital conversion process, we believe that the quality of our exhibitions will also increase.

8- What is the main purpose of the system that enables the audiences to listen the works with their transmitter and headphone system? How do visitors react to this?

This method is commonly used around the world. Many qualified and successful museums have improved their sightseeing experience by using this method. The information provided by the voicemail helps to better understand the works. In this way, the importance of digital elements is steadily increasing as the guiding spirit of museums is reduced.

The main purpose of the voice assistants is to make the audience appreciate the works in the museum more comfortably. It is a method we do not use very often. However, this method allows you to navigate individually, to navigate the museum alone, and more comfortably. These voice assistants provide information about the work when they arrive near the work and press the corresponding key on the tool in their hand. This method, which is very common throughout the world, provides an individual guide to visitors. Previously we used audio assistant systems in exhibitions such as Picasso and Rodin. We plan to use this method in future exhibitions as well.

At the same time the visitors do not have the desire to visit the museums collectively anymore. After increasing the importance of digital elements, they are now looking to travel with more digital support. It is perfectly natural that the same applies to the museums when people are thought to use digital tools very often in their everyday lives. For this reason, digital elements are used more frequently in order to make the museum more attractive. This situation, which can be seen as an expectation of the visitors, makes use of digital elements like voice assist. Especially the audio assist systems are perhaps the most qualified digital element in terms of a visit to a gallery and a detailed tour.

Looking at examples from around the world, voice assist systems seem to be welcomed by the hike. It is possible to say that it is a positive application for us. Since the first time we've used this practice, we've seen the very positive feedback we've received from our experience evaluating the practice. What our visitors have particularly emphasized in this regard is the chance to listen to the information about a piece countless times over and over again.

On the other hand, they are happy about the freedom to move on their own. Especially helpful is the help of voice assistance to navigate in the guided walks. Frequent vigilant assistance for individuals who visit the museums ensures that they receive information quickly and qualitatively. In this way they enjoy visiting the museum on their own. The satisfaction of the visitors is also reflected in their reaction to us. At the end of the exhibition, where we use voice help, we get very positive responses. At the same time, we also hear suggestions for improving the system.

9- What are the expectations and critics of visitors from the museum's digital practices?

Obviously, it is not possible to say that we have received very positive responses during the period when we used the first digital applications. Because this process has brought a different perspective to the traditional museum visit. It is possible to say that at first, we also have difficulty getting used to this. This is also related to the fact that we do not have much knowledge about the technology we use.

In our museum, we started to use the first digital applications in the exhibitions we organized after 2006. The reactions we received in the early days were generally negative. Because visitors were having difficulty using some applications. For this reason, there was serious criticism about the reinstatement of the applications. Especially the voice assistant application did not create the anticipated effect at first. We have come across many complaints from visitors about this practice, but it is hard to say that these criticisms are completely negative for us. Because these criticisms and complaints gave us an idea for the quality of new digital applications in the future. As a matter of fact, over time we have seen our applications change for the convenience of visitors.

On the other hand, we have seen difficulties in using electronic devices such as tablet computers. The visitors could not learn the contents of some works with the reason that they could not use electronic tools. This situation has caused us to criticize. It is possible to say that although our museum attendants have helped visitors in this regard, our negative criticisms of our visit are more.

The criticism of the visitors actually reveals their feelings and thoughts. For this reason, we try to take care of the reaction from them. Even if we do not use digital elements frequently in our exhibitions, every reaction is extremely important for us. For this reason, we are absolutely focused on this issue, especially during each new exhibition, where we have a chance to use digital elements. However, it is important to mention that the digital elements that are easiest to use in terms of visibility are exhibited.

Even if they do not specifically mention their wishes, visitors want to take advantage of digital tools that are easy to understand and easy to use. Especially in recent years, with the spread of smartphone usage, applications on smartphones are important for the visitors. They want to keep track of details of both the museum and the exhibits on their smartphones. For this reason, there is a strong interest in mobile applications. We are also working on the development of the content of mobile applications related to this point of view.

At the same time, it is very important for us to spread tablets within the museum. Because there are people who use tablet computers among the individuals who visit our museum. For this reason, we have to harmonize with the technologies we will develop.

10- In the name of the future, what will your new projects and practices for your visitors in the Sakip Sabancı Museum?

First of all, what we need to acknowledge is that museums have become mobile elements. Accordingly, the editors are no longer just fixed places. The museums are part of the digital world. Individuals are able to access all the information about the museums and all the works online. For this reason, museum administrations absolutely have to adhere to this process of change.

The same is true for our museum. In order to make the Sakip Sabancı Museum an important place for the future, we now benefit more from the digital elements. Most importantly, now digital tools and digital applications have become a natural part of our museum. This is why we must constantly interact with digital tools and digital applications for our works and exhibitions.

In this process, there are two issues that we focus on. The most important of these is transferring our museum's work and exhibition database to my internet site. This way, it will be possible to view and review a certain part of the works online. Especially in terms of remote access, the use of our internet site will be a great convenience. On the other hand, this database needs to be integrated into digital applications as well. In this way, it will be possible for our museum to become fully digital. For individuals

who cannot visit the museum, the resources on such digital platforms facilitate the requirements for access to their work and exhibit information.

Our second project is to fully digitize the visit sites in the museum. Voice assistants, digital signage, introductory videos etc. The spread of elements is an important goal of our step. In this way we will have a chance to make our museum in a true digital identity and the quality of the works will increase. Our visitors are also looking for items that will help them digitally during the time they spend in the museum. Even if the possibilities of the museum are limited, they want to examine and evaluate the surrounding artifacts together with the digital tools they have.

The plans we have designed for the process are the ones that are the most decisive trends in museology. Undoubtedly, the widespread trend in the current process is more integrated into the digital world. We still have some test phase projects in this regard. However most importantly, we continue to try and learn as a team. We recognize many new methods in this process. Our main goal is to be able to bring together the digital world and museum management in a better way in rapidly changing museum understanding. Though technology and crafts are regarded as elements close to each other, all our digital elements and digital activities are influential in making a difference. Our own projects are also very influential in order to increase the number of visitors and to please them.

Opened in 2002 with the addition of a modern gallery, the exhibition space of the museum was enlarged with the regulation in 2005 and reached international standards at the technical level. Sabancı University Sakıp Sabancı Museum offers a rich collection of museums, comprehensive international temporary exhibitions that it accepts, conservation units, sample educational programs, various concerts, conferences and seminars.