

An Evaluation of The Museum Profession

Müzecilik Mesleği Üzerine Bir Değerlendirme

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ABSTRACT

Museums, which have been greatly affected by the development of science and technology in the 21st century and the rapid changes that have emerged as a result, have sought new approaches to meet the demands of the sector. One of the most significant problems encountered at this point has been the employment of qualified personnel. However, despite the existence of numerous scientific studies published on the museum profession, there is a clear lack of publications that convey professional ethical rules in a comprehensive and straightforward manner that can be directly applied in practice. The purpose of this study is to present a comprehensive review that details the rules of professional ethics in the museum profession and contributes to equipping museum professionals with the knowledge and skills necessary for their integration at the international level. In this regard, without focusing on institutional structures and areas of museum activity, the study addresses the professional dimension of museology with a focus on conditions in Turkey, attempting to convey the ethical framework of the profession. Our study began with a comprehensive literature review of the field, carefully examining current domestic and foreign sources, identifying the information and documents obtained, and using them in the research process. All the information revealed in this research has been detailed under headings and subheadings according to its content. In addition, the texts created within the scope of the study were supported by data analysis, field observation, and comparison methods, thereby strengthening the reliability and validity of the findings. As a result, it has been determined that professionals in the field have limited opportunities to acquire adequate professional training, employment opportunities are scarce, and those who do find work face numerous professional risks and challenges. However, museum professionals who overcome all these difficulties and find opportunities to work in the sector can seize the opportunity to have an intellectual, visionary career at the center of history and art, surrounded by priceless cultural heritage elements.

Keywords: Museum, museology, studies, profession, culture, art

ÖZ

21. yy'da bilim ve teknolojinin gelişmesi ve buna bağlı olarak ortaya çıkan hızlı değişimden fazlasıyla etkilenen müzeler, sektörün taleplerine cevap verebilmek için yeni arayışlara gitmişlerdir. Bu noktada karşılaşılmış olan en önemli sorunlardan biri de nitelikli eleman istihdamı olmuştur. Ancak müzecilik mesleği açısından yayınlanmış pek çok bilimsel çalışma olmasına karşın mesleki etik kurallarının kapsamlı ve doğrudan pratiğe dökülebilecek bir sadelikte aktarıldığı yayınlarda bir eksiklik olduğu aşikardır. Bu çalışmanın amacı, müzecilik mesleğinin meslek etiğine ilişkin kurallarını ayrıntılı bir biçimde ortaya koymak ve müze profesyonellerinin uluslararası düzeyde bütünleşebilmeleri için gerekli bilgi ve donanıma sahip olmalarına katkı sağlayacak kapsamlı bir inceleme sunmaktır. Bu doğrultuda müzecilik, kurumsal yapılar ve müzelerin faaliyet alanları üzerinde durulmaksızın, Türkiye şartlarına yoğunlaşarak müzecilik mesleki boyutuyla ele alınmış ve mesleğin etik çerçevesi merkeze alınarak aktarılmaya çalışılmıştır. Çalışmamızda öncelikle alana yönelik kapsamlı bir literatür taraması yapılmış, güncel yerli ve yabancı kaynaklar titizlikle incelenmiş, elde edilen bilgi ve belgeler tespit edilerek araştırma sürecinde kullanılmıştır. Araştırma kapsamında ortaya konulmuş olan tüm bilgiler içeriklerine göre başlıklar ve alt başlıklar halinde detaylandırılmıştır. Bunun yanında, çalışma kapsamında oluşturulan metinler veri analizi, yerinde gözlem ve karşılaştırma yöntemleriyle desteklenerek bulguların güvenilirliği ve geçerliliği güçlendirilmiştir. Sonuç olarak meslek mensuplarını mesleki açıdan yeterli donanıma ulaşma konusunda kısıtlı imkanlara sahip olduğu, istihdam alanlarının az olduğu ve çalışma imkânı bulanların mesleki açıdan pek çok risk ve zorlukla karşı karşıya kaldıkları tespit edilmiştir. Ancak tüm bu güçlükleri aşip sektörde çalışabilme fırsatı bulabilen müze profesyonelleri, tarihin ve sanatın merkezinde, paha biçilmez kültürel miras unsurlarıyla iç içe, entelektüel açıdan son derece zengin ve vizyoner bir kariyere sahip olabileme fırsatı yakalayabilirler.

Anahtar Kelimeler: Müze, müzecilik, meslek, kültür, sanat

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Introduction

Museums, which have taken on very important missions in collecting, preserving, and passing on to the future the cultural and artistic values that have emerged throughout thousands of years of human history, also play a very active role in the construction of the modern world through their activities. They have contributed greatly to the emergence of concepts such as universality and individuality, as well as concepts such as nation and state, and to the healthy and sustainable development of civic consciousness. Having experienced turning points such as the Renaissance, the Industrial Revolution, and especially World War II throughout history, the changing and evolving concept of museology witnessed the birth of the “new museology” concept, particularly in the post-war period (Message, 2006, p. 603). In the 21st century, this change has brought a new dimension to the sector with a digital revolution. The digitalization in the sector has paved the way not only for a technical transformation in museum activities but also for a conceptual and functional restructuring. During this process, the definition of cultural heritage was broadened and reexamined in subcategories such as tangible, intangible, and natural heritage. In this context, thematic institutional structures such as science and technology museums emerged, as well as virtual museums, which exist entirely in a digital environment via the internet and represent the best reflection of the image and content of modern museology today (Okan, 2015, p. 191). With this development, virtual museums have now established their own typology, categorized according to their different content and functionality, ranging from brochure museums to educational and commemorative museums (Viluda, 2011). Furthermore, because of the COVID-19 pandemic the restrictions imposed on a global scale, coupled with the resulting near-zero physical visitor numbers at museums, have led museums to turn to digital platforms, making the concept of virtual museums strategically important and a necessity for the sector.

Today's museums are faced with the necessity of adapting to rapidly changing technology and the resulting diversification of visitor expectations. This situation requires institutions to continuously update their technical infrastructure and define their vision by analyzing contemporary human profiles. Furthermore, by transitioning to an effective, dynamic, interactive, and participatory approach to museology, work is being carried out in line with the needs and interests of the masses (Erdoğan, 2003, p. 2). Museums, which have to take many different components into account, have also had to consider sectoral risks. As they faced with new risk areas due to changing conditions, museums are combating not only risks such as fire, earthquake, flooding, vandalism, and theft, but also there are new generational risks that have emerged globally in the 21st century, such as climate change, terrorist attacks, and epidemics (Ertürk, 2021, p. 646).

Museums are part of a complex network of relationships in terms of financial sustainability. One of the most significant developments of the 21st century has been the shift of large capital groups toward the fields of culture and art for commercial or ideological purposes (Bıçakçı, 2012, p. 231). Although this development poses a risk to the autonomy of institutions engaged in museum activities, it is an undeniable fact that capital support is an indispensable tool for bringing art and cultural heritage to wider audiences. Therefore, it is critically important to establish and manage the delicate balance between capital and the field of culture and art with great care.

Considering all these issues, all museums wishing to operate within the new museum approach of the 21st century attach great importance to both technical infrastructure and the need

for qualified personnel. Ultimately, museums have an important mission in preserving cultural and artistic heritage and passing it on to future generations in a healthy manner, while also contributing to social peace by establishing harmony and dialogue among different segments of society. The success of this mission depends on how successfully challenges such as technological adaptation and financial balance are managed (Biol, 2012, p. 245). This requires a solid technical infrastructure and the collective harmony of different scientific and professional groups working within an interdisciplinary approach. To carry out this work, museum professionals who are experts in their field are needed. These individuals must be supported both technologically and scientifically so that they can master the professional ethical values of the field and fulfill the requirements of contemporary museology. In this regard, there is a need for high-quality publications in the field's literature that will facilitate professional development. Although there are studies in the field literature related to many different components of museology, this field is still open to development and requires careful attention (Binekci, 2023; Ertürk & Atasoy, 2003).

Museology in its Social, Economic, and Cultural Dimensions

Building a healthy society has been one of the most important concerns of all states. This is because good physical and mental health, and the ability to live in a good social environment, bring many positive results. In societies that have achieved this, people have been able to find common ground and establish a culture of coexistence. The prolongation of these processes, which are also related to economic and social development, and their permeation into all areas of life also prepare the ground for the existence of culture and art.

People with similar cultural and artistic values have been able to come together in social life and form large social structures. In this way, many material and spiritual elements that have emerged have spread throughout society over time and become permanent. Although efforts were initially made to provide shelter, food, and security, which are essential for human life, evolving and changing conditions have given rise to many different needs. Efforts to respond to this situation have also led to the emergence of new institutions and organizations.

One such institution is museums. While the initial purpose of museums was to collect and preserve but changing and evolving conditions over time have made museums indispensable to social, cultural, and economic life. Museums, which are the safest places for art and culture, have now become the most important catalysts for economic development and related employment. Museums play an important role in the transfer of culture between societies, have now become global institutions in terms of visitor numbers, employment capacity, and economic activity.

Museums operating in almost every city in Turkey, especially Istanbul, contribute to economic, social, and cultural activity throughout the country. There are 636 museums under the supervision of the General Directorate of Museums, affiliated with the Ministry of Culture and Tourism. Of these museums, 217 are within the Ministry of Culture and Tourism, 401 are in the private museum category, and 18 are affiliated with the National Palaces Directorate. There are 147 archaeological sites. The number of visitors has risen to 61,687,726 annually. Of these visitors, 51.7% visited museums and archaeological sites affiliated with the Ministry. The number of visitors to paid museums and archaeological sites affiliated with the Ministry reached 18,995,286, accounting for 30.8% of the total number of visitors. The revenue generated from all these transactions amounted to 5 billion 158 million

308 thousand 599 lira (<https://www.aa.com.tr/tr/kultur/turkiyede-muze-sayisi-2024te-yillik-yuzde-5-artarak-636-oldu/>).

When comparing this data, it is clear that European museums make a much greater contribution in social terms. According to data from the American Alliance of Museums (AAM), museums operating nationwide make a considerable contribution to the country in social, cultural, and economic terms. In light of this data, it can be seen that 76% of all leisure travelers in the US participate in cultural and artistic activities such as museum visits. Furthermore, these people spend 60% more money on average than other people. It can also be seen that museums in the US provide employment opportunities for more than 726,000 Americans and contribute \$50 billion to the US economy each year. Thanks to their economic activities, museums generate more than \$12 billion in tax revenue, and each job created by museums provides an additional \$16,495 in tax revenue to the country (<https://www.aam-us.org/programs/about-museums/museum-facts-data/>). Looking at the visitor numbers for the twenty most important museums in the UK, it is known that the figures are in the millions and that the British Museum in particular has an annual visitor count of 6,479,952. It is also clear how this figure contributes to employment and economic activity in the country. Considering the contributions made by large-scale museums such as the Louvre Museum in France, the Amsterdam Museum in the Netherlands, and the Saint Petersburg Museum in Russia to their countries' economies and their social, cultural, and artistic activities, it is evident that Turkish museology and the workers in related sectors have a long way to go.

Museology from a Professional Perspective in Turkey

Museums, one of the oldest institutional structures established in the name of science and art, have evolved through various stages in Turkey, as they have worldwide, to attain their current meaning and function. Although museum activities date back to earlier times, museum education has a relatively recent history. Indeed, the Ecole du Louvre (Paris) has been providing education in the field of museum studies since the 1870s, and the universities of Buenos Aires and Rio de Janeiro since the 1930s. In the United Kingdom, Museum Diploma education began in 1930 (Boylan, 2006, p. 421).

Nevertheless, all components of the Turkish museum sector have made significant efforts to keep pace with the changes and developments taking place in the sector and have made considerable progress in this regard. Universities have played a major role in this development. The work initiated by Prof. Dr. Fethiye Erbay in the early 1990s is noteworthy. Led by Boğaziçi University and Istanbul University, these studies have laid the groundwork for linking museology with academia and for scientific publications as well as providing education in the field of museums. Thus, the academic foundations of museology were laid, paving the way for many universities in Turkey to contribute to this collaboration. These studies have attracted the attention of different universities and scientists, who have turned their focus to this field. In this regard, important scholars such as Prof. Dr. Filiz Yenişehirlioğlu at Başkent University, Prof. Dr. Bekir Onur and Prof. Dr. Ayşe İlhan at Ankara University, and Prof. Dr. Tomur Atagök at Yıldız Technical University have contributed to this field through academic activities that laid the foundations for universities and museums to work in collaboration. (Çelik, 2025, p. 5).

The training of individuals expected to work in the field of museology is also an important issue that requires careful consideration. National and international institutions and organizations are conducting significant work related to this topic. The ethical codes adopted by ICOM, the most important institution in the museol-

ogy sector, in 1986, have defined it as a moral duty for every museum employee to share their knowledge with their colleagues and to educate the new generation. The ICOM Core Curriculum, adopted in 1971, defines nine key elements of museum education:

- 1-Introduction to Museum Studies
- 2-Organization and Management
- 3-Architecture and Equipment
- 4-Collections and Records
- 5-Scientific Activities and Research
- 6-Preservation and Care of Collections
- 7-Presentation and Exhibition
- 8-Public and Visitor Services
- 9-Cultural and Educational Activities

Today, this curriculum has been updated to focus on the "competencies" that professionals should demonstrate (General, Museum Studies, Management, Public Programming, and Information/Collection Management) (Baylon, 2006, p. 424).

The museum studies department within the Faculties of Arts at universities responsible for training museum professionals in Turkey offers a four-year bachelor's degree program. This program aims to train professionals specializing in museum studies by offering a highly detailed curriculum focusing on fundamental areas such as the analysis and documentation of historical artifacts and museum administration. The program's main objectives include the identification, scientific analysis, evaluation, and promotion of the rich cultural heritage of Anatolian civilizations. The educational process focuses on the conservation of cultural heritage and modern museum management disciplines. Adopting an interdisciplinary approach, the department aims to provide the sector with qualified professional candidates in specialized areas required by museums and related cultural institutions.

Museum studies undergraduate education typically begins with a theoretical foundation. The department's curriculum includes core courses such as art history, archaeology, museology (museum science), and museum management. Students pursuing this field gain knowledge not only in this theoretical foundation but also in current methodologies and technological applications used in the field. Furthermore, mandatory internship programs, technical tours, and field research related to the department allow students to directly experience the working environment of museum staff. These scientific and socially-oriented activities reinforce the practical skills of industry professionals, such as collection management, exhibition design, and conservation techniques.

Those who successfully complete the museum studies program acquire professional competencies that include fundamental museum practices such as the preservation, exhibition, and interpretation of cultural heritage. This provides them with a wide range of employment opportunities in various fields, including public and private sector museums, art galleries, historical sites and archaeological sites, cultural heritage conservation organizations, and the tourism sector. Those who successfully complete the program and earn the title of curator can work in various positions at relevant institutions, such as researcher, expert, curator, museum manager, or administrative staff.

Professionals employed in administrative or curatorial positions are responsible for managing museum collections, designing the concept for exhibitions and events, and overseeing their imple-

mentation. Their job descriptions may also include managing the institution's budget and human resources, as well as developing strategies to enhance the visitor experience.

Professionals continuing their education at the postgraduate level may pursue academic careers or work as specialists in museum education departments. In these roles, they design educational programs using museum collections, organize guided tours, and manage visitor outreach activities. The primary goal is to enhance visitors' ability to understand and interpret cultural heritage.

Professionals working in any museum as researchers or conservators-restorers undertake the scientific documentation of museum collections, preventive conservation, and restorative conservation processes. This position requires performing material analysis on works of art or historical artifacts and applying appropriate conservation-restoration methodologies.

Another area in which professionals in the sector can specialize is the marketing, corporate communications, and public relations departments of institutions that carry out cultural activities. Professionals working in these institutions and positions promote museum events, develop marketing strategies to increase visitor potential, and are responsible for managing the public image of the relevant institution.

The main areas of employment for museum professionals currently working in Turkey are private museums and galleries, institutions affiliated with the Ministry of Culture and Tourism, Regional Councils for the Protection of Cultural and Natural Assets, the General Directorate of Foundations, and public institutions such as the Mining Research and Exploration (MTA) Institute. Professionals in this field have the opportunity to work in these institutions in various capacities, such as museum curator, specialist, management consultant, or administrative officer.

The Museum Profession

Although the professional ethical rules declared by the International Council of Museums (ICOM) are binding for all professionals working in the field of museology, each country has its own dynamics that organize the museology sector. In the United States, the American Alliance of Museums (AAM) and the Cameron Art Museum (CAM); in the United Kingdom, The Museums Association (MA); in the Netherlands, Museum Education (MA); NEMO Science Museum Amsterdam, as well as international organizations such as the museum alliance formed by the commitment to work together of one mining museum each from France, Ukraine, and Saarland, and one oil and gas industry museum from Poland, also contribute to the sector. In Turkey, museum activities are carried out institutionally by the General Directorate of Museums, which is affiliated with the Ministry of Culture and Tourism.

Employees of museums and members of the museum profession, which are supervised by institutions established at both the international and national levels, are obliged to comply with predefined standards and to adopt an attitude that preserves the public reputation of the profession. Given the responsibility museums bear towards society, the public identity of the institution must be carefully protected from unlawful, arbitrary practices and unethical management approaches. To reinforce and sustain this public trust, it is essential that the public and relevant stakeholders are regularly informed about the fundamental mission of the museum profession and the high standards it embraces. The systematic implementation of this information process by competent professionals in the field plays a critical role in achieving the desired impact and efficiency. The fundamental professional ethical principles established by ICOM in this regard are as follows:

Professional reliability

Museum professionals are obligated to have a thorough understanding of the national and international legislation governing their field of activity and to meticulously apply this legal framework in their professional practice. This principle forms the basis of professional reliability and is a requirement of public accountability.

Professional responsibility

Every individual working in the field of museology has a responsibility to fully comply with the institutional policies and established operational processes of the institution to which they belong. However, this responsibility also includes taking a proactive stance against any action that would undermine or eliminate the institution, its activities, the professional status of its employees, or universal museum ethics, and demonstrating the will to prevent such initiatives.

Professional relationships

For the museum profession to be practiced in a holistic manner, a bond based on sincerity and mutual respect among all professionals and museum staff in the field is essential. The fundamental reference point for professional relationships should be unconditional adherence to the "Code of Professional Ethics" established by ICOM and the museums' own institutional policies.

Scientific and academic responsibility

While encouraging the use and dissemination of current scientific knowledge, museum professionals must also exercise the utmost sensitivity in the research, preservation, and storage of the collections under their responsibility. It is a fundamental academic responsibility to avoid the deliberate falsification, misinterpretation, or destruction of data obtained as a result of scientific research.

Illegal circulation and market

Museum professionals must adopt a conscious and vigilant attitude towards all illegal activities in this field, particularly the illegal trade in cultural property. They must not engage in any action that directly or indirectly supports the illegal circulation of cultural heritage under legal protection or the markets that have developed in this area.

Confidentiality

Museum staff are responsible for ensuring the confidentiality of all information and documents obtained during their professional activities. In particular, the principle of confidentiality must be strictly adhered to with regard to works entrusted to the museum by third parties or institutions for identification, documentation, or research purposes, and the data related to them. Such information, documents, and objects cannot be published or shared with other institutions without the express written consent of their legal owners. Furthermore, in ongoing judicial investigations (e.g., artwork theft), the principle of protecting personal data and privacy is an imperative requirement when cooperating with relevant institutions.

Personal freedom

Museum professionals, while possessing individual rights and freedoms, must strike a balance between the exercise of these freedoms and their professional responsibilities. Personal activities or statements must not harm the reputation of the institution where they work or the general prestige of the museum profession; for no professional activity can be considered independent of the institution it represents.

Museum professionals should transform their interactions with colleagues, both within their own institutions and in other institutions, into productive collaboration based on the sharing of knowledge and experience, and should always maintain these relationships at high professional standards.

Professional consultation

When making critical decisions regarding collections, it is a professional responsibility for staff to consult with competent colleagues within or outside the institution on matters that fall outside their own area of expertise. This collective approach, based on the sharing of knowledge and experience, ensures more accurate and qualified results.

Personal gain, rewards, gifts and donations

It is strictly prohibited for museum employees to use their professional position or duties to obtain personal gain, or to accept gifts, donations, or any material compensation in connection with their duties. Any awards or gifts offered as a result of professional activities belong to the institution, not the individual, and must be accepted with the institution's knowledge and recorded in its inventory.

Out-of-duty work and responsibilities

Museum professionals may engage in out-of-duty activities within the scope of their personal rights. However, no special task or additional responsibility undertaken should conflict with the mission of the institution they work for or the fundamental duties of a museum professional. They should avoid serving on commissions, boards, or organizations that could compromise professional impartiality or create a conflict of interest.

Trade in natural and cultural assets

Individuals practicing the museum profession may not participate directly or indirectly in the commercial sale or purchase of any object that constitutes cultural or natural heritage. Such action is considered one of the most serious violations of the legal and ethical principles of the profession.

Interaction with the commercial environment

Museum professionals may not engage in the trade of museum objects or related scientific information. They may not accept gifts, hospitality, or entertainment from individuals or organizations legally operating in this field (auction houses, galleries, etc.). Furthermore, they must carefully avoid any behavior that could compromise their impartiality, such as providing expert opinions or guidance to such commercial actors.

Personal collections

It is incompatible with professional ethics for museum professionals to engage in personal collecting, especially in areas that overlap with the collections of the institution where they work, as this creates a serious conflict of interest. Such activity carries risks that could compromise the professional's impartiality and institutional loyalty.

Personnel Requirements in Museums According to ICOM Standards

Like all public service institutions, museums also need specialized and qualified professional staff to effectively fulfill their missions. The institutionalization process of museums, which began in the 18th and 19th centuries, was initially based on a service concept limited to basic functions such as storage, preservation, and exhibition. However, technological developments and the increasing socio-cultural expectations of contemporary society have led to

a functional transformation of museums. This transformation has diversified the areas of activity of museums and made it necessary to integrate interdisciplinary expertise into the institution in order to meet emerging new demands.

One of the most important developments of the 21st century is that social will and direction have shifted from the control of citizens and the public to the control of private companies and wealth (Artun, 2008, pp. 97-103). As this situation poses problems in terms of the social function of the museum sector, it has made it necessary for professionals in the sector to act much more sensitively. At the same time, the mission of bringing the cultural and artistic heritage held by museums to the public has led to an increase in the areas of expertise and responsibilities of museum staff worldwide. Accordingly, the standards of the museum profession have been meticulously defined in terms of education, experience, responsibilities, and authority.

Service Areas and Staff Competencies in Museums

General Competencies

The basic knowledge and skills expected of all museum staff include:

- Museum-community relations and social responsibility
- The nature of the profession and principles of professionalism
- Project management and development methodologies
- Financial management and budgeting
- Research and data analysis
- Effective communication strategies
- Stakeholder relations and environmental interaction
- Information technology literacy
- Management of internal and external human relations
- Ability to access and use field-related information resources

Museum Studies Competencies

Core competencies that form the intellectual and theoretical framework of the museum:

- Basic functions and operational processes of the museum
- Theories of museum studies in a social context
- Analysis of museum practices and services
- Legal and administrative infrastructure of museum activities
- Institutional management structures
- Sustainable development strategies for the profession
- Developing institutional vision and mission
- Creating research opportunities on museum-related topics

Business and Management Competencies

Essential knowledge required for the management of a museum institution:

- Institutional and legal structure
- Architectural and space management
- Service and operations management
- Relations with stakeholders and the community

- Risk management, insurance, and security
- Legal processes and regulations
- Volunteer and supporter organizations (Friends of the Museum, etc.)
- Facility and physical resource management
- Public relations and media management
- Financial planning and resource development (fundraising)
- Planning revenue-generating activities
- Information technology infrastructure management
- Human resources planning, recruitment, and performance management
- Establishing and managing advisory boards
- Marketing and brand management

Social Relations and Communication Competencies

Planning and managing the museum's education and communication mission:

- Educational program design and interpretation methodologies
- Publishing and museum product development
- Exhibition curation and design
- Communication strategies and platforms
- Visitor services and experience management

Information and Collection Management Competencies

- Collection management (acquisition, documentation, preservation)
- Archive management and document systems

The necessity for such diverse areas of expertise in museums has led to decision-making processes becoming interdisciplinary in nature and has broadened the range of personnel employed.

Work Areas and Staff Qualification Descriptions

Although the staff structure required in a modern museum varies according to the size, type, budget, and management model of the institution, the authority and responsibilities of the basic administrative, scientific, and technical staff are broadly as follows:

Scientific affairs

Scientific Affairs encompasses research, development, and interpretation activities conducted around the museum's collections.

a) Scientific Director (Curator/Chief Curator): Responsible for the museum's intellectual and scientific vision. Oversees the scientific management of staff; manages the processes of developing, exhibiting, and evaluating collections for educational and research purposes. Coordinates the planning of scientific publications and academic events. Collaborates with collection specialists, registration specialists, and educators under their supervision to develop the museum's content strategy.

b) Collection Specialist (Curator/Specialist): Examines, documents, and interprets the collection under their responsibility using scientific methods. Analyzes the current state of the collection and makes recommendations for acquiring new works or strengthening the existing collection. Develops exhibition concepts, conducts research, and prepares scientific publications such as catalogs. Represents the museum on academic plat-

forms. Works in coordination with the conservator and registrar and is responsible for the physical preservation of the collection and the accuracy of inventory records.

c) Conservator: Using an interdisciplinary approach (physics, chemistry, art history, etc.), conservators carry out preventive conservation and restoration of museum artifacts. Takes measures to prevent deterioration of artifacts (temperature, humidity, light control; removal of pests) and repairs damaged objects in accordance with ethical principles and faithful to the original material. Is responsible for keeping up with scientific and technological developments in the field of conservation.

d) Archivist: Responsible for the systematic organization, preservation, and accessibility of the museum's scientific and administrative documents.

e) Registrar: Manages the logistical and legal processes for all works entering and leaving the museum (temporary exhibitions, loans, etc.). Performs critical operational tasks such as registering, documenting, insuring, packaging, transporting, and storing works.

Administrative affairs

Covers the institutional and operational management of the museum.

a) Administrative Manager (Museum Director): Has ultimate responsibility for the overall management and administration of the museum. Determines and implements the institution's vision, mission, and strategic policies. Oversees all administrative functions, including security, financial management, public relations, legal processes, and building maintenance and repair. Manages relationships with public institutions, civil society organizations, and other stakeholders. Develops personnel policies and training programs.

b) Financial Officer: Responsible for preparing the museum's budget, maintaining accounting records, and preparing financial reports. Provides financial support to the administrative manager.

c) Security Team: Responsible for ensuring the safety of the museum's collections, building, staff, and visitors. Manages physical and electronic security systems, prepares and implements emergency action plans.

d) Technical Team: Ensures the smooth operation of the museum's infrastructure systems (electricity, air conditioning, plumbing, etc.). Also responsible for exhibition setup, maintenance, repairs, and general cleaning services.

e) Legal Advisor: Provides consulting services on legal issues that may arise in areas such as museum collection management, copyright, contracts, and personnel law.

f) Press and Public Relations Specialist: Manages the museum's reputation in the media and public opinion. Prepares press releases, manages social media accounts, conducts media relations, and implements the institution's promotional strategies.

g) Guides: Professionals trained to provide accurate and interactive information about the museum and its collections to visitors. They should enrich the visitor experience by encouraging individual interpretation and critical thinking.

h) Education Specialist: Develops and implements educational programs, workshops, seminars, and interpretation materials for the museum's target audiences (children, adults, school groups, etc.). Aims to provide a rich perspective rather than simply imparting knowledge, enabling visitors to establish a meaningful connection with the collections.

Conclusion

Museums, as key institutions of social and cultural life, have undergone continuous change and development in parallel with many events and periodic changes experienced throughout history. Initially following a European-centered development trajectory, museum practices underwent significant transformations, both functionally and operationally, under the influence of turning points such as the Renaissance, the French Revolution, the Industrial Revolution, and World War II. The period following World War II, in particular, is considered the starting point of the paradigm known as "new museology," with the vast majority of museums on a global scale being established after this date. Museums, which play a vital role in the process of constructing modern society and environment, also stand out as institutional structures where concepts such as universality and individuality are embodied. These institutions are places where ideologies related to the nation, state, and public are embodied, where citizens are shaped through public education, where reason and history are dramatized and presented, and where the discipline of art history is "constructed" (Artun, 2021). For all these reasons, the employment of personnel who adhere to professional ethical rules and are equipped in the fields of science and technology is of vital importance for museums. Within the new museology understanding of the 21st century, it is only possible to carry out activities that can meet the expectations of the sector and broad groups of people with a solid technical infrastructure and qualified personnel.

Although the museum profession carries many risks for its practitioners, it can be described as a very enjoyable profession. In this regard, the extremely narrow and competitive job market in the museum sector is one of the biggest challenges facing the sector. Furthermore, professional roles such as curatorship and expertise, which are among the most prestigious areas of the sector, require a Master's or Doctorate degree as a prerequisite, which can be considered another challenge in terms of employment opportunities in the field. Despite these challenges, another negative aspect is that the salaries of professionals who have attained the required high level of education and expertise are generally modest compared to other sectors, especially when compared to salaries at the beginning of a career and in the public sector. Until recently, most museum jobs were permanent civil service positions, but privatization and localization initiatives have disrupted this structure. New generation museums opening today are mostly managed by foundations and associations, and therefore cannot offer lifetime job security. Furthermore, approximately 60 years after the first international efforts by UNESCO and ICOM, the recognition of the professional status of museum workers varies greatly from country to country and even from museum to museum within the same country.

The situation in Turkey is particularly challenging compared to European countries. Indeed, the very limited number of positions in public institutions and the requirement to pass the KPSS exam to be appointed to these positions are among the most demanding aspects of the profession. Since the educational standards of institutions providing sector-related training do not directly offer professional skills for the private sector, career opportunities are largely limited to public and cultural institutions.

However, museum professionals who overcome all these issues and find opportunities to work in the sector can enjoy an intellectually rich career at the heart of history and art, surrounded by priceless works. The museum profession, based on continuous learning and research, keeps the individual intellectually dynamic at all times. It offers a working environment that is intertwined with art and culture, nourishes the soul, and is extremely enjoy-

able for enthusiasts. It opens the door to prestigious titles that are highly respected in society, such as academia and curatorship, allowing individuals to experience material and spiritual satisfaction. Furthermore, preserving cultural heritage and bringing this heritage to the public adds a deep sense of spiritual satisfaction and a sense of social mission to the profession.

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Yapılandırılmış Özet

Bu çalışmanın amacı, müzecilik mesleğinin meslek etiğine ilişkin kurallarını ayrıntılı bir biçimde ortaya koymak ve müze profesyonellerinin uluslararası düzeyde bütünleşebilmeleri için gerekli bilgi ve donanıma sahip olmalarına katkı sağlayacak kapsamlı bir inceleme sunmaktır. Bu doğrultuda müzecilik, kurumsal yapılar ve müzelerin faaliyet alanları üzerinde durulmaksızın, Türkiye şartlarına yoğunlaşarak müzecilik mesleki boyutuyla ele alınmış ve mesleğin etik çerçevesi merkeze alınarak aktarılmaya çalışılmıştır.

Çalışmamızda öncelikle alana yönelik kapsamlı bir literatür taraması yapılmış, güncel yerli ve yabancı kaynaklar titizlikle incelenmiş, elde edilen bilgi ve belgeler tespit edilerek araştırma sürecinde kullanılmıştır. Araştırma kapsamında ortaya konulmuş olan tüm bilgiler içeriklerine göre başlıklar ve alt başlıklar halinde detaylandırılmıştır. Bunun yanında, çalışma kapsamında oluşturulan metinler veri analizi, yerinde gözlem ve karşılaştırma yöntemleriyle desteklenerek bulguların güvenilirliği ve geçerliliği güçlendirilmiştir.

Bu doğrultuda bakıldığında;

Müzeler, binlerce yıllık insanlık tarihinin kültürel ve sanatsal mirasını toplama, koruma ve geleceğe aktarma misyonuyla modern dünyanın inşasında kritik bir rol üstlenmektedir. Bu kurumlar sadece nesnelerin sergilendiği mekanlar değil; evrensellik, bireysellik, ulus ve devlet gibi kavramların somutlaştığı, yurttaşlık bilincinin şekillendiği stratejik merkezlerdir.

Müzecilik sadece bir sergileme faaliyeti değil; etik kurallar, uluslararası iş birlikleri ve kamusal sorumluluk bilinciyle yürütülmesi gereken profesyonel bir disiplindir. Bu nedenle müze profesyonelleri mesleki sorumluluklarının bilincinde olmalı ve kurumsal güveni ve şeffaflığı sıkıntıya sokacak durumlardan uzak durmalıdır. Müze çalışanlarının, yerel ve uluslararası standartlar dikkate alınarak belirlenmiş olan kurallara uymak ve mesleğin saygınlığını korumakla yükümlüdür. Müzeler keyfi uygulamalardan ve etik dışı yönetimden korunması gerekmektedir. Toplumsal güvenin ve saygınlığın korunması ve sürdürülebilmesi için sektör paydaşlarının müze uzmanlarınca sistematik bir şekilde bilgilendirilmesinin kritik bir öneme sahiptir.

Sektörün sahip olduğu ulusal ve uluslararası standartlar belirlenirken pek çok farklı husus dikkate alınmaktadır. Çünkü müzecilik sektörünün geliştirilmesine katkı sunan ICOM gibi uluslararası kuruluşların etik kurallarına bağlı olunması gerekli olmuş olsa da her ülkenin (ABD, İngiltere, Türkiye vb.) kendi dinamiklerine ve düzenleyici kurumlarına (Türkiye'de Kültür ve Turizm Bakanlığı gibi) sahip olduğu unutulmamalıdır. Buna ek olarak sektör çalışanları ve kurumlar yeni bir takım geliştirici iş birliği modellerine girişebilirler. Bu doğrultuda bakıldığında sektörün sadece ulusal kurumlarla değil, farklı ülkelerdeki tematik müzelerin (madencilik, enerji vb.) oluşturduğu uluslararası birlikler aracılığıyla da geliştirilebilir olduğu gözlemlenmektedir.

Tarihsel süreçte Rönesans, Sanayi Devrimi ve özellikle İkinci Dünya Savaşı gibi kırılma noktalarıyla evrilen müzecilik anlayışı, günümüzde "yeni müzecilik" paradigması ve dijital devrimin etkisiyle köklü bir dönüşüm içerisinde.

21. yüzyıl, müzecilikte sadece teknik bir yenilenmeyi değil, kavramsal bir yeniden yapılanmayı da beraberinde getirmiştir. Kültürel miras tanımı; somut, somut olmayan ve doğal miras olarak genişlemiştir. Bu süreçte internetin sağladığı olanaklarla ortaya çıkan sanal müzeler, modern müzeciliğin en dinamik yüzü haline gelmiştir. Sanal müzeler, basit "broşür müze" formatından etkileşimli eğitsel platformlara kadar uzanan geniş bir tipoloji oluşturmuştur.

Özellikle COVID-19 pandemisi, fiziksel ziyaretlerin imkansızlaşmasıyla dijitalleşmeyi bir tercihten ziyade stratejik bir zorunluluk haline getirmiştir. Günümüz müzeleri, değişen ziyaretçi beklentilerine uyum sağlamak adına teknik altyapılarını güncellemek ve "katılımcı müzecilik" anlayışını benimsemek durumundadır. Artık müze yönetimi, kitlesel ihtiyaçları analiz eden, dinamik ve etkileşimli bir vizyonu zorunlu kılmaktadır.

Modern müzecilik, klasik risklerin (yangın, deprem, hırsızlık, vandalizm) yanı sıra 21. yüzyılın getirdiği yeni nesil risklerle de mücadele etmektedir. İklim değişikliği, terör saldırıları ve küresel salgınlar, müzelerin koruma stratejilerini yeniden gözden geçirmesine neden olmuştur.

Bu operasyonel zorlukların yanında, finansal sürdürülebilirlik ve özerklik arasındaki hassas denge de büyük önem taşımaktadır. Büyük sermaye gruplarının kültür-sanat alanına ticari veya ideolojik hedeflerle dahil olması, sanatın geniş kitlelere ulaştırılması için vazgeçilmez bir kaynak sağlasa da, kurumların entelektüel bağımsızlığı için bir risk teşkil edebilmektedir. Bu nedenle, sermaye desteği ile kültürel tarafsızlık arasındaki dengenin titizlikle yönetilmesi, 21. yüzyıl müze yöneticiliğinin en kritik görevlerinden biridir.

Yeni müzecilik anlayışının başarısı, teknolojik adaptasyon ve finansal yönetim kadar, nitelikli personel istihdamına da bağlıdır. Müzecilik, interdisipliner bir çalışma disiplini gerektirir. Ancak sektör, çalışanlar için hem cezbedici fırsatlar hem de ciddi zorluklar barındırmaktadır: Müzecilik Eğitimi ve İstihdamı çözülemediği durumdadır. Küratörlük ve uzmanlık gibi prestijli roller için lisansüstü eğitim (Yüksek Lisans/ Doktora) neredeyse bir ön koşul haline gelmiştir. Buna rağmen, iş piyasası son derece dar ve rekabetçidir. Mesleğin ekonomik açıdan dezavantajları mevcuttur. Uzmanlık gerektiren bu pozisyonların getirdiği sorumluluğa kıyasla, başlangıç maaşları ve kamu sektöründeki ücretler genellikle mütevazı düzeyde kalmaktadır. Mesleki sürdürülebilirlik noktasında ortaya çıkmış olan yeni durumlar vardır. Geçmişte "kalıcı devlet memurluğu" statüsünde olan müze işleri, yerelleşme ve vakıf/dernek yönetimindeki özel müzelerin artmasıyla daha esnek ve güvencesiz bir yapıya bürünmüştür.

Mesleki açıdan uluslararası düzeydeki olumsuzlukların yanı sıra pek çok yerel sorunları da mevcuttur. Türkiye'de kamu kadrolarının sınırlı olması, KPSS zorunluluğu ve akademik eğitimin özel sektör beklentileriyle her zaman örtüşmemesi, mezunlar için ciddi bir yıpranma sürecine neden olmaktadır.

Tüm bu zorluklara rağmen müzecilik; tarihin ve sanatın kalbinde yer alan, entelektüel açıdan son derece zenginleştirici bir kariyer yoludur. Müze profesyonelleri, paha biçilmez eserlerle iç içe çalışarak sürekli öğrenme ve araştırma şansına sahip olurlar. Toplum nezdinde prestiji yüksek olan bu meslek, kültürel mirası koruma misyonuyla bireye derin bir manevi tatmin sağlar. 21. yüzyıl müzesi, sadece bir koruma alanı değil, toplumsal barışa, diyaloga ve uyuma katkı sunan bir platformdur. Bu misyonun sürdürülebilmesi için alan literatürünün zenginleştirilmesi, müze profesyonellerinin etik ve teknolojik açılarından desteklenmesi ve sektördeki yapısal sorunların bilimsel bir titizlikle ele alınması gerekmektedir.