

**İSTANBUL BİLGİ UNIVERSITY
INSTITUTE OF SOCIAL SCIENCES
CULTURAL MANAGEMENT MASTER'S DEGREE PROGRAM**

**PLAY, TOY AND TOY MUSEUMS:
THE CASE OF İSTANBUL TOY MUSEUM**

**ELİF NUR MANKIRCI
114677023**

ASSOC. PROF. DR. SERHAN ADA

**İSTANBUL
2018**

Oyun, Oyuncak ve Oyuncak Müzeleri: İstanbul Oyuncak Müzesi Örneği

Play, Toy and Toy Museums: The Case of İstanbul Toy Museum

ELİF NUR MANKIRCI

114677023

Tez Danışmanı: Doç. Dr. Serhan ADA
İstanbul Bilgi Üniversitesi

(İmza).....

Jüri Üyeleri: Doç. Dr. Gökçe Dervişoğlu OKANDAN
İstanbul Bilgi Üniversitesi

(İmza).....

Doç. Dr. Kadriye Tezcan AKMEHMET
Yıldız Teknik Üniversitesi

(İmza).....

Tezin Onaylandığı Tarih: 26.06.2018

Toplam Sayfa Sayısı: 105

Anahtar kelimeler

Anahtar Kelimeler (İngilizce)

- 1) oyun
- 2) oyuncak
- 3) istanbul oyuncak müzesi
- 4) kültürel miras

- 1) play
- 2) toy
- 3) istanbul toy museum
- 4) cultural heritage

ACKNOWLEDGEMENTS

I would like to express my deepest gratitude to my thesis supervisor Associate Professor Serhan Ada who has guided me with his valuable advices and enlightened me to find new paths with his knowledge in each and all stages of my study.

I would also like to thank the respected committee members, who are Associate Professor Gökçe Dervişođlu Okandan and Associate Professor Kadriye Tezcan Akmehmet, for accepting to participate in committee and their valuable comments and suggestions.

I wish to express my special thanks to Sunay Akın who is the founder of İstanbul Toy Museum that is the most important part of my study and to Başak Ellibeş, and to Aslı Nuhođlu for their special help and support.

I also would like to present my sincere thanks to Prof. Dr. Artın Göncü, Dr. Dilek Yeliz Maktal Cankö and Emeritus Professor Suzanne Gaskins who have shown me the power of academic cooperation.

And to my family who has always been my side with patience and has never denied their moral and material support during my study, and to my 15 months old twin nieces Lara Özbaş and Lina Özbaş. I would not have been able to complete this study without them by my side.

And finally I would also like to thank my friends who have given me a never-ending support and to Cansın Caner Keskin and to Eda Türkcan whose efforts are undeniable in each and every stage of my thesis.

ABSTRACT

Children play a role in both the transmitted and transferor roles in the cultural transfer process. In this transfer process, the most functional items are play and toy. Play is a learning process in itself. Toy is one of the informative materials of this process.

Education and training are not limited to school desks only. In these processes, museums are also very especial learning resource. Each museum plays a role in the transfer of cultural heritage through the exhibition objects of its own specialization. This role is described as lifelong learning, object-centered learning, informal learning and learning by experience. This role is defined by different qualities such as lifelong learning, object-centered learning, learning by experience and informal learning.

In the transfer of cultural heritage, toys are historic tangible sources of enlightener about the economic, educational, social and even political process of the society in which they are located. These tangible cultural heritage sources are collected by collectors and some are exhibited in the museums.

These museums, which are called toy museums, not only appeal to children but also all age groups with toys they exhibit. These museums inform both children and adults on disciplines such as history, culture, art, science, and so on. In addition, the variety of toys exhibited provides to use a versatile educational program in these kinds of museums.

Toy museums, have an important role like children in the transfer of culture. Besides, it is necessary to protect and maintain toys for the sustainability of toy museums. Here, the issue is mostly the collectors' and the museum specialists' responsibility. However, preserving and exhibiting toys are not enough, these objects must also be made functional. Today, museum education is returning to

museum learning. Learning should be focused on educating through the exhibited toys.

In this research, with the toy museums, relationship among children, play, toy in the transfer of cultural heritage is examined. The case of the research is İstanbul Toy Museum.

Key words: Play, Toy, İstanbul Toy Museum, Cultural Heritage



ÖZET

Çocuklar, kültürün aktarım sürecinde hem aktaran hem de aktarılan rollerini üstlenmektedirler. Bu aktarım sürecinde ise en işlevsel öğeler oyun ve oyuncaktır. Oyun, başlı başına bir öğrenme sürecidir. Oyuncak da bu sürecin öğretici malzemelerinden biridir.

Eğitim ve öğretim, yalnızca okul sınırları ile sınırlanmamaktadır. Bu süreçler içerisinde müzeler de oldukça önemli bir öğrenme kaynağıdır. Her müze, kendi uzmanlık alanındaki sergi objeleri ile, kültürel mirasın aktarılmasında rol oynamaktadır. Bu rol, hayat boyu öğrenme, nesne merkezli öğrenme, deneyimsel öğrenme, informal öğrenme ve yaşayarak öğrenme gibi farklı niteliklemlerle tanımlanmaktadır.

Kültürel mirasın aktarımında oyuncak, içinde bulunduğu toplumun ekonomik, eğitimsel, sosyal ve hatta politik süreci hakkında bilgi veren tarihi bir somut kaynaktır. Bu somut kültürel miras kaynakları ise koleksiyonerler tarafından toplanmakta ve bazıları müzelerde sergilenmektedir.

Oyuncak müzeleri olarak adlandırılan bu müzeler, sergiledikleri oyuncaklar ile yalnızca çocuklara değil, her yaş grubuna hitap etmektedirler. Bunun yanı sıra, bu müzeler, hem çocuklara hem de yetişkinlere tarih, kültür, sanat, bilim ve benzeri disiplinler hakkında bilgi vermektedirler. Ayrıca, sergilenen oyuncakların çok çeşitli olması, müzedeki eğitim programlarının da çok yönlü olmasını sağlamaktadır.

Oyuncak müzeleri, tıpkı çocuklar gibi kültürün aktarımında önemli bir role sahiptir. Bunun yanı sıra, oyuncak müzelerinin sürdürülebilmesi için oyuncakları korumak ve bakımını yapmak gerekmektedir. Burada koleksiyonerlere ve müze uzmanlarına iş düşmektedir. Ancak oyuncakları korumak ve sergilemek yeterli değildir, bu nesnelere işlevsel hale de getirilmelidir. Günümüzde müze eğitimi,

müze öğrenimine dönmektedir. Sergilenen oyuncakları eğitici hale getirip, öğrenime odaklanılmalıdır.

Bu arařtırmada, kültürel miras, çocuk, oyun ve oyuncak ile oyuncak müzeleri arasındaki ilişki incelenmektedir. Arařtırmanın örneğini ise İstanbul Oyuncak Müzesi oluřturmaktadır.

Anahtar kelimeler: Oyun, Oyuncak, İstanbul Oyuncak Müzesi, Kültürel Miras



TABLE OF CONTENTS

ACKNOWLEDGEMENTS	iii
ABSTRACT	iv
ÖZET	vi
TABLE OF CONTENTS	viii
TABLES AND FIGURES	x
LIST OF ABBREVIATIONS	xi
INTRODUCTION	1
1. THE RELATIONSHIP BETWEEN PLAY AND TOY	4
1.1. Child and Childhood Culture	4
1.2. Play and the Function of the Play as a Culture Creator	10
1.2.1. Sociality and Play Relation	14
1.2.2. The Importance of Play in Education and Learning	17
1.2.3. Museum Education, Informal Learning and Learning Through Experience	19
1.3. Play Tools and Toy	26
1.4. The Relationship of Socialization with Toy and Play	28
1.5. Play, Toy and Child in Cultural Diffusion	29
1.6. Industrialization of Play and Toy, and Consumption Culture	31
2. TOY, TOY MUSEUMS AND CULTURAL HERITAGE	37
2.1. Transfer of Cultural Heritage with Play and Toy	37
2.2. Toy Collecting	38
2.3. Concept of Toy Museums	41
2.3.1. Sustainability of Toy Museums	42
2.3.2. Examples of Toy Museums	44
2.3.2.1. Toy Museums in Turkey	45
2.3.2.2. Toy Museums in the World	47
2.3.2.2.1. Czech Republic	48
2.3.2.2.2. England	48
2.3.2.2.3. France	49
2.3.2.2.4. Germany	49
2.3.2.2.5. India	50
2.3.2.2.6. Japan	50
2.3.2.2.7. Switzerland	50
2.3.2.2.8. United States	51
3. CASE STUDY: İSTANBUL TOY MUSEUM	53
3.1. The Basics of the Museum	53
3.1.1. History	53
3.1.2. Mission and Museum Policy	54

3.1.3. Organization Structure.....	55
3.1.4. Audiences and Their Profile.....	57
3.1.5. Communication, Marketing and Sponsorship	59
3.1.6. Responsibility	63
3.1.7. Sustainability	64
3.2. The Role of İstanbul Toy Museum in Terms of Preservation of Toy Culture	68
3.2.1. Permanent Collection of the Museum	68
3.3.2. Mobile Exhibitions	70
3.3. Facilities of İstanbul Toy Museum Based on Play, Toy and Child.....	73
3.3.1. Educational Programs and Workshops	73
3.4. TOYCO Meeting-November 2012	78
CONCLUSION.....	81
APPENDIX	86
BIBLIOGRAPHY	97

TABLES AND FIGURES

Graph 1: Child Population of İstanbul by Province, Age Group and Sex, 2007-2017.....	8
Table 1: Change of Play Culture	30
Graph 2: Total Revenue of the Global Toy Market from 2007 to 2016 (in billion U.S. Dollars)	33
Figure 1: İstanbul Toy Museum Organization Chart.....	56
Graph 3: İstanbul Toy Museum Total Event Participants Numbers by Years (2008-2018)	76
Graph 4: The percentage of 2008-2018 İstanbul Toy Museum Event Participants	77
Figure 2: İstanbul Toy Museum 3rd Floor Space Room	88
Figure 3: İstanbul Toy Museum 2nd Floor Train Room.....	89
Figure 4: İstanbul Toy Museum OZMO Chocolate House Workshop.....	89
Figure 5: İstanbul Toy Museum/ Respect for Experts- Leo Burnett Crystal Apple // 2012 Success Certificate	90
Figure 6: İşbank Bank Money Box Sponsorship Example	91
Figure 7: Teddy Bear, Produced by Margarete Steiff.....	92
Figure 8: Pincushion, Made by Margarete Steiff.....	93
Figure 9: Train, Produced by Märklin	94
Figure 10: Ship, Produced by Fleischmann	94
Figure 11: Cyclist, Produced by Guntherman.....	95
Figure 12: TOYCO 2012 Schedule.....	96

LIST OF ABBREVIATIONS

AKUT: Search and Rescue Association

CKM: Caddebostan Cultural Center

ICOM: International Council of Museums

EMAC: European Museum Advisors Conference

EMF: European Museum Forum

EMYA: European Museum of the Year Award

HO!I: Hands On! International Association of Children's Museums

ITM: İstanbul Toy Museum

LASDER: Rubber Manufacturers Association in Turkey

MEB: Ministry of National Education of Turkey

TOYCO: Union of European Toy and Children Museums

TÜİK: Turkey Statistical Institute

SM: Shopping Mall

UN: United Nations

UNESCO: United Nations Educational, Scientific and Cultural Organization

INTRODUCTION

Play and toy which are indispensable part of human life, carry social, cultural and economic indicators. Today, play, which is as old as history of humanity, plays an important role about the transfer of culture. In this role, toy has an undeniable share as well as play.

The concept of the play, which can be considered as a tool of socialization, is a very significant element in the representation and expression of the individuals themselves. With the development of modernization and technology, play and toys, which are tools of the play, have evolved by adapting themselves to the passing time.

Plays, which had been played in groups in the past, have become individual experiences with the development of information technology today. This situation forces the individuals to play alone with ready-made games on computer, instead of learning by dreaming.

Museums which are living memories of societies, have taken a fundamental role in the transfer of cultural heritage and education. In addition to the duty of representing the ties of the past, being a permanent training center and contributing to creative thinking are also important missions of museums today.

As well as having an important role as a learning environment out of school, museums play a significant role in the development of children in terms of learning through experiences. Especially, toy museums that teach the historical processes for children through toy concept, are adopting a child-centered learning approach to themselves because toy is both social and cultural product. It also sheds light on children's culture by progressing throughout history. According to Canko (2014), toy museums contribute to education in a funny way and develop the awareness about museums under the guidance of toys (Canko, 2014).

The most important elements in the education of children, who recognize the world by playing, are play and toy. Showing the museums to the children as lively places is not only important in terms of developing children's awareness about history, culture and museum through play and toys, but also significant for breaking their perceptions about at the idea that is museums are lifeless and cold places.

It is accepted as a problem of this study that whether play and toy have an influence on the formation of cultural processes on children within the frame of museums' educational duties on the children and the transfer of cultural heritage. The questions to be addressed in the study are listed below:

1. What are the relationships among play, toy, toy museums and cultural heritage?
2. What is the role of İstanbul Toy Museum's (ITM) events and its collection in terms of learning through experience?
3. What is the content and display ITM's facilities based on play, toy and child, and what is the role of ITM in terms of preservation of toy culture?

The Case of ITM forms the core subject of this research within the context of the relationship among play, toy, toy museums and cultural heritage, educational role of ITM, and significance of ITM based on its collection.

The aims of this study are to examine museum education and learning by living experience through the effects of the play and toy in the transfer of cultural heritage and evaluation of ITM in terms of collection management, and museum education based on play, toy and child.

In the first part of the thesis, the role and function of the children, play and toy are discussed in the cultural continuity and its importance is examined especially in terms of children.

In the second part of the thesis, toy museum and its sustainability and toy museum examples from the world and Turkey were examined.

In the third part of the thesis, ITM was examined in the context of organizational structure, educational programs and workshops, sustainability, and policy to understand its facilities based on play, toy and child.

In this context, museums as lifelong educational institutions, role of play and toy in the transfer of cultural heritage, the protection of child culture via toy museums are of importance in the framework of this research.

The construction of the conceptual framework of the work was begun with desk-based research, literature review, and evaluation. Following these researches, the visits made to the ITM interviews with museum staff, and the exchange of information via phone and e-mail constitute the basic method of this study. During the preparation of interview questions, reports and written sources on focused issues were examined and the questions (also see Appendix, Interview Questions) were prepared in this direction. In this thesis, in-depth interview method is used as research method. Semi-structured interviews were conducted with Sunay Akın who is founder of ITM, Başak Ellibeş who is assistant manager of the museum and Aslı Nuhoglu who is the public relations specialist of the museum.

CHAPTER ONE

1. THE RELATIONSHIP BETWEEN PLAY AND TOY

1.1. Child and Childhood Culture

J. J. Rousseau (1889), says in his book on *Emile, or on Education*:

O men, be humane! It is your highest duty; be humane to all conditions of men, to every age, to everything not alien to mankind. What higher wisdom is there for you than humanity? Love childhood; encourage its sports, its pleasures, its lovable instincts. Who among us has not at times looked back with regret to the age when a smile was continually on our lips, when the soul was always at peace? Why should we rob these little innocent creatures of the enjoyment of a time so brief, so transient, of a boon so precious, which they cannot misuse? Why will you fill with bitterness and sorrow these fleeting years which can no more return to them than to you? Do you know, you fathers, the moment when death awaits your children? (p. 43)

Rousseau (1889), who wrote about how to train a child since its birth with an imaginary fiction, also influenced today's modern education system with his aforementioned work. While the author draws attention to the importance of play, he emphasizes that there should be adequate supports and importance given for the children's instincts. Since, children grow up and learn about life by playing.

Although the play is identified with the child, it is also a common activity among adults. This situation also can be gone for the toy concept to some extent. Huizinga (1995/2006), explains the etymological meaning of play and child in Greek:

In Greek, "*paidiá*" is used to express play. Paidiá, which means, belongs to the child is split off from the the term "*paída*" which means childhood with its word stress (p. 51). (...) In Greece, child play and childhood meaning be included very strongly the playful term used by paidia because of its etymological origin. Paidia has difficulty to determine the upper play forms: The idea of children is in an insoluble partnership with this concept.

As a result, the upper play forms have found its expression in narrow-scoped terms such as *agōn* (competition), *scholazein* (spend leisure time), *diagógé* (distribution) (p. 203).

Childhood, as a concept, has become its current state with the change and development over centuries. Onur (2013), indicates that children used to live like a miniature copy of an adult in medieval societies. At that time, children used to dress and be fed like an adult and involve in the same plays with them. They did not have their own clothes, toys and plays (Onur, 2013, p. 151). However, the child had been damaged due to this "equality". According to Gander and Gandiner, children who lived the same way as adults, were gambling, drinking like an adult and shared the work areas of adults (as cited in Onur, 2013, p. 152).

Postman (1995), who mentions that the notion of childhood is not a biological concept, but a social fiction, suggests that the idea of "childhood" emerged during the Renaissance period and continued until today (Postman, 1995, pp. 5-8). The acceptance of the child as a quite different form of existence from adult was first seen in Western societies. Onur (2013) mentions that recognition of the concept of childhood as a different form of existence that begun with the Renaissance in the 16th century continued increasingly in the 17th century and gained a revolutionary qualification in the 18th century (Onur, 2013, p. 152). Akin (2018), states that the idea of protecting children's culture emerged on the occasion of preventive inoculations (Türk Tabibleri Birliği, n.d.) in the early 18th century. "Before preventive inoculation, children's future was uncertain due to contagious disease. Mortality rates were highest among children. Thanks to the preventive inoculations which were developed and implemented together with the Industrial Revolution; children started to survive and in parallel to this the education and development of the children became an important issue. (S. Akin, personal communication, April 3, 2018). With the momentum gained in the 18th century, which Onur (2003), mentioned, Industrial Revolution that is mentioned by Akin coincided almost at the same period.

The surviving child of infectious diseases has presently become an existence with his/her unique clothes, toys and educational life. According to Şirin (1998), the rise in schooling rate caused the separation between children and adults with the strict boundaries. The tendency to divide people into categories such as children, young, old, women and men has transformed childhood into a new social categorization (Şirin, 1998, p. 9).

Burke (2004), mentions that until the 1990s, there is a tendency in terms of determining childhood theories as an "upper-down" approach, which is described as "imperialist". According to him, these theories about childhood are also valid in the Middle Ages as well as to modern children. While children themselves form the focus of theory, they were not generally considered as a legitimate voice influencing the production of theory. However, with the United Nations (UN) Convention on the Rights of the Child (1989), a climate has been created to reconsider about this approach and in the following period of the contract the focus is rather on the freedom of expression rights of the children and listening to the child's views. This situation has led some scholars to conduct research to give opportunity to the children to reflect their childhood experiences. These surveys result in the use of inclusionary research methodologies and more democratic frameworks for dissemination (Burke, 2004, p. 818).

The concept of childhood which is shaped by collective and cultural influences also affects the society and culture around it. This makes economic, social and cultural facts in each and every society unique as an output of an enduring interaction.

UN Convention on the Rights of the Child (1989), which Turkey became one of its parties in 1995, stated the right of children's participation in the 12th Article as follows:

- States Parties shall assure to the child who is capable of forming his or her own views the right to express those views freely in all matters affecting the child, the views of the child being given due weight in accordance with the age and maturity of the child.
- For this purpose, the child shall in particular be provided the opportunity to be heard in any judicial and administrative proceedings affecting the child, either directly, or through a representative or an appropriate body, in a manner consistent with the procedural rules of national law.¹

This article in the Convention also states that the child has the right to express her/his opinion freely. In addition, in the second paragraph of the article it is mentioned that the child has the opportunity to be heard and listened about the subject related with it, in judicial or administrative proceedings. Article, in short, gives the responsibility to States Parties for making children express themselves and their freedom by recognizing the right of children's participation.

Besides, according to Erbay (2013), the right of participation for children has come into existence in this convention for the first time. "Participation is a process that encourages strengthening of the child's involvement in decisions that affect himself/herself and increasing the capacity. Participation also includes freedom to express oneself and thoughts and basic civil rights" (Erbay, 2013, p. 39).

With all of this, it cannot be said that a national policy on children has yet been established in our country. The National Child Rights Strategy Document and Action Plan 2013-2017 have been established in respect to this by the Ministry of Family and Social Policies of Turkey. In the plan, the current evaluations were made about education, health, disability services, justice system, child labor, media, participation, leisure time opportunities, the harmony of family and working life. The lack of concern regarding the issue is stated in the Action Plan as follows: "There is no holistic child policy in our country that is focused on child welfare, which is the major issue in the planning and presentation of services

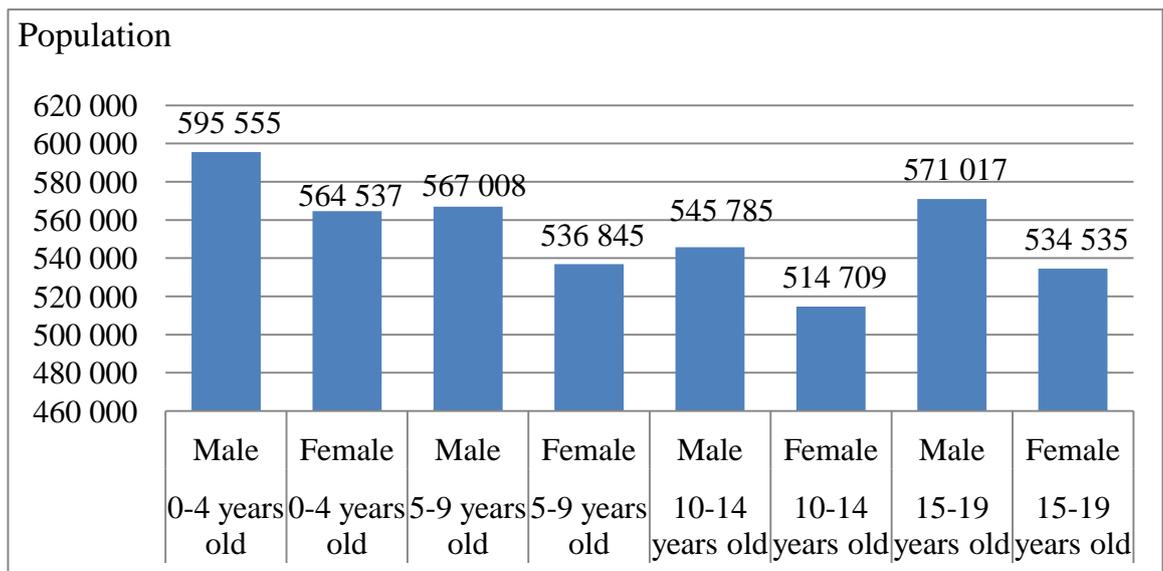
¹ <https://www.unicef.org/turkey/crc/cr23c.html#art12>

for children. This Strategy Document aims to ensure the prosperity of all children, raise the quality of life and also to ensure that they can live their fundamental rights at the highest level, such as living, development, protection and participation" (Ministry of Family and Social Policies of Turkey report, 2013, p.9)

In the Action Plan, it is stated that child councils are opened in the municipalities in order to provide child participation in accordance with the Municipality Law no. 5393.

There are 130 councils in the whole country, and the total number of children who are members of these councils is 186.283 and there are no child councils in our 45 provinces. In addition, the provincial child rights committees were established with the campaign initiated in 2000 within the provincial directorates affiliated to the Ministry of Family and Social Policies of Turkey. This and so on works carried out in similar structures aim to child participation and make children's rights more widely accepted. However, there is no structure that can provide cooperation and coordination among the institutions and there is a need to develop coordination and cooperation among the institutions (p.28).

Graph 1: Child Population of İstanbul by Province, Age Group and Sex, 2007-2017



When assessed by the child participant approach, the total child population of İstanbul is 4.429.991 (İl, Yaş Grubu ve Cinsiyete Göre Nüfus, n.d.) by province, age group and sex population data. This figure indicates a serious child participant potential.

According to Corsaro (2005), children are influenced by the society and culture which they belong to. Thus, they contribute to cultural production and change. According to the author, participation of children in cultural events constitutes the basis of interpretive reproduction. Cultural participation begins almost as soon as children are born. In the early periods of infancy, at least in Western societies, social interaction proceeds with the "as if" assumption when the child's language and communication skills are limited. Babies are treated as if they are competent in social care (as if they had the ability to cope with social change). Over time, due to the fact that this behavior became permanent, children moved from limited participation to the cultural habits (Corsaro, 2005, pp. 18-19).

According to Şirin (2017), children's popular culture instrumentalizes the child. As a result, children are restricted from building their own culture. Because, children's popular culture reduces the child into a consumption object. "Children's popular culture influences and transforms the accumulation of intangible child culture" (Şirin, 2017, p. 9).

In summary, the child is different from adult; the adult is responsible for the child's education as well as the preparation of his/her future. According to Şirin, modern family is shaping modern childhood concept. A modern family that is also a social fiction, is the cultural design of the modern childhood (Şirin, 2017, p. 9).

According to the psychologist Piaget (1932), four main factors influence children's development: Maturation, life, cultural transmission and balancing. "Maturity" is the level of the fulfillment of functions expected from the child. "Life" means that the individual learns a lot about how much experiences they

have, and for this reason children play with different toys in the pre-school period and playing in an environment with their friends also supports children's cognitive development. "Cultural transfer" is the transfer of knowledge in the culture itself to the individual who is in the self development process. In the transfer process, the current culture also effects the development of child. "Balancing" is mental process of child to make balance between the new situation her/his existing knowledge and experience (Piaget, 1932).

Austin (2003), evaluates childhood as a temporary process. "For this reason, the image of the child in texts about childhood was a memorative device often working in the absence of conscious remembering" (Austin, 2003, p. 77). In "The Pet-lamb" poem by William Wordsworth (1800), the words used reflect the child as a developing and defective entity. With this feature, the child who rehearses adult behavior is generally called "imitative child"(Austin, 2003, pp. 76-77).

According to Onur (2003), who evaluates the today's childhood culture, "The child must be an asset with his/her own rights and privileges, as well as, must catch up joining society. Additionally, the child must create his/her own culture and participate in broad culture" (Onur, 2013, p. 143). Besides all these, Onur, also argues that whether globalization has extinguished childhood or not. "When it is considered from this aspect, modernization has influenced and changed many parts of children's culture, in particularly play culture" (Onur, 2013, p. 11).

1.2. Play and the Function of the Play as a Culture Creator

John Newson and Elizabeth Newson describe the distinction between play and toys: "Play is the first thing and toy comes after play" (as cited in İnal, 2005, p. 253). This situation explains that play does not need any play tool. In developed societies, in the declaration, UN Declaration of the Rights of the Child, which is developed regarding the protection of the child in 1959, the subject is explained in 7th Principle as follows: "The child shall have full opportunity for play and

recreation, which should be directed to the same purposes as education; society and the public authorities shall endeavor to promote the enjoyment of this right.²

Besides the rights such as eating, drinking and sheltering, play is also considered as among those fundamental rights. This expression is also an important reference to using the play in education.

The UN Convention on the Rights of the Child (1989), explicitly recognizes the right of children in the 31th article that is participation of children to the children's play and age-appropriate fun:

- States Parties recognize the right of the child to rest and leisure, to engage in play and recreational activities appropriate to the age of the child and to participate freely in cultural life and the arts.
- States Parties shall respect and promote the right of the child to participate fully in cultural and artistic life and shall encourage the provision of appropriate and equal opportunities for cultural, artistic, recreational and leisure activity. (Convention on the Rights of the Child, n.d.)

This article of the Convention emphasizes the participation of children in playing, entertaining, cultural and artistic life and addresses to the local authorities and institutions of the relevant authority. Relevant institutions should provide appropriate and equal opportunities for children considering their age about related activities. On the other hand, states should encourage relevant institutions.

According to Huizinga (1995/2006), play, which takes on a functional task in terms of constitution of the culture is older than culture itself. "Indeed, even if the concept of culture is narrowed, this concept necessitates the existence of a human society in any case" (Huizinga, 1995/2006, p. 16). In that case, if play is older than culture, there is a possibility that play can be older than language. Before the emergence of language, the existence of the play leads us to feature of a play that

² <https://www.unicef.org/malaysia/1959-Declaration-of-the-Rights-of-the-Child.pdf>

is a common characteristic of a language. The fact that children who play without having ability to talk, shows us that play has a social character and creates a common language.

Play, which has many different definitions, is described by the author (1995/2006) as follows:

Play is a voluntary activity or action which is consented for freely but carried out fully in accordance with the mandatory regulation, within certain time and space boundaries that have an objective in itself, accompanied by the consciousness of being different from ordinary life with a sense of tension and joy (p. 50).

The definition of the play gives information about the features of play. Aforementioned "mandatory regulation" shows that play comprises of predefined and unchangeable rules. "Voluntary activity or action" explains that play has a discretionary feature. "Skill, power, intelligence and luck" features classify the play and refer to motor abilities (skill), personal developmental strengths (power), age limitations (intelligence) and unforeseen situations (chance).

Human has created language to communicate and express oneself of the environment. According to Huizinga (1995/2006), language is defined as follows:

Human divides, identifies and distinguishes the objects, through language and calls them with one word. In other words, language raises things up to the field of mind. The mind which is creator of language goes between the matter and the thought through play. There is a symbol in every expression of abstract and each symbol also contains an equivocal (p. 21).

According to the author (1995/2006), troglodyte tries to explain the earthly phenomena with the help of myths and seeks the basis of human things in divine. "The primitive community makes real of holy rites, oblations, donations and ceremonies in the form of simple plays in the full sense of the word" (Huizinga,

1995/2006, p. 21). These religious rituals come out as simple plays are still existence today by varying.

According to And (1974), play is for preparing and educating young creatures (human or animal) to the serious works and occupations as required by life in the future (And, 1974/2016, p. 27). According to the author, today, in Turkish, the play as a word is used for theater, dance, sports shows, chance games and amusements as well as for children's amusements (And, 1964, p. 10). This definition also is an example of the fact that play become something that has technical rules day by day and turns into competitions. In short, play and technical physical activities has become sport in time. For example, plays which played individually or collectively such as rowing or running had become a facedown and competition after a while. As a result of this, tournaments and Olympiads came to exist. This situation emphasizes on play's technical and equitable features.

Freud defines play as an activity that helps children to achieve social maturity and finds their own self. According to him, play is a mirror of the child's behavior and personality (as cited in Yalçinkaya, 1992, p. 18).

Play is kind of a work for children to imitate and gain experience. The child experiences first the things that they see around herself/himself by playing. Sometimes, children rehearse professions by playing such as being a doctor, teaching as a teacher or parenting. They reinforce the things that they observed around and lived in real life by transferring them into the plays. More clearly, children learn how to play doctor play from their doctors. In the playing house, children transfer parent roles in the way that they have learned, seen and internalized from their parents. This transfer is a kind of imitation.

Play is not just for human beings but also for animals play just like humans, especially during its childhood. However, the longest childhood among the living creatures are human beings. According to Schaefer and Drewes(1993/2013), it is

estimated that by 6 years of age, children are likely to have engaged in more than 15,000 hours of play (Schaefer& Drewes, 1993/2013).

According to Güvenç (1997), enculturated³ concept as defined the process which is also in hold play, to transferee and save a specific culture to the individuals who constitute the societies themselves, to educate and create the people that society wants and to provide cultural unity and togetherness keeping it under control and in this way to provide social peace and rest. Thus, play which has a repeatable feature is a product of encultured.

Children need to play in almost each area of learning until a certain age and this learning is realized through play. These plays, which differ according to the societies, are part of some education systems and are implemented as part of permanent learning.

The most useful feature of traditional plays is the positive effects on the development of children. For example, hopscotch has both an educational and funny features for perceptions of distance concepts and for the development of hand-eye coordination.

1.2.1. Sociality and Play Relation

Children learn social rules through play. The change of social dynamics causes to change of the image of childhood and consequently it causes to change the concept of play. Factors such as technology, industrialization, urbanization, globalization and change of consumption culture influence the concept of play.

³ **Enculturated:** A play can be played if the rules is known. Individuals also learn the rules and roles of the play they in life so that the play can be played regularly. Sociologists call it socialization and educators call it a training process (Güvenç, 1997, p. 52).

According to Denzin (1975), socialization, represents the progressively cultivated ability of the individual to take and act on the attitudes or lines of action of others. "According to the researches, play is one of the interactive forms that are important for early childhood socialization experiences. Play teaches roles, clarifies rules, produces and reduces tension, creates and re-creates the problematic" (Denzin,1975, pp. 474-475).

Socialization is spreading through various institutions. These are family, friends, school, social associations and organizations, mass media, art, education, technology and play (Arslan&Bulgu, 2010, p. 16). The role of play in socialization is in an interaction with the people, like the other institutions mentioned. This interaction occurs as a result of communication with other people during the play. Therefore, both learning and teaching, in other words, cultural transfer can be provided.

Elkind (1999), states that pre-school child is learning the symbols, becoming socialized and creating symbols that reflect individuality. According to him, plays which have rules, that are socially constructed, are collective symbols even the rules of the play distort the facts; it is being shared by many individuals. "Rules of play can be transferred from one generation to another by oral tradition. Emergence of plays with rules enables to decrease of egocentrism and reaches a new level of social integration" (Elkind, 1999, pp. 104-108).

These explanations of Elkind indicate that verbal transfer is needed especially for the continuity of play. For the continuity of regular play, it is necessary to transfer the rules about the play from generation to generation. However, play emphasizes on the individual even if it is social. This emphasis explains the individual direction of play with the example of "competition".

Göncü (2001), mentions in his research on children's play that five principles must be taken into account in order to understand imaginary play. Firstly, plays are

associated with the economic structure of the society. In order to understand children's games in a real sense, it is necessary to know economic structure in that community. "The existence and development of children's activities are determined by the economy of the society in which they live. Studies conducted in this are show that adults do not play with children due to their intense work pressure in subsistence-based societies" (Göncü, 2001). Moreover, children who have to work, have no time to play. For this reason, how often and with whom the children play are related to the structure of the society in which children live. The second principle concerns the sense and value that the society ascribes a meaning. For example, communities living in countryside do not give a value to the game because of the poverty in an economic sense and the need of the employment of a child. "Economically wealthy families do not struggle to earn to survive. For this reason, they do not consider play as an activity that should be tolerated. On the contrary, they create time to play with their children" (Göncü, 2001). The third principle is the information transferred by society to the child and the value of play. Children learn whether the play they play is acceptable or not by the society from this society as well. This information is given directly or indirectly by communicating about the value of play to the child. "For example, the explanation given by the child when he/she takes a cup; "This tea is very hot, I drink when it's cold'," is a message that emphasizes how the tea should be drunk and, additionally, this shows that the child's imaginative behavior is supported"(Göncü, 2001). The fourth principle is related to understand the place of idea of children's imaginary play in the child's development and education. "It is necessary to look at how children position and design their own worlds in their plays, and what kind of adult roles that they take and how physical circles are used" (Göncü, 2001). Göncü indicates the fifth principle as follows: "In order to understand children's plays, it is necessary to pull away from developmental psychology frame and use interdisciplinary methods. It requires the theories and research methods by realizing this in cooperation with education, society science, economics and human science" (Göncü, 2001, pp. 39-43).

In the five principles that Göncü mentions, the child cannot directly interfere the situation that she/he is in. The child, shaped by the society and the family, is also exposed to the same factors in the formation of his/her plays. In short, the most important aspect of the meaning attributed to the play is the economic structure in the society because this structure influences the action of playing game.

According to Mangır and Aktaş (1993), play is a very effective method for the child in terms of acquiring personal and social habits. Children can learn oral rules such as waiting one's turn, following the traffic rules etc. Social moral principles (taking on a task, showing someone respect, the notion of right/unjust etc.) can be learned through play (Mangır&Aktaş, 1993, pp. 14-19). Because of the fact that all these nuncupative rules are differ from in every society and culture, it can be said that there is a social guidance in the learning process of these rules.

1.2.2. The Importance of Play in Education and Learning

The invention of writing which is one of the most important developments in civilization history has brought along the emergence of education system. According to Çam (2016), writing has become widespread since Archaic Period (B.C. 7-6 centuries). Following this development, families keep their child in countenance to become distinguished citizens (Çam, 2016, p. 632).

The Greek education system, which shaped the educational system of our time, was called "*Paideia*". According to Tarnas (1991), the aim of these trainings was to develop a fully educated citizen. In brief, Jaeger (1939/1946) says that *Paideia* contains civilization, culture, tradition and literature in itself (Jaeger,1939/1946). The word is explained by Tarnas (1991) as follows: "The classical Greek education and training system which include gymnastics, grammar, rhetoric, poetry, music, mathematics, geography, natural history, astronomy and physical sciences, history of society and philosophy" (Tarnas,1991, pp. 29-30).

Yiannoudis (2014), who refers to John Dewey's statement; "Education is not preparation for life, education is life itself" (Education is not preparation for life, n.d.), says that "So, if play is life and life is education, then, play should be education" (Yiannoudis, 2014, p. 48).

Play is evaluated by the trainers as beneficial due to its features such as bringing experiences and internalizing the thing that learned. In addition to this, plays enable much more meaningful learning by shorten the target period of learning. While the child is in training with the play, they learn through experience by touching, smelling, tasting and feeling. As a result of this, permanent learning is actualized (Ministry of National Education of Turkey⁴, 2014, p. 8).

Ergün (1980), summarizes the importance of the play in education and teaching as follows:

Rousseau, who uphold the principle of freedom in education, indicated that the child must first be educated in the sense organs and he added that it would be with the play. Plato defines children at the of age ranges of 3-7 as "game and fairytale period" in his *The Republic* book. Basedow is the first pedagogue who introduces play, swimming and gymnastics activities into lesson programs at school. Locke says that taking advantage of play instinct to teach a lesson more efficient. Salzman argues that who do not know how to play with children cannot be trainer. Besides all this, Froebel has turn into the play an educational tool. He claims that people's deepest talents show themselves through play

All of these scientists, who differentiate the play from its fun and leisure-time features and identify play with education, play a role in the issue of that the play has been included today's curriculum. The presentation of the play to the children as an educational tool also allows the trainers to continue playing. This is an indication of that in the field of education, the play is constantly continuing regardless of age between the child and the educator.

⁴⁴ Milli Eğitim Bakanlığı (MEB)

The research made in 2014-2015 by Turkey Statistical Institute (TÜİK) shows that the individuals between the age of 10 and 14 spend time for educational activity approximately 3 hours 51 minutes per day. In this research, it is seen that the members of this age group spend only 59 minutes for their hobby and play activities in their daily time (Zaman Kullanım Araştırması., 2015).

When these two results are compared, allocated time to education is almost quadrupled four times more than the time allocated to the play. However, the research does not specify whether there is play-based learning in the curriculum of children or not. There is a contradiction when the results are considered that is only 3 hours and 51 minutes used for the education in a day, while their whole time is 6 hours that are supposed to be used for education in the first place.

Besides, just like toy, not every play is educational. However, plays can be changed by playing in different ways. However, this is not the case for toys. Toys are produced as a single function and presented to children. During the play, they become functional only through the mold-object that is produced. Apart from that, toy is gained another function with the assign a different meaning to toy, while play by the child's own imagination.

1.2.3. Museum Education, Informal Learning and Learning Through Experience

An old Chinese proverb says: "I hear and I forget; I see and I remember; I do and I understand" (as cited in Nair, 1979). Undoubtedly, this statement emphasizes the importance of experience and productivity in educational programs actualized in museums. (Nair, 1979, p. 165).

According to Hooper-Greenhill (1999), developments during the French Revolution of the 18th century have been influential in terms of the usage of museums in education. In this period, the Louvre Museum had become a public

museum that was seen as a tool for collective public education, instead of being the private gallery of the king. Louvre began to be governed by the presidency of the new republican state. Thus, it presented completely new model of how a museum might be. "Museum as an institution was out of being the king's indoor playground and has become a public school" (Hooper-Greenhill, 1999, pp. 29-30).

Aims of education in the museums rather differ from in terms of their methods. The relationship developed between museum and education influenced by the Industrial Revolution in 19th century. However with the establishment of international organizations such as United Nations Educational, Scientific and Cultural Organization (UNESCO) (1945) and ICOM (1946) However, the relationship between museum and education developed with a scientific approach (Akmehmet&Ödekan, 2006, p. 48).

In the definition of ICOM, the educational function, which is among the main aims of the museum, is stated as follows: "A museum is a non-profit and permanent institution, which is open to the public, in the service of society and its development, , which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment" (Museum Definition, 2007).

Abovementioned UNESCO General Conference is mentioned the educational role of the museum as follows:

12. Education is another primary function of museums. Museums engage in formal and non-formal education and lifelong learning, through the development and transmission of knowledge, educational and pedagogical programmes, in partnership with other educational institutions, notably schools. Educational programmes in museums primarily contribute to educating various audiences about the subject matters of their collections and about civic life, as well as helping to raise greater awareness of the importance of

preserving heritage, and fostering creativity. Museums can also provide knowledge and experiences that contribute to the understanding of related societal topics.⁵

This mentioned function is a very important indicator that curriculum based education programs can be made in museums. The objects within the museum's field of specializations are an integral part of both formal and informal education. While the museums focus on "protectionism" tasks and cultural heritage protection, they also make this heritage functional. Thus, the museums enable individuals to be trained through experience and to raise awareness in society.

According to İlhan (2016), usage of the museums in formal and non-formal education in the educational environment gained weight in Europe and America in the 1950s. In Turkey, it has become a systematic structure after 1990 (İlhan, 2016, p. 4).

According to Booth and his friends (1982), one of the main aims of museum education is to stimulate the visitor's dream and improve the sensual awakening. Museum educators describe learning as an open-ended, everyday life experience (Booth&Krockover&Woods, 1982, p.7).

One of the basic features of learning in the museum is learning from objects. These objects consist of primarily collections, findings and samples. When museums are practicing training programs, they use variety of methods to develop a relationship between their collections and their target groups. Hooper-Greenhill (1991), emphasizes standard working methods among these methods such as grabbing the objects, playing a role, working on a site or building, participating in educational theater, making a large collage, making group sculpture, deducing from firsthand evidence, watching a show and using tape or video (Hooper-Greenhill, 1991, p. 24).

⁵ <http://unesdoc.unesco.org/images/0023/002338/233892e.pdf>

According to Nair, (1979), it is very important that how the child relate to and correlates with an object or situation with his/her personal experience. "For this reason, it is very important to understand the child's learning process and to develop effective programs for children in the museum" (Nair, 1979, p. 164).

Elkind (1999), states that education programs must meet two basic but contradictory human requirements, no matter what kind of they are. "The first one is individuality (trying to be unique and be aware of the individual's whole power and potential). The other requirement is the sociality of a human (attachment to other people and bringing the individual's personal tendencies to secondary position for the benefit of others). In a broad sense, it can be said that the educational program that meets just one or both of basic human needs is humanistic" (Elkind, 1999, pp. 148-149).

Falk and Dierking (2000) suggest the Contextual Model of Learning Theory "As a device for organizing the complexities of learning within free-choice settings. The model portrays this contextually driven dialogue as the process/product of the interactions between an individual's (hypothetical) personal, socio-cultural, and physical contexts over time" (as cited in Falk&Storksdieck, 2005, p. 745).

Personal context includes visit motivation and expectations, prior knowledge, prior experiences, prior interests, choice and control. Socio-cultural context consists of within group social mediation and mediation by others outside the immediate social group. Physical context consists of advance organizers, orientation to the physical space, architecture and large-scale environment, design and exposure to exhibits and programs, subsequent reinforcing events and experiences outside the museum (p.747).

According to Paykoç, (2014), three characteristics of the museum as active learning environment and hidden curriculum can enable to realization of certain learning activities. The author describes this situation as follows:

Foremost among these, the physical environment of the museum, interior and exterior architectural design, interior design of museum, use of space and design of training and promotional materials used. Secondly, the social environment of the museum and the people in the museum, the relationship between the visitor, the specialist, and the attendant, values, expectations, and the social structures they created and regulations. The third includes symbolic or cognitive environment and information of the museum, observed/ transmitted /presented perspectives, comments, meanings, the problems encountered, informations that the individual acquires in the museum environment in various ways from self, guide, other individuals and experts (p.145)

This analysis of Paykoç, be in the clear the museum from the feature of being a place where objects are only exhibited. The museum, firstly, adds value to the location where it is and gathers learning in its own backyard because the museum has an architectural value in terms of its physical structures. The objects in the museums provide educational opportunities in many different ways.

Onur (2003), who evaluates museum education as a kind of public education improving the functions of the museum and increasing its power, states that museum culture is not come into existence anywhere in the world by itself and it is a product of a long social education effort. The first necessary step to create this culture is to develop the museum education policy (Onur, 2003, pp. 13-21). He also emphasizes that museum education policy be in on the general policies, which are telescoped in the largest circle included in national cultural policies (Onur, 2003, pp. 50-51).

This description of Onur draws attention to the importance of determining museum education policy from the general to the specific. A museum education policy structured by ignoring national policies does not work right. With a policy that does not reflect the local becomes a museum that cannot describe itself and the country it represents when calling international masses.

Lifelong learning and learning through experience have enabled the museum to take an active role in the educational and teaching environment. In this respect, museum is regarded as both formal and informal educational environment. Visitors learn new things involuntarily by interacting with objects in the museum, exhibitions and venues. This kind of education is informal education. In addition to this type of training, museums also offer formal training opportunities such as planned, scheduled workshops towards specific goals and course (Akmehmet&Ödekan, 2006, p. 53).

The educational methods and techniques presented to the children in the museum are very important. The museums should think carefully about what information to choose, how to reach the information, how to communicate, where and how to use and share it. "The arrangement of the information in accordance with the child development has a role to play in providing the affective development in the museum. In this direction, attention must be paid to how the child's attention will be attracted, how it will be stimulated by desire and curiosity, and how it will be related to the needs of the child" (Paykoç, 2014, p. 147).

One of the most valuable aspects of school visits to the museum is the opportunity for students to interact with alternative ways of learning and work actively with material evidence. These complementary activities should provide different types of experiences for students in schools and higher education institutions (Hooper-Greenhill, 1999, p. 99).

In addition to all these, Seidel and Hudson (1999), point out those museums can also gain qualities such as empathy for children to succeed in their education. According to the authors, the museums have the ability to provide emotions and atmosphere that increase the power of internal vision. In addition to this, museums can also provide interest and curiosity in the field of history learning. Today, many museums provide school learning to students which can effectively study history science (Seidel&Hudson, 1999, p. 16).

According to Bloom, learning is not a totally rational activity but it is determined by reactions related to the emotional field. Well-structured training programs provide learning that is based on both cognitive and affective elements. In particular, in addition to an intellectual approach to museum educational services, a number of teaching methods have been developed that aim to identify with the subject. For example, role-playing games, discussion of a theme prepared in an exhibition and creative work at museum workshops (as cited in Wengen, 1979, pp. 150-151).

According to Gartenhaus (1997/2000), museum collections create a rich resource for different experiences with a wide variety of narratives they tell and different thoughts they carry. "From this aspect, museums are among the highest-scale stimuli when compared to any object used to improve creative thinking" (Gartenhaus, 1997/2000). The reason for this situation is that museum collections contain authentic and fascinating objects that set mint to the motion (Gartenhaus, 1997/2000, pp. 11-12).

According to Paykoç (2014), the place of the child in the museum also varies according to the societies. For a museum, it is necessary to determine what the child expresses (user, customer, visitor researcher or audience) (Paykoç, 2014, p. 144).

The educational goals of the museums are the most important step of learning through experiencing. One of the issues that should be emphasized firstly in the education center for children in the museums is determining the purpose while giving education in the museums because it is necessary to know what children want to know while determining training programs alongside of desired to be taught. The passport to programming of trainings with consideration of needs and expectations. One of the issues that needs to be addressed in this framework is knowing how children learn and how they produce knowledge. Individual differences, experiences, learning styles, talents and social skills, are factors that

influence learning. Knowing these factors and evaluating them all as a whole is an important factor in deciding which learning methods to use.

1.3. Play Tools and Toy

In order to make sense of the changing processes of societies, it is very important to examine the children's images in those societies. One of the most important of images is toys, which symbolize children's cultures.

According to Kuspit (2006/2010), toy is an artwork which is the most primitive, raw item that lack from the mental balance (Kuspit, 2006/2010, p. 130). Social, economic and cultural developments, like everything else, create differences in toys. The child can use everything around him/her as a toy and include it in the play.

Main function of a toy is to make children play with, is being prepared by adults. Toy, which is a miniature version of the items, is usually used by adults. It can be though from this the children are considered as a kind of miniature adult in the stage of design and production. Toy factor allows children to imitate and experience the elders' life.

Play is not played because of the fact that toys are just there. Play has been around since centuries, and the toy has been only the follower of the play. This theory, advocated by Newson and his friends (1979), and it is stated that toy is a tangible object that is not necessary but used only to express the complex world of imagination of individuals. According to this theory, which exemplifies the toy with language, "Just as, if the language makes the intelligent product of the mind to understand the complex ideas, the toy is doing the same for the play" (Newson&Head&Mogford, 1979, p. 12).

Onur (2013), describes play tools as follows: "Play tools are things that exist only in the play, it could turn into something meaningless when the play is over, or sometimes even the presence could turn into something like stones, such as jackstones play. However, toys are individual and require an order like settled life, such as a home or nest, and require special areas to be protected" (Onur, 2013, p. 187).

This statement by Onur explains that play tools are only functional within the play. The play tool provides a playing environment and loses their functionality when the play is over. However, the toy is persistent and has a meaning for the child when the play is over. For example, hugging a toy as a sleeping companion makes the toy an object that is owned and connected by child.

İnal (2005), who indicates that toy has universal qualities, also mentions that toy plays different roles with reference to cultures in terms of cultural symbol, function and structure. He summarizes Mynheer's critique of toys as follows: "Even though history of the toy is as long and variable as humanity, the basis and function of the toy are the same, despite being in different forms in every culture and changes in the forms of it: To make the child adapt to the adult life by having fun, enjoyment and pleasure" (İnal, 2005). According to the author, toys are meaningful not only for cultural values but also for ideological beliefs and goals; for this reason, it cannot be said that children interiorize the values of human and social world and cultural values with toys just in an innocent way (İnal, 2005).

Toys are considered as a must of play nowadays. This situation leads both parents and children to believe that there must be a toy to start to play. Toy is only a play tool and every toy does not help the learning process.

1.4. The Relationship of Socialization with Toy and Play

The concept of socialization first emerges in childhood in play experiences. Onur (2007), mentions that in the research conducted, there are evidence that children first communicate in playgrounds. According to the author, children are influenced not only by family tradition but also from the coeval that informs about cultural variables; media and marketing elements. This situation shows the children's play, as a product of participating in a special culture or sub-culture environment (Onur, 2007, p. 84).

Both individual and social identity formation begin in childhood. Therefore, toys are also part of this formation which is the objects that children relate to at this stage because toy guides and shapes the child, who plays, while directing the play.

As is seen, accuracy of information is very important that some elements of social rules and roles conveyed to children through plays. Cengiz (1997), summarizes this situation as follows: "Some plays cause some prejudice that continuing in society to settle into children's memory at very young ages. For example, in the plays compiled in the Black Sea Ereğli, offensive terms are spoken about being Gypsy which is informed by negative information that Gypsy name said. This situation causes lead to prejudice in individuals from childhood" (Cengiz, 1997, p. 468). Since, some information does not always represent belief that is positive and good in children's memory.

Socialization, as in every field, has an effect on toy, play and thus cultural heritage. The value of play and toy given by societies also specifies the value given to child and child culture. Briefly, the given value is a part of the value gives to itself and its continuity.

1.5. Play, Toy and Child in Cultural Diffusion

Children's plays and culture have changed in recent years under the influence of informatics and digitalization. Postman (1984), evaluates this situation as media conduct away children from the common plays on the streets, Kline (1993), assesses this situation in terms of imagination and ability to create personal play. Lindstrom (2003), has the opinion that this development suppress children's creativity (as cited in Lego Learning Institute, 2003, p. 6).

We live in a world where social and cultural events change rapidly. This change has become much more visible with the development and rapid spread of technology, and at the same time it has begun to affect children's everyday life. According to Lego Learning Institute (2003), when viewed from the play and play culture perspective, the most significant change is the group of children in a broad age group (the children in the bigger towns, the villages or the streets traditionally) (Lego Learning Institute, 2003).

This difference is due to a variety of factors including the demographic and social changes experienced in Western society during the 20th century. The families tend to have fewer children no longer. This means that more and more children grow up with fewer siblings who will share their daily lives.

There are also examples of changes in play and child culture such as decreasing the number of housewives, children who stay at home and play; parents want to guard children and especially parents do not want to leave alone their children who live in big cities (Lego Learning Institute, 2003, pp. 6-7). In a research on this situation, the exchange of play culture is summarized in the following table:

Table 1: Change of Play Culture⁶

Play Culture Previously	Play Culture Today
Children often in groups	Families with fewer children
Few organized activities	Fewer groups of children
Good contact between young and older children	Less free time for adults
Young children learned a wealth of games from older children	More organized activities, more school
Games often played outdoors	Less contact between children of different ages
Many games involving motion	Children together with those of the same age
Playmates close to home	Children indoors more, play moved inside
Few yet well-defined social relationships	Playmates farther afield
	Daily lives distinguished by changing social relationships

This research shows that play culture has changed radically. Plays, that are played in groups outside the home, turned into play which played individually in closed spaces. Besides, children with age differences are no longer together and do not spend time with their peers. This situation affects the transfer and continuity of plays. Because, plays are traditionally transmitted from the elders to the younger through verbal communication.

⁶ (Lego Learning Institute, 2003, pp. 6-7)

According to Güven (2014), to upskill certain skills through play or the practices created through the acquisition of these skills are influenced by the current culture. For this reason, it is important to study cultures in order to understand what cultural and social values are being targeted by the play and to see how they play in the direction of achieving these goals (Güven, 2014, p. 90).

Gaskins and her friends (2007), point out three different approaches to the cultural aspects of the play. In addition, they also underline that the idea that supporting children's play by adults, is a demonstration of the value of play. In "Culturally curtailed play", adults restrict playing and they often want children to help with their livelihood even from young children. "Culturally accepted play", is included in cultures which adults typically value children's play. This type of play refers to the societies which parents expect from their children to play and the play is accepted. In "Culturally cultivated play", play is accepted and adults are involved in children's play. This play refers to primarily urban, middle-class Euro-American families. Such families emphasize individuality and self-expression and believe that the play is the work of the child. As an example of such plays, it is shown that teachers integrate the play into the school to support learning. However, there are also some methodological differences. In some cultures, play is directed by adults and some are used it to teach and learn socially acceptable behaviors or to develop independent behaviors in children. (Gaskins&Haight&Lancy, 2007, pp. 179-200).

1.6. Industrialization of Play and Toy, and Consumption Culture

Nowadays, a great number of play and toy alternatives are offered to children. Especially toy has become a profession, which is designing, producing and trading. Industrialization which is a process that affects all social institutions, has also affected plays and toys. According to Elkind (1999), the emerging industry and especially the emergence of materials such as plastics, have enabled the serial production of toys (Elkind, 1999, p. 28).

İnal (2005), notes that the following three factors which are contribute to supporting the development of the authentic toy industry (as cited in Remise&Fondin):

"Mechanization", for the first time, has led to mass production of the toy. The first example of the starting serial production is "raising the purchasing power" of the industrial and commercial bourgeoisie and of the working class. The second example is "revolutionary inventions"(steam machine, train, steam boats, telephone, automobile etc.), which is following a fast rhythm and making new themes that manufacturers are impatient to take advantage of (pp. 257-258).

The most important factor in the starting serial production is the realization called as Industrial Revolution. Successive innovations and developed technology have made possible allowing the factories to quickly grow. If the Industrial Revolution had not been happened, which enable to serial production, the industry could not improve no matter how much the purchasing power was.

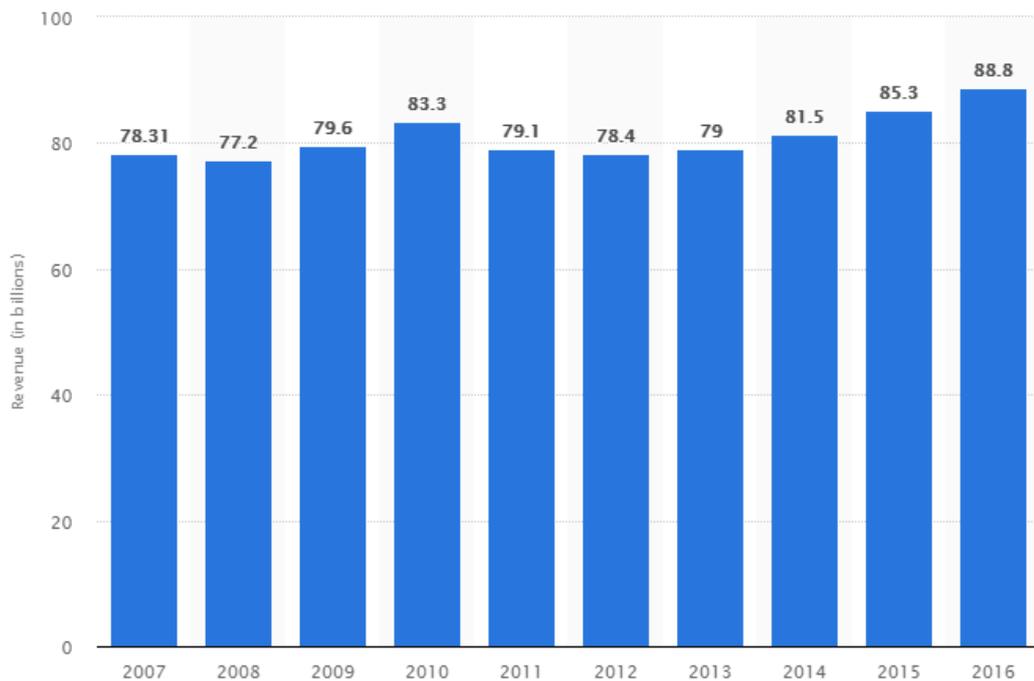
According to Hegeler (1963), religion/faith, education and economy factors are affected to toy design and production. "Every period's toy was made throughout the history such as war or punishment tool. For example, toy guillotines were produced on the eve of the French Revolution. In the 17h and 18th centuries, the moral and educational play/toy revolution has begun (as cited in İnal, 2005, pp. 258-259).

İnhan (1996), emphasizes that the real consumer of the product is not the same as the consumer who purchases it, while indicating the basic difference from other business lines of toy production. İnhan says that the consumer is a child and adds as followed: "When a child is compared to adults, they are destitute of protection from danger. For this reason, primarily Western countries and the United States have introduced standards for the safety of toy production" (İnhan, 1996, p. 512).

Onur (2010), who defines the toy as a witness of age and simple folk art product, mentions that toy is an advanced industrial product at the same time (Onur, 2010, p. 24). İnal (2005); "The toy, which has become an industrial product, comes out of being a toy and becomes a modern commodity that is now a commercial value, to be bought out and sold out of being a toy no longer" (İnal, 2005)

Başal (2007), states that the first toy industry began with the cease of toys imported from abroad in Turkey. Since 1984, toys have been imported for the first time and the demand for local produced toys has gradually decreased (Başal, 2007, p. 263).

Graph 2: Total Revenue of the Global Toy Market from 2007 to 2016 (in billion U.S. Dollars)



The total revenue of the world toy market from 2007 to 2016 is shown in this graph (Total Revenue of the Global Toy Market, n.d.). The total revenue of 2016 is recorded as 88.8 billion US Dollars. In the toy sector, where childhood imagery

is created, produced and sold; today, the target audience has spread and expanded from younger age groups to older children and adults.

Today, toys have become a commodity that can be marketed and advertised. In the buying tendency, which the elements of branding and consumption play a role, products that are easily revocable and have many alternatives are presented to the market. This situation changes the concept of childhood and creates an unsatisfied and consumption-focused childhood.

Harvey (1997), while refers to consumer goods, discusses "just-in-time" idea as well as Fordist products. "While the typical half-life of a Fordist product was between five and seven years, today, in industries that are named thought ware (e.g. video games), the half-life has dropped below eighteen months" (Harvey, 1997). According to the author, many developments in the field of consumption has become a means of accelerating a wide area, including lifestyles and recreational activities(leisure and sporting habits, pop music styles, video and children's games) at the same time (Harvey, 1997, p. 381).

Factors such as production materials, modes of production, modes of play (individual/group), make the toy an ideological agent (Türkiye Tasarım Kronolojisi, n.d.) İnal (2005), notes that toys are manufactured within the processes of complex design, production and marketing of adults.

With mass production, toys lose their old simplicity and become more complicated. The classical toys of the old era (peg top etc.) have given way to modern times with functional toys (puppets, fridges, cars, marine engines etc.) that reflect the structure and development of the modern era. Modern toys are no longer just toys, but also they are ideological and cultural materials of the period. In this respect, it can be said that important events of the period were immediately reflected in child toys (pp. 260-261).

This critique of İnal discusses the variation of toys. The author, who compares the old period with the modern period, refers about a situation like only modern toys

witness to the period. However, every toy testify the period. Besides, today's complex built-toys, which are referred to as "functional toys", have recently become less preferred. Such toys are objects which are not contributed to motor development of children and produced with "use- break- throw away".

Göncü (2001) mentions that the structure of toys is determined by society (Göncü, 2001: 40). One reason for this is the standardization created in the market. Toys, which are produced in the same style, marketed in series and represented cartoon character, affect the toy concept and consequently the concept of childhood. Today, the easiest way to sell toys for children is become to combine them with animated cartoon series. Çaplı (2001), attribute the reason for this situation to toys that are indexed to television animated cartoon series. Researches shows that children feel like it is impossible for them to play if they are not such toys and this situation occurs due to marketing strategies" (Çaplı, 2001, p. 217).

According to Yalçınkaya (1992), today, electronic toy production is accelerated. It is open to debate issue in terms of educators that how to become a part of an activity or educate the imagination of children under the age of 6 with remotely controlled devices. This has been noticed in some Western countries and production of jigsaws and d Lego-type toys have increased rapidly (Yalçınkaya, 1992, pp. 229-339).

According to Sutton-Smith (1986), play which means playing with others throughout history, means playing with things in the modern world. Sutton-Smith (1988), points out the defending of programmed play in school, directed play and educational play as an idealization of play. Today's school programs are destroying free play by including directed plays even in free play times (as cited in Onur, 2013, pp. 174-175).

In addition, globalization has made it possible for toys to be easily accessible. A toy produced in Europe, presents its own cultural and social values as well as the

different cultures that it has reached while exporting to a country in the Middle East. Other intermediaries in this case are messages that are served in the form of "advertisements" by mass media such as television, radio, etc. Children who encounter messages from different cultures recognize and are influenced by these cultures.

However, in this process, toy makers and toy brands are come into prominence and children are exposed to marketing exercises at an early age. With these campaigns, the toy is became "compulsory" and became addicted the child to the toy.

CHAPTER TWO

2. TOY, TOY MUSEUMS AND CULTURAL HERITAGE

In this chapter, firstly, the transfer of cultural heritage with play and toy was examined. Afterwards, toy collecting, concept of toy museum, and toy museum examples around the world and Turkey were examined.

2.1. Transfer of Cultural Heritage with Play and Toy

Plays, which are provide intergeneration transfer, continue their existence through intangible cultural heritage. Berne (2001), regards plays as a product of enculturation and this is a phenomenon that is passed on from generation to generation. According to the author, play, which is transmitted by the cultural experience of the previous generation, undergoes a change when melts into a different kind of culture than the culture it is in (Berne, 2001, p. 191).

Along with today's developed plays and produced toys, old plays and toys are also being protected. UNESCO, also includes plays in intangible cultural heritage lists that are created to raise awareness around the world and to help preserve toys and plays. It is emphasized that traditional children's plays are accepted and protected by UNESCO as an intangible cultural heritage factor. For example, Karagöz (Karagöz, n.d.), which is the shadow play of our country, Tahteeb stick game from Egypt (Tahteeb, Stick Game, n.d.), Kazakh traditional Assyk games from Kazakhstan (Kazakh Traditional Assyk, n.d.), Tugging rituals and games from Cambodia, Philippines, Republic of Korea and Viet Nam (Tugging Rituals and Games, n.d.) are on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity.

Another consequence of technological developments is the disappearance of children's toy-making techniques by oneself. As reported by UNESCO (1980), this is the situation that limits manual creativity; the school is still remains at the

core of this creativity. The role of school in there is to help children discover new materials and models that enrich their cultural heritage by bringing them together with different ethnic groups.

According to İnal (2005), toys play a different role in from culture to culture in terms of toy in point of cultural symbol, positive function and structure. In addition, some games and toys with universal qualities are similar as a result of intercultural influences and intercultural exchanges. Similar toys seen in different cultures and specific plays indicate that there is a structure of these universal qualities. (İnal, 2005, p. 255).

2.2. Toy Collecting

The idea of collecting is based on a holy past. Artun (2017), mentions that one of the most important legends related to collection is Noah's Ark and called the Prophet Noah as the first collector.

According to Epic of Gilgamesh, Torah and Bible, Prophet Noah, who traveled by picking up certain living creatures as a couple just before Noah's Flood and taking them on his ship, deserves the title of the first collector because of the collection of samples of our lineage. Adam only names animals, but the task of making them a collection is given to Noah (pp. 82-83).

According to Ada (2009), collecting is one of the professions that is learned by time. However, Ada states the fact that collecting is not only a voluntary work with his these words; "It is not enough just to enjoy art, have money and have the excitement of collecting some things. There is also a policy in this business. This policy must be at the level of both institution and person" (Ada, 2009, pp. 59-60).

According to Oskay (1982), the German cultural historian and aesthetic theorist Walter Benjamin describes collecting as an attitude towards the past. "Collecting

for Benjamin is a child's passion. Children are not inclined to see and classify objects as a commodity" (Oskay, 1982, p. 38).

Various researches indicate that the concept of collecting is also widespread in childhood. "In 1996, Baker and Gentry estimated that approximately 91% of American children aged between 6 and 10 years owned at least one collection and in 2004, collecting was said to be on the rise" (as cited in McAlister&Cornwel&Cornain, 2011, p. 1).

Some toys are given to the child, some are played until they are broken or destroyed. But some toys are carefully kept and adults rediscover and exhibit them in private spaces. Madran (2014), who mentioned about why adults collect toys, evaluates the subject within toy museums where toys are exhibited and she remarks the collections of these museums are collected by adults (Madran, 2014). However, childhood has been a concept for some adults which is longing for the past, the places, the persons or the events. A toy that can be replaced with this longing, leads to new discoveries and dreams.

According to Madran (2014), one of the main reasons of collecting toys is identifying objects, which have a role in preserving the happiness that belongs to the childhood, with innocence and happiness of childhood. Madran describes the reason of toy collection as having a lack of childhood and being unable to reach the imaginary game. The author also mentions that only 17% of private collectors play with toys that they have and the rest see these toys as prestige or art objects (Madran, 2014).

The collection toys that lost their ability to be involved in the play, thus, have lost their emotional associations. This situation makes the toy collecting similar to the other collecting. Only the starting point of collecting is different from the others, because in this case psychological factors are also emerging (Madran, 2014, pp. 296-299).

Toy collector Sanford (2017/2018), who differentiates toy collecting from childhood nostalgia and evaluates it economically, says that we will see more toys as art as long as new toys are produced and as these toys grow old. Sanford says that the toy tender would start to attract more attention and he sees this situation as an opportunity to evaluate while inflation rises (Sanford, 2017/2018, pp. 20-23).

According to McIntosh and Schmeichel (2004), in collecting, planning and categorization skills are undisputed basic skills in the search for collections because in the meantime, it is very important to follow a set to make a collection. "Toy manufacturers often release so many members of a set that it is unlikely that any child could collect all members. Hence, childhood collecting may be motivated by the desire to engage in a continual process of collecting with the goal of expansion (not necessarily completion) of a set" (as cited in McAlister&Cornwel&Cornain, 2011, pp. 1-4). These incentives are not limited to family incentives. For example, various marketing strategies, television commercials or posters support this situation. However, it is a debatable issue that is as to whether, exposed to commercial atmosphere in childhood and to meet with various toys in the media through mass media.

When the toys are evaluated in the frame of collecting, the exhibition sites are not limited to museums and galleries. One of the usage area of antique toys is decoration. Regarding this, Claverie (2017), states that toys can be used in book stores and this indicates that heavy and small toys are suitable for these shops. According to her, a toy whose history has been learnt, can be shared with friends. Moreover, toys are used as an element in interpersonal communication (Claverie, 2017, pp. 28-29).

2.3. Concept of Toy Museums

According to ICOM, toy museums, which are called as “specialty museums” are the institutions that provide information and trainings about child and play culture by approaching the social history via the eye of toys (as cited in Artar&Karadeniz, 2017, p. 478).

The primary aim of toy museums is conservation play and toy culture. Besides, toy museums provide opportunities to compare past and present.

The origin of toy museums emerged in Europe. Pollock Toy Museum and Nuremberg Toy Museum are shown as an example among the world's leading and important toy museums (also see Chapter 2.3.2.2).

The collections of the toy museums are newer comparing with other museums. Toy collections are based on baby dolls and baby houses. The origins of several toy museums are baby houses, miniature theatre scenes and dolls. (Madran, 2014, pp. 299-300).

According to Mutal (1979) who is an important museum specialist; museums as lifelong educational institutions should play a new role in the transfer of historical processes. To fulfill this requirement, some museums are specially designed for children (Mutal, 1979, p. 155).

When the toy is exhibited in the museums, it gives information about both child culture and social and cultural process of the present age. Onur (2013), states that toys must be protected because they reflect the social and cultural characteristics of the period that they were produced. According to him, toy museums have the same functions like other museums as research and education. In these museums, art history and cultural history are investigated through toys. Educational function

also helps children to establish a relationship between generations by acquiring knowledge of history (Onur, 2013, p. 61).

Toy museums, which can appeal to all ages with their collections, are highly influential in the development of intergenerational communication and creation of museum culture in different interest groups (Artar&Karadeniz, 2017, pp. 479-481).

Toy museums have a unique design for child visitors. According to Erbay (2017), this unique design also enhances children's ability to express themselves. In these museums, children communicate with their own age groups in an unhindered and non-transferable way. These museums, which visitor profile is not only children, create opportunity to share to family members in the activities by including events with their children. Adults are in different experiences in these museums by realizing their aspirations for their past and their childhood, their childhood dreams and the desire to play (Erbay, 2017, pp. 443-444).

Along with these, Madran (2014) by referring the classical approach of the exhibitions in the museums, states that this situation indicates a complex problematic in the perception, understanding and evaluation of collections. According to her, the exhibits are not so different from the toy storefront and consist of putting toys in rows randomly. "Designs based on multiplicity are still going on in toy museums, and this is a museum phenomenon that needs to be solved" (Madran, 2014, pp. 301-303).

2.3.1. Sustainability of Toy Museums

The concept of sustainability, which is also valid in terms of the museums, is evaluated in the context of environmental, social and economic practices. In toy museums sustainability studies, the most important thing is to determine the current situation and evaluate it in the child's specific way because it is more

useful to plan the evaluations made by the child eye rather than by the adult eye duo to the fact that the audience is mainly composed of children.

According to UNESCO 38th General Conference in 2015 (UNESCO, 2015), about Recommendation Concerning the Protection and Promotion of Museums and Collections, Their Diversity and their Role in Society:

Cooperation within the museum sectors and institutions responsible for culture, heritage and education is one of the most effective and sustainable ways of protecting and promoting museums, their diversity and their role in society. Member States should therefore encourage cooperation and partnerships among museums and cultural and scientific institutions at all levels, including their participation in professional networks and associations that foster such cooperation and international exhibitions, exchanges and the mobility of collections (p.20)

In this process, it is also very important to determine their current situation of both national and international toy museums in cooperation with schools and toy collectors.

Artar and Karadeniz (2017), mention that toy museums are fictionalized as child-friendly and family-friendly learning environment. According to them, in Turkey, the number of the toy museums is increasing by the endeavor of private persons and legal entities.

It is important to prepare short and long term institutional plans and museum policies in the process of reaching the international standards required by the contemporary museum, and it is significant to share their aims, functions, management style, audience relations policies and relations clearly, with other institutions of the museum within the scope of these policies (p. 489)

Additionally, the authors, who address to the concept of "mindful museum"⁷ by Gopnik (2007) and Janes (2010), refer that toy museums can also exist as mindful museum as follows:

It is important to prepare a viable sustainability plan in order to be able to fulfill the functions of a contemporary and aware museum. Within the scope of this plan, mission and vision should be determined and museum philosophy should be included in the museum that constantly updating itself. Moreover, visitor development plans should be determined, staff recruitment policy should be established, action plans for social functions should be determined, cooperation opportunities should be established, and the museums should be able to carry out their work within the framework of a union or platform (p. 490).

As well as all these, Artar and Karadeniz (2017), mention that toy museums should cooperate with other museums for their sustainability and should conduct their activities on a unity or platform basis.

In addition, the appearance of toy museums in Europe has also caused it to spread and increase in Europe. Today, most toy museums are located in the European region. Sustainability of these museums is related to the produced toys. The depletion of toys in collections and not to produce museum toys (giving information about the period, except today's ordinary plastic toys) affect the increase of these museums.

2.3.2. Examples of Toy Museums

In this chapter, detailed information about all toy museums in Turkey were given.

⁷ The word "mindful" entered the museum vocabulary recently in an article titled "The Mindful Museum" by the American essayist Adam Gopnik. He wrote: "The mindful museum should first of all be mindful in being primarily about the objects it contains. Your first experience when entering the mindful museum should be of a work of art" (as cited in Janes, 2010, p.326)

2.3.2.1. Toy Museums in Turkey

The first toy museum in Turkey is a toy gallery founded by Archaeologist Dr. Musa Baran (Artar&Karadeniz, 2017, p. 482). Baran mentioned about the museum in his life story, which he described in his own biography before establishing the museum. "I've finished 60 years, now I'm retired. I play with children. I am preparing a museum that introduces them to the forgotten plays or toys. In this regard, I am happy if I can present the past to the future..." (as cited in Canko, 2014, p. 319). Founded in 1983 in Bademler Village of Urla, Izmir, this gallery is Baran's own house (Artar&Karadeniz, 2017, pp. 479-482). The collection of the gallery which has turned into a museum later on includes traditional toys; such as slingshot, whistle, kite, peg top etc. Some parts in this collection consist of toys made by children and himself (Canko, 2014, p. 320).

Ankara University Educational Sciences Faculty Toy Museum, which is the second toy museum of our country, was founded in 1990 with the aim of preserving those toys lost during times of swift social change (Toys Museum, n.d.). It also serves as a research and training center. The functions of the museum's establishment are indicated by Artar and Karadeniz as follows: "To protect the toys under the danger of extinction, to research in the fields of industry history, culture history, education history, childhood history, game history through toys and to educate children through toys in the fields of museums, art, history and science" (Artar&Karadeniz, 2017, p. 482).

Museum exhibits nearly 3000 toys such as traditional toys produced between 1990 and 2015, fabrication toys, foreign toys, antique toys and new toys. The museum's continuous visitors include pre-school children aged of 4-6 and primary school students aged of 8 and 10 (Onur, 2013, p. 61; Artar&Karadeniz, 2017, p. 483).

ITM which is Turkey's third toy museum, founded in 2005 by Akın. Details about the museum will be reviewed in Chapter Three.

Ümran Baradan Play and Toy Museum which is the fourth toy museum of Turkey, has been laid in 2004 in İzmir by ceramic artist Ümran Baradan. In 2009, the museum was donated to the municipality upon the initiative of Konak Municipality and after the building restoration; Konak Municipality opened it again in 2010 with the name of Ümran Baradan Play and Toy Museum. There are about 1000 pieces of toys in the museum, including cloth dolls, plush toys, baby houses, antique toys, metal toys, transportation vehicles, cartoon-animated characters, soldier toys, space vehicles and interactive toys. Among the visitors of the museum are school groups and tourists in general (Artar&Karadeniz, 2017, pp. 484-485).

The fifth toy museum is Antalya Toy Museum which was founded in 2011 by Akın's collection and consultancy. The museum, which is a project of the Antalya Metropolitan Municipality, has approximately 750 different toys. That exhibits toys of brands such as Nekur, Fatoş, Lehmann, Schuco, Steiff, and Louis Marks. There are also workshops in the museum such as wood toy painting, trash puppet, model aircraft, kite making, mandala, origami, krigami, puzzle, creative drama-play workshops, orff-rhythm (The Orff Approach, 2018)⁸, Hacivat-Karagöz puppet workshop and robotics training with Lego (Lego, n.d.) toys (Artar&Karadeniz, 2017, pp. 485-486).

Turkey's sixth toy museum is Gaziantep Play and Toy Museum which is depending on Gaziantep Metropolitan Municipality Department of Culture and Social Affairs and Directorate of Libraries and Museums, opened in 2013 and curated by Akın. In the collection, there are nearly 600 handmade and factory-

⁸ The Orff approach is a method of teaching children about music that engages their mind and body through a mixture of singing, dancing, acting and the use of percussion instruments.

made toys from 1700 to 1990 such as Pinocchio, Mickey Mouse, Snow White and 7 Dwarfs, Popeye the Sailor, Laterna Magica, Doll House, Lehmann toy, industrial and agricultural equipments, plush toys, planes and robots. Moreover, the museum is the only play and toy museum where the children of the worlds are represented to the visitors on its gallery caves in Turkey (Gaziantep Oyun ve Oyuncak Müzesi Hakkında, n.d.).

Turkey's seventh toy museum is Anatolia Toy Museum, opened in 2017 in Kepez district of Antalya. The museum was curated by Professor Doctor Nevzat Çevik. Its collection consists of many different toy groups such as Teddy Bear, porcelain dolls, kitchenware models, space and robot toys and Karagöz characters. The aim of the museum is to improve the education programs by enriching the collection day by day (Başkanın Sözü, n.d.).

Ankara Çamlıdere Çuf, Çuf Play and Toy Museum which is Turkey's eighth toy museums, was founded in 2017 by the term of Mayor of Çamlıdere H. Caner Can. There are about 1500 toys in the museum's collection (Çamlıdere Müze Cenneti Oluyor, 2016).

Lastly, Samsun Toy Museum is founded by Samsun Canik Municipality in 2018. In the terms of area, the museum has the feature that Turkey's largest and world's third largest toy museum. The museum's collection is curated by Akin. In the collection of the museum, there are toys produced in many different countries between 1900 and 1920, such as the first toy car produced by Ford in 1920, Native American tents which made in Germany, airplanes, trains, zeppelins produced in Germany (Canik Oyuncak Müzesi Kuruldu, n.d.).

2.3.2.2. Toy Museums in the World

In this chapter, first toy museums and their missions, aims, and collections were examined with the examples..

2.3.2.2.1. Czech Republic

Prague Toy Museum (Museum *Hraček*), opened in 1989, exhibits objects which are produced between 1860 and 1945, such as babies of all kinds and sizes, horse, car, collection baby sewing machine, train and steam engine (Museum History, 2015). A museum that was locationally expanded a bit in 2004 is the second largest toy museum in the world (Prague Museums, n.d.).

Moreover, Czech Republic has the museums of Lego. These museums called as Museum of Bricks in Praha, Museum of Bricks in Kutna Hora, Museum of Bricks in Spindleruv Mlyn, Museum of Bricks in Liberec and Museum of Bricks, are spreaded to the different cities of the country. In these museums in Prague, 1,000,000 pieces of Lego are used in total. They are 20 theme pieces and more than 2500 Lego models. More than 1000 original Lego models are on display in Museum of Bricks Kutna Hora, Museum of Bricks in Liberec and Museum of Bricks Jesenik. More than 1000 models made of Lego bricks. One meter high Eiffel Tower and Statue of Liberty are also available in Museum of Bricks in Spindleruv Mlyn (Lemi Obchod LEGO Stavebnic, n.d.).

2.3.2.2.2. England

Pollock Toy Museum in Fitzrovia, London, was founded in 1956 by Benjamin Pollock. The museum is the first toy museum in the world. The collection of the museum includes construction and mechanical toys, folk toys from Europe, composition and wax dolls, toy bears, miniatures, dolls and much more. The museum also exhibits toys from Victorian Age (Pollock's Toy Museum, 2015).

Brighton Toy and Model Museum, was founded in 1991. The museum has more than 10.000 toy collections (Brighton Toy and Model Museum, n.d.) such as train collections, and many other antique toys as well as toys of well known toy producers like Steiff, Meccano, Hornby Trains, Carette, Bing, Pelham Puppets,

Dinky and Bassett-Lowke (One of the finest Toy Museums, n.d.). "The aim of the museum is to give children impressions that are imaginative and life-affirming, using traditional tales from many lands" (Teachers Resources, n.d.).

The House on the Hill Toy Museum, founded by Alan Goldsmith and Jeremy Goldsmith in 1991, is located in Stansted Mountfitchet, Essex. The museum has over 70.000 toys on its collection from Victorian toys 1970's and 1980's and also lead and tin toys, Meccano, Action Man and Raleigh Choppers (Stansted Toy Museum, n.d.).

2.3.2.2.3. France

The Toy Museum (*Musée du Jouet*), was founded in 1976. That is one of Europe's most comprehensive toy collections with its collection of nearly 20.000. More than 2000 toys are exhibited in the museum from Ancient Period until today (Musée du Jouet, n.d.). "The aim of this museum of ethnology is to show how toys reflect the society that produces and uses them" (Musée du Jouet, 2., n.d.).

2.3.2.2.4. Germany

Nuremberg Toy Museum (Lydia Bayer Museum), was opened to the public by the municipality in 1971 in Nuremberg. There are about 80.000 toys in the permanent collection of the museum, which is located in 2.200 square meters (History of the Nuremberg, n.d.). In the museum, there are toys such as dolls, tin figures, all kinds of metal toys, traditional wooden toys and also Lego, Barbie dolls, Playmobil and Matchbox (Nuremberg Toy Museum., n.d.). The museum is regarded as one of the most well-known toy museum in the world in terms of showing the cultural history of toys from Antique Age until today. The museum is also the second toy museum established in the world.

Toy Museum in the Old Town Hall Tower was founded in Munich in 1982. The museum exhibits European and American toys from Ivan Steiger family collection. The collection includes automobiles, wheeled toys, trains, paper and lead made toys obtained from prehistoric digs (Ivan Steiger Toy Museum, n.d.).

2.3.2.2.5. India

Shankar's International Dolls Museum which was founded in 1965 by cartoonist K. Shankar Pillai is located in New Delhi. In the museum's collection, there are dolls with Indian costumes and babies representing various countries. Moreover, repair service for the rare and old toys is given by the museum (Shankar's International Doll Museum, n.d.).

2.3.2.2.6. Japan

Japanese Rural Toy Museum founded in 1967. The museum in Kurashiki has a collection of 5.000 toys which are produced in various parts of Japan from the 1600s until the 1980s (Japanese Rural Toy Museum, n.d.).

The Japan Toy Museum, founded by Inoue Shigeyoshi in 1974 is located about 10 kilometers north of Himeji city. In addition to Japanese folk toys, there are over 90,000 toy collections from 160 different countries (Japan Toy Museum, n.d.).

Tokyo Toy Museum was founded in 2008. The museum has more than 10.000 toy collections. The collection includes Japanese wooden toys and European toys (Tokyo Toy Museum, n.d.).

2.3.2.2.7. Switzerland

The Nordic Museum, which was founded in 1873, is the first toy museum example in the world. The museum, which was opened with the name of

Scandinavian Ethnographic Collection, became known with its current name from 1880. A section in the museum is devoted to toy museum. The museum exhibits clothing and fashion, textiles and jewelers, home and furniture, photography, toys, baby houses, folk art, glass and porcelain objects (Nordic Museum, n.d.). "The museum is Sweden's largest museum of cultural history. An everyday palace, and a place of stories about the life and people of the Nordic region – yesterday, today and tomorrow" (S. Hiller, personal communication, July 6, 2018).

Another example is the Stockholm Toy Museum (Leksaks Och Samlarmuseet). The museum, which was founded in 1980, exhibits toy samples from the beginning of the 20th century to the present day such as dolls, toy months, tin soldiers, automobiles, planes and helicopters, mechanical trains and steam engines (Leksaks Museet, n.d.).

2.3.2.2.8. United States

The National Museum of Toys and Miniatures was opened in Kansas City in 1982. The museum is reopened in 2015 with the world's largest collection of fine-scale miniatures from the largest antique toy collections. There are more than 300.000 toys and objects in the collection (History, n.d.). The aim of the museum is to educate, inspire, and delight adults and children through the museum's collection and preservation of toys and miniatures (L. Pickerel, personal communication, July 6, 2018).

The Toy Museum of New York (earlier the Doll and Toy Museum of NYC), was founded by Marlene Hochman in 1999 in New York. The mission of the non-profit museum is to inform the public about the importance of dolls and toys in our history and culture through art and play. The museum is the only museum dedicated to the preservation and display of dolls and toys in New York City (The Museum, n.d.). "The aim of the museum is to be able to educate children about

different things through the use of toys as mediums for stories and plays" (Toy Museum of NY in Brooklyn, n.d.).

World's Largest Toy Museum is located in Branson, Missouri. It is the largest toy museum in the United States with its 26,000 square meters area. The museum's collection contains more than 1 million toys such as model trains, airplanes, cars, superhero figures from Disney characters from 1800s until today (World's Largest Toy Museum, n.d.). Besides, the building of the museum is a complex which contains Paul Harvey JR. Museum, Harold Bell Wright Museum, The National BB Gun Museum, World of Checkers Museum and Stearnsy Bear Museum in itself (Paul Harvey Jr. Museum, n.d.).

CHAPTER THREE

3. CASE STUDY: İSTANBUL TOY MUSEUM

In this section, firstly, the works of the museum are examined about objectives, politics, functioning, collection, exhibitions, activities, communication and marketing techniques, social responsibility, and sustainability.

3.1. The Basics of the Museum

3.1.1. History

ITM was founded on April 23, 2005 by poet and author Sunay Akın. The museum which is audited on the part of the Directorate of İstanbul Archaeology Museums (Özel Müzeler, 2018), is the third toy museum in Turkey, and the first toy museum in İstanbul (Hikayemiz, n.d.).

The museum, where is exhibited instances of toys from the 1700s to present, is located in Göztepe/Erenköy district of Kadıköy. The museum is located in 5-storey wooden historical kiosk. The kiosk is the first house of Akın family, who is a member of museum's founder, in İstanbul.

The founding story of the museum is based on the visit of Akın to the Nuremberg Toy Museum at the beginning of the 1990s. Akın, who had explored the history of toy for five years, visited all the toy museums in Europe after the museum visit (S. Akın, personal communication, April 3, 2018). He has collected the toys that tell the history of the toy, during his exploration. These toys were purchased from collectors, antiques and auctions in various parts of the world.

Akın, who underlines that every toy is out of keeping with museum, takes pains to buy first and pacesetter toys in its field. All the toys exhibited at the opening of the museum have been gathered with the resources Akın has created with the

personal gains (such as stage shows, theater plays) (Istanbul Toy Museum, n.d.). The first toy for the museum collection was purchased from Berlin. This object, which is a toy horse, represents the idea of "take the road on horse". Today, new toys are being purchased for the museum. (S. Akin, personal communication, April 3, 2018).

The opening of the museum was realized thanks to about 1.000 toys acquired in this way. The decor of the museum was designed by Ayhan Doğan, who is a stage designer. The museum's decor has been specially designed to create "spaces where children can play" on their own dreams. The museum consists of 9 rooms. Each room is designed in a different concept.

ITM became a member of ICOM in 2009. Later, it began to participate in the activities of the European Museum Forum (EMF). In 2011, the museum was granted to the European Museum of the Year Award (EMYA) which has been EMF award since 1977. In 2012, ITM received Children's Museum Award by European Museum Academy (EMA) and Hands On! International (The 2012 Children's Museum,(2012).

In addition, the ITM has organized the first meeting of the Union of European Toy and Children Museums (TOYCO) in 2012. Details about TOYCO are examined in Chapter 3.4.

3.1.2. Mission and Museum Policy

ITM has taken the idea of making children not to forget play and imagination as a mission. The museum continues to works with this target mission of continuing the thought of protectionism. In the museum, while giving information about the history of the play, the idea of conservation is taught at the same time.

Akın states that, the idea of conservation has first spread the country-wide from its museums. The museum first teaches to protect toys with the aim of bringing this idea to children (S. Akın, personal communication, April 3, 2018).

According to the museum's policy, education is the most important element. In this direction, the museum regularly provides educational programs (the educations detailed in Chapter 3.3.1). Firstly, the aim of education in the museum is determined. In this direction development priorities and areas, the sustainability and quality standards of the museum are defined. Along with this, workshops whose aim is to make teachers have an opportunity to conduct lessons in the museum are being held. Studies based on cooperation with schools continue in order to educate the teachers in this subject and to promote the processing of the course in the museum.

Akın indicates that each and every object is included to the collection within the scope of ethical values. Collection policy of the museums is not to exhibit copy objects. Besides these, repaired toys are not exhibited at the museum. For example, a car with a missing tire is not exhibited as a fixed version via a new tire. For this reason, collection policy of the museums is based on purchasing well-conditioned objects (S. Akın, personal communication, April 3, 2018).

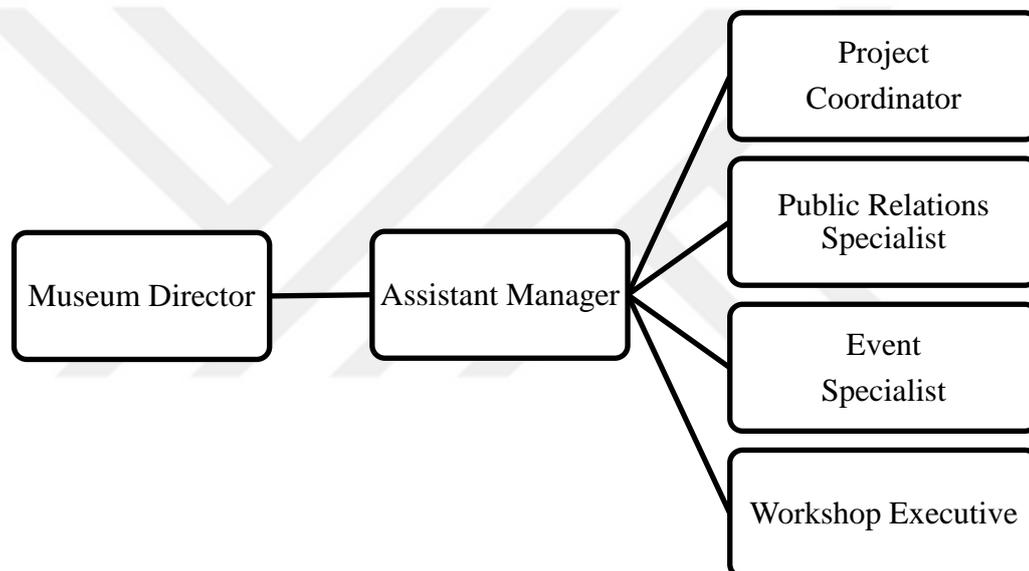
ITM aims to bring together three generations (grandparents, parents and children) These generations are also targeted audiences of the museum. In this respect, the museum aims to provide the right information with the right toys exhibited for three generations to spend time together in the same space.

3.1.3. Organization Structure

ITM works with leading experts in the target fields by its politics. In the museum, there are specialists who have been trained in pedagogy, art history, archeology and museology.

There is a group, which consists of pedagogue, drama teacher, plastic arts specialist, the museum director and specialists, to carry out social responsibility projects. The group called as volunteer educator group works for disadvantaged children. Experts have been working freelance to the museum for many years.

Figure 1: İstanbul Toy Museum Organization Chart



The museum has a top down simple organization chart with an assistant manager, a public relations specialist, an event specialist, a project coordinator, a workshop executive, a cafeteria staff, a janitor, a store manager, a ticket agent and a security officer work as full time. Additionally, during the days when the museum is busy and crowded, 3 cafe staffs serve as part time (A. Nuhoğlu, personal communication, July 7, 2018).

The organization chart directly affects the performance of the employees. In the organizational chart mentioned above, all employees work under assistant manager and the museum director.

The institution has divided each field into its own expertise. Each section has its own responsibility. The grouped staff members work in discipline as relevant in this centralized and horizontal chart.

In addition to this, in this form of management, the decision-making process is progressing rapidly. This suggests that all museum policy decisions are taken by the assistant manager and the museum director.

3.1.4. Audiences and Their Profile

The museum generally address to two different age groups. These are classified as children and adult groups. For children the museum constitutes/forms the first step of museum visits. The concept of the museum talks over the toys that are very close to children. All museums have a vital role of education. However, toy museums offer information to children in a much more funny and memorable way in this area. Because, it is possible to create a training model in each case through the toy museum. The toy museum presents the past-future sense to children from their own world. In addition, ITM provides a positive contribution to the development of children's creativity through its visual approach (B. Ellibeş, personal communication, April 3, 2018).

The museum is mainly visited by school groups on weekdays, by family groups and individual visitors during weekends. The age groups of visitors, who are child and adult, are in half. The average annual visitor number of the museum is 100.000. The rate of foreign tourist visitors has increased in the last two years. It used to be 6-7%, now it is 15% (B. Ellibeş, personal communication, April 3, 2018).

As mentioned before, the location of the museum which is in the side street and the fact that it can host only few people at a time makes this figure to be stable most of the year. Because, the museum can only host a group of children up to 50 people in child education in one hour.

The museum is a time machine for adults. Adults return to their childhood and go on a journey to their own past. The toy museum is an area of emotional therapy for adults. It effects the mood of adults positively by causing joy, curiosity and excitements in their feelings. The museum offers to adults an intellectual information about world history along with the history of toys. It also leads adults to question by reasoning past and present (B. Ellibeş, personal communication, April 3, 2018).

When the museum is evaluated within the framework of audience development, it is seen there are obstacles about cultural participation. These obstacles can be assessed as physical disability, personal prejudice, socioeconomic factors, and transport.

The building of the museum is not physically accessible. The museum building is a historical monument and does not have a disabled elevator. Physically disabled visitors attend only workshops and can spend time at the Museum Café. However, only when it is required by disabled visitors, they are carried to the floors by the help and efforts of museum staffs with hand power. Because the building was not originally as a museum during the construction phase, its physical characteristics either are not suitable for elevator.

The construction of an elevator outside the building requires the approval of the Directorate of Regional Board for the Protection of Cultural Assets (Kültür Varlıklarını Koruma Bölge Kurulu Müdürlüğü). Besides this, hearing and visually impaired visitors can visit the museum. Special museum tours are organized for these disabled groups.

3.1.5. Communication, Marketing and Sponsorship

The communication techniques used in the museum have changed over time. At first, while traditional media were used, digital media was emphasized with the development of internet. The museum, which forwarded bulk mail for event announcements until 2018, gave up this method by this year. The reason for this is that the method does not require a positive return and requires a separate budget.

Especially the widespread use of social media has caused the museum to change the communication techniques. Social media, which is less costly and has a more reliable reporting back system, has become the most widely used communication method.

The museum, which uses social media as a marketing tool, manages the medium under its own roof. In this direction, "a language unique to the museum" was developed in all social media accounts. This language is specified as sharing that reflect the energy of the museum by leading its followers question themselves with sincere and witty way, as if the museum spoke in its own way. The museum uses social media to introduce event announcements, to share current news from the museum, to inform about innovations in the collection and the objects exhibited in the museum.

Besides these, exhibitions of outside the museum premises and Museum Store are the other communication channels used to carry the museum to the daily life of people.

Exhibitions organized especially outside the museum are seen as an important communication and marketing method. The main feature of the exhibitions realized outside the museum is, that it comes in the face of people in an unexpected place. Ellibeş (2018), summarizes this point in the following way:

If we are in a society that does not like visiting museums and want to overcome the problem of visiting museums and wish to make people love the museums, we definitely have to get out of the museum. Thus, people will be aware of ourselves. However, it is very important how we go to that place and what we exhibit. People may give up visiting us by saying that “we know what the Toy museum is”, or they may wish to visit the museum by saying, “if we see these, there would be much more in the Toy Museum”. We want to achieve the second (B. Ellibeş, personal communication, April 3, 2018).

This interpretation of Ellibeş, shows that aiming to make the target audience interested and to try to expand it. To include new audiences, introducing the Museum through toys exhibited in other places can be considered as an effective communication method. However, it should be cared here that the same places, provinces and districts are not always preferred because, constantly being around in the same location, means meeting the same audience again. For example, the temporary exhibition examples mentioned above were carried out in different countries, cities and districts, both domestic and abroad, in accordance with this proposal.

Besides of out of place exhibitions, with the Museum Store, products are sold that visitors will be able to use them in their homes, carry with them, or give them as gifts. With these products, the museum is aimed to ensure a continuity in people lives. In the store in general, gifts and everyday products are available such as cups, posters, notebooks, banners, toy dolls, t-shirts, toys, key chains, tables and so on. Prices are up to 100 Turkish Liras.

The products sold in the store are specially designed by young designers and produced by the museum. Thanks to the products, both the museum's brand is contributed and a positive image is created. In addition, museum authorities indicate that e-commerce sites are being worked on for the sale of products on the internet (B. Ellibeş, personal communication, April 3, 2018).

The method used by the museum in its marketing strategy is integrated marketing communication⁹. Every summer season is considered as the museum's self-renewal season. The museum sets a strategy for how and how far they reach to whom by evaluating the age groups being addressed every summer. Everything from the education programs of the coming year, to the innovations in the museum (for example, a new food to be sold at the Museum Cafe) is being built on the strategies decided during the summer season.

The plans based on a defined strategy are applied on traditional media and digital media. The museum also uses printed and visual media channels for advertising. For example, in the context of advertising in media planning, the works Leo Burnett advertising and communications agency has created for the museum has won prizes in various categories of advertising (Leo Burnet, n.d.).

It is not just exhibitions that keep the museum up to date. Training programs, workshops, cafés and shops are also of vital importance for the museum. For this reason, each area is focused separately and new strategies are being developed.

For this reason, each field is focused on a separate basis and new methods are developed. Providing a quick response to the changing needs and demands of visitors is another important aspect of the museum. For example, on discovering that visitors do not want to eat sugar anymore. Museum Cafe is starting to include sugar free products.

The museum's sponsorship activities are organized with different brands each year. However, sponsorship activities are not processed as main sponsors and co-sponsors. Almost all of the sponsors who contributed to the museum are given

⁹ As defined by the American Association of Advertising Agencies, integrated marketing communications " ... recognizes the value of a comprehensive plan that evaluates the strategic roles of a variety of communication disciplines advertising, public relations, personal selling, and sales promotion and combines them to provide clarity, consistency, and maximum communication impact." (Bütünleşik Pazarlama İletişimi, n.d.).

equal visibility rights regardless of their contributions. While some of the sponsors provide financial contribution with the museum contribution and service and in kind support is being received from some sponsors.

Sponsoring brands are selected according to the theme and content of projects. Cooperations are made with brands in accordance with the targeted audience within the framework of policy of the museum. The reason of that is the group, which is specifically addressed, contains children. Besides this, the persona of Sunay Akin is another factor in contains the brand to cooperate (B. Ellibeş, personal communication, April 3, 2018).

Sponsorship activities are divided into periodic and long-term. In studies designed to improve service and effectiveness for low-income groups, called as disadvantaged groups, little visibility to sponsors are given. The name and logo of the brand have little or no located in the works. The sponsor brand finds its place in the message.

This supports both the museum's brand and the cooperating brand. The fact that the use of logos and names is not enough, to reduce credibility is a condition that needs to be considered. In order not to reduce the credibility of the logo and the use of the name, it is necessary to take a small place in the fiction. However, not every brand lean towards in this situation, there may be some difficulties in terms of management and sponsorship.

For example, the brand of bank that the museum cooperated with, the daily information (such as loan or interest campaign) about the brand is not given. Visibility of the brand is provided to be most suitable for the very nature of the museum. Visitors are not evaluating this presentation as an advertisement and regard it as part of the message that the museum wants to give. However, as an example of the opposite, a brand that gave sponsorship to the museum wants to have visibility at the front of the museum building. It is stated that there is

difficulty in this issue due to the museum is not lean towards to the visibility of brand name and logo (B. Ellibeş, personal communication, April 3, 2018).

3.1.6. Responsibility

ITM was conceived as a social responsibility project from the outset, undertaking the mission of preserving and exhibiting old toys. In addition to this, thanks to sponsorship activities that are being organized to bring children to the museum free of charge.

Long-termed and periodical social responsibility projects in the museum are mentioned in Chapter 3.3.1. Periodical social responsibility projects are held in connection with agenda that happened in Turkey and the world. For example, during natural disasters and wars, projects are being developed to organize aid campaigns both within the individual and within the museum. Social responsibility projects that are out of record cannot be evaluated by graphs as their numbers are not indicated.

For example, Van Earthquake in 2011 is one of the periodical social responsibility projects. The campaign that was also supported by Kadıköy Municipality, 3 trillion toys were collected and delivered to children in Van. The aim of the project is to alleviate children's sorrows and to brighten their hopes for the future. In the campaign, only durable and operating toys have been accepted; all donators have supported the project with new toys that they bought that their boxes were not opened. The toys were delivered to Van with the support of Kadıköy Municipality.

The museum also includes unannounced social responsibility projects. Projects related to the subject are not announced through press or other communication channels. One of these projects is an activity with refugee Syrian children. It is one of these examples that many Syrians and the victim children are hosted in the

museum and the activity is actualized in private. The total number of the visitors is not kept because it is not included in the project and carried out free of charge.

Within these events, the museum has hosted and organized special events (museum tour, participating in workshop activities) for children, who are in prison or drug addicts.

3.1.7. Sustainability

Sustainability in the museum can be analyzed into four sections as economic, educational, social responsibility and regional attraction.

Economic sustainability is the works to maintain the existence of the museum. ITM serves as a private company¹⁰. Therefore, it has a different functioning from foundation museums. While the museum used to pay 18% taxes before, later on this rate became 8% since 2007. In addition, 5% monthly turnover is taxed by İstanbul Metropolitan Municipality. The name of the tax is municipal contribution (S. Akın, personal communication, April 3, 2018).

For this reason, it is important to note that the museum maintains its economic sustainability and continues to develop. Sponsorship activities are of prime importance for ITM both in terms of economic sustainability and enlarging audiences.

Akın states that, the museum aims to pave the way for not a legal foundation but museology and he disapproves building up a legal foundation as well. The reason for this is stated as once the museum becomes a legal foundation, it carries museum to another path. For instance; in order to become a legal foundation, various procedures are required such as the board of directors. Akın also argues that the museum was opened with the aim of being a museum rather than being a

¹⁰ Sunay Akın Museology and Culture Services Limited Company

legal foundation, and he does not accept the necessity of being a foundation to become a museum. Due to these facts, the museum prefers to stay as a company instead of dealing with such procedures (S. Akın&B. Ellibeş, personal communication, April 3, 2018).

The most important work of the museum on the sustainability side is in the educational field. As mentioned earlier, various activities are organized in cooperation with schools to make the museum a place for education. The museum places itself as an educational venue in terms of toys that are exhibited. In addition, ITM continues to its work to organize trainings in collaboration with other museums such as Pera Museum, İşbank Museum and İstanbul Museum of Modern Art (B. Ellibeş, personal communication, April 3, 2018).

Social responsibility works also play an important role among the sustainability strategies of the museum. In addition to realized social responsibility projects in past years with sponsorship activities, private museum tour organizations are being continued, for example, to children in the regions with socio-economically low-income.

Regional sustainability means to continue to be a part of İstanbul's urban identity. In this direction, various activities take place both in the surrounding regions and in the other regions of İstanbul.

The museum enhances to its awareness as well that the management team attended the exhibitions and meetings in other countries and realized in different cities in Turkey. In particular, ITM continues also to participate in international conferences.

The international projects that ITM plays a part are as follows:

- 2017- *Hands On!* Conference, Czech Republic

- 2013-2015 WEAVE Project: ITM has been a responsible partner of the European project WEAVE which is conducted by Roma Explora Children's Museum in Italy, Waag Society in Holland and Association Art Land in Bulgaria. European Textile: Productions, Values and Shopping - The aim of the WEAVE project, which consists of a series of cultural activities and workshops explaining culture and art through textiles, is to bring together children, ages 3-12, teachers, museum workers, university officials and textile students. Another aim is to describe cultural heritage based on innovative, non-formal, activity, artistic performances and handicrafts. As a responsible partner of the project, the museum participated in seminars and fairs in these cities.
- 2014 European Museum Advisors Conference (EMAC), Germany

The museum interacted with these projects with other toys and children's museums. Thus, the museum have learned about what kind of trainings should be given, use of technology in the museum, models and methods that explain how to develop relationships with visitors, social media management, exhibition methods and methods that will provide visitors with a more effective museum experience (B. Ellibeş, personal communication, April 3, 2018). Thanks to participation to this conferences and international events, the capacity of the museum team is developed and help to expand the networking.

Within the context of the activities of the museum towards sustainability, a meeting (What Do Toy Museums Carry into Future?) was held on June 2018 and museum managers/employees/experts and scholars came together. The purpose of the meeting was bringing researchers and museums together that have toys in their collection.

Finally, ITM also continues to work in order to bring different disciplines of art together. Below are some literature related examples to interdisciplinary form of art:

Since 2008/Conversation with the Book by Yasemin Sungur: In the event, which has been going on for 10 years for adults, a book is analyzed every month. The event is held every Tuesday at the ITM Cafe.

Gürol Kutlu-A Toy Museum Story (*Bir Oyuncak Müzesi Hikayesi*) (İş Bankası Kültür Press, 2016, İstanbul): Retired pilot Gürol Kutlu, who works as a volunteer at ITM, in this book, he deals with his own life story, his childhood, and the story of the children's toys with the story of the museum.

Akgün Akova-Eleven Pilots in a Museum (*Bir Müzede On Bir Pilot*) (ITM Press, 2012, İstanbul): The book consists of the works by 11 authors¹¹ participating in the program "Creativity Seminars with Akgün Akova", which lasted 9 years in ITM.

Ethem Kocabaş-We Were Always Kid (*Hep Çocuk Kaldık*) (Altınkitaplar Press, 2008, İstanbul.): A joint project of Author Ethem Kocabaş and ITM has include interviews with 49 people who have reached their peak in their professional lives and still managed to stay with children. Plays and toys played by these people in their childhood, families and their surroundings are shared with readers about today's occupational achievements and the effects on mental development characteristics.

¹¹ Ayşe Dünder, Ayşen Erdöl, Dilek Özgül, Gökçe Karabay, Gülçin Derelioğlu Afacan, Gülден Akıncı, Gürol Kutlu, İlke Ö. Köleli, Rana Türkkkan, Şirin Tekinay, Tülay Karabay

3.2. The Role of İstanbul Toy Museum in Terms of Preservation of Toy Culture

3.2.1. Permanent Collection of the Museum

The museum is constantly exhibiting more than 4000 toys by 2018. The content of the collection, which is a permanent exhibition, is renovated by Akin who is the founder and curator of the museum. There is no specific frequency of adding new toys on the display. New toys are added to the permanent exhibition, as the toy is purchased by collection manager Akın. Besides, the toy change on the display is only changed when the better condition of the exhibited toy is bought.

The museum has unique collection of toys. The collection was primarily created by purchases foreign antique shops and auctions. After that, Akın has started to investigate the collectors *because it would be economically cheaper to get more toys.*

One of the most hardest objects to find is a toy. In the past 50 years, the number of toy museums has decreased considerably. It is not easy to find a toy with the right qualities enough to set up a museum today. Because the museums that were founded took these toys into their own collections. Even if a toy is found, it has become a financially more expensive object"(S. Akın, personel communication,18 July, 2018).

In the collection there are objects such as kitchenware models, baby houses, space and robot toys, plush toys, airplanes, automobiles, wheeled toys, trains, dolls, toy bears, toy soldiers, working workers, Besides these, there are also other exhibited toys which are without any other examples which are unique in the world. For example, Monalisa's baby, the baby that is Charlie Chaplin's own personal item. In addition to all these, toys that reflect a certain period or event, which are described as narrative toys, are exhibited in the Museum. These are toys that carry the museum value with the story that it possesses, although they do not carry the collection value, for example, the earthquake baby.

The permanent exhibition is divided into sections. Each section is designed in different concept. For example, in the section where space toys are exhibited, the effort to reach the Moon is explained. The history of Industrial Revolution is explained through the language of toys in the section where train toys are exhibited. On the other hand, with its damaged appearance a critical thinking concept has been created for the room where war toys are exhibited (S. Akın, personal communication, April 3, 2018). Besides this, the exhibited objects are changed by the museum founder and director Akın.

The collection is exhibited in three floors. In the first floor, there are Turkish-made toys, Indian room and fire and rescue service room. The second floor includes circus room, map room, hospital-police room, and train room. The third floor has soldier room, space room and knight room.

There is also a *nahl*¹² among the permanent exhibitions of the museum. The *nahl* which is made by the contributions of İstanbul Maltepe Park Shopping Mall (SM) is transferred it to İstanbul Toy Museum after it was exhibited in the shopping mall.

Akın explains the value of the collection in terms of toy and play culture/heritage as follows (S. Akın, personal communication, 18 July, 2018):

In ITM, children play and the toy history is expressed with the most accurate examples. The toy that will be exhibited in a toy museum must be in the right position in terms of toy history. For example, in 1902, the first teddy bear was produced by German Margarete Steiff. Steiff, the tailor, produced the first teddy bear being inspired by her pincushion that she made in the form of toy figures. This is the ancestor of the stuffed toy figures. When you go to a toy museum, you should see an example of a first-generation toy produced by Steiff. Because the museum must display the first examples of the toys.

¹² It is an extension of the ornaments symbolizing abundance, power and prosperity in Anatolian rituals, which are mostly seen as cypress trees and carried in the passage regiments that constitute the most magnificent part of the festivals which are of great importance in Ottoman cultural life.

In the ITM, there is one example of the first period in which produced by Steiff (also see Appendix, Figure 7). Even, the museum exhibits her pincushions with animal figures (also see Appendix, Figure 8). Besides, if you exhibit the works of factories such as Lehmann, Guntherman, Fleischmann, Märklin (also see Appendix, Figure 9, 10, 11), which present the first examples of toys after the Industrial Revolution, it can be said that you exhibit the toy history. This is the importance and value of the museum in terms of the history of children's plays and toys. The first mass produced toys that are extremely rare must be exhibited. You cannot exhibit replica.

3.3.2. Mobile Exhibitions

The museum displays host other exhibitions besides own collection. In addition to this, some of the objects in the collection could be transferred to other places temporarily for the exhibitions. These exhibitions are examined below.

"Child on Your Face" Painting Exhibition: The "Child on Your Face" exhibition consisting of face expressions of the visitors of ITM, was held in April 2016 with the contribution of painter Nurettin Kazankaya's and the hand writings of 36 artists. The most important feature of the exhibition, which took place in İstanbul Gallery Işık Teşvikiye is telling ITM only with pictures without using toys. The aim was to present the toy museum together with a different art discipline.

In this exhibition, using no toys is an effective way of telling the museum through a different art scene and reaching visitors in a different way. The idea of having an impact on the imaginary world of visitors with the absence of toys is the evidence that the museum is open to creative and unique ideas.

Turkey Exhibition with the Language of Toys: The exhibition which was held in August-September 2007 is the first international exhibition of the ITM. It was held in cooperation with the Bad Nauheim Municipality of Germany. In the exhibition, toys which are collected from different geographical regions that

reflect the folklore characteristics of that region and reflects Anatolian culture of Turkey were exhibited, such as wheelbarrows, rag dolls, wooden animal figures, examples of Eyüp Toys (Hacivat and Karagöz, spinning tops, chair swing rides, etc.), and tin toys.

The exhibition also includes photographs by the photographer Akgün Akova, which are taken from the regions that are exhibited and photographs of the nature, history and children of the that region were also explained.

Allowing only toys from Turkey is an effective method in terms of representing the country abroad. The exhibition was held before the TOYCO meeting mentioned in Chapter 3.4. This is an example which started actively two years after the museum was established of co-operation with other countries and international activities. The photographs on the exhibition show that the play, mentioned in the previous chapters, is related to children, history and culture, and that this relationship continues today.

Peace Painting Exhibition of Israeli and Palestinian Children With Humor:

The exhibition, which was held in April-May 2007, at ITM, composed of pictures drew by Jewish, Palestinian, and other ethnic group of children living in Israel, with a longing for peace. All the paintings on the exhibition were made by children. The exhibition of children's paintings by Maureen Kushner moved to Turkey through the Israeli Consulate as the invitation of the Ministry of Education of Israel. The main purpose of the exhibition is to remove the barriers between the communities by using humor in the paintings and to create an environment of mutual trust.

The focal point of the exhibition consisted of a child and a political process and no toy was used. On that sense, the exhibition is an example of the fact that the institutions of art and culture exist with the help of art rather than words in political process.

Traveling SM Exhibition: Between October and November 2017, the exhibition, which is called “100-Year-Old Toys Ready to be Seen” was exhibited in different towns in Kocaeli and the different provinces around with the cooperation of Sepař Energy¹³. In the exhibition there are many toys like, doll house, 100 years old lorry, Concorde; a plane which is faster than speed of sound. The exhibition was held respectively in Kocaeli Symbol Shopping Center, Sakarya Serdivan Shopping Center, Düzce Krempark Shopping Center and Bolu 14 Burda Shopping Center.

Traveling exhibitions are an important tool used for those who cannot reach the museum and do not know the museum. In this exhibition, which is especially designed outside Istanbul, the selection of shopping malls as exhibition area is also considered as a marketing study.

According to the research, shopping centers in Turkey was visited by 2 billion 200 million people in 2017 (Geçen Yıl AVM'leri, 2018). This figure shows that shopping malls are part of our everyday life and suggests that the method used is attractive.

İstanbul Fast Ferries (İDO) Kadıköy Pier Exhibition: The exhibition was held in October 2009, in İDO Co. Inc. Art Gallery, besides distinguished toy examples of world toy history, also the maritime theme and toys describing the maritime history were included. The contents of an exhibition identified with the institution in which it is cooperating were created.

These exhibitions are generally held outside the museum, either in cooperation with a sponsor, or in cooperation with an institution or person. Apart from these examples, the museum also organizes specific exhibitions for special days, for example April 23 National Sovereignty and Children's Day, Valentine's Day, etc. All of these are examples that exhibitions were organized as sometimes based on

¹³ Sepař Energy is a company that provides electricity service in Turkey.

political events and sometimes on socially accepted special occasions in temporary exhibitions of the museum.

3.3. Facilities of İstanbul Toy Museum Based on Play, Toy and Child

3.3.1. Educational Programs and Workshops

The museum organizes approximately 500 different education events per year. This number includes workshops, theater shows, book chats, interviews and seminars¹⁴. These events last minimum one hour and maximum of three hours on average. The plays lasts 45 minutes.

The workshop, where is a separate space from the museum, was first opened in 2008. However, activities and workshops have started before this date. The "OZMO Chocolate House" (also see Appendix, Figure 4) designed by the Ayhan Doğan, who is designer of the museum, was made with the support of Şölen Chocolate. The workshop was actively used until 2012 and after that date a new workshop space was constituted.

The museum organizes both paid and free events. Free educational programs are offered as an opportunity, with sponsored projects. All activities outside these projects take place at a fee. Except these projects, all activities outside these projects are paid. Prices can change between 35,00-70,00 Turkish Liras. The workshops consist of minimum of 10 and a maximum 30 people. There is no age range in a group.

The purpose of the sponsored projects is to provide educational opportunities for poor families who cannot afford bringing their children to education and

¹⁴ In addition, the museum sends a working paper to the teachers of the school groups, for students (pre-school, first-grade, second-grade, third-grade, fourth-grade, and fifth-grade) to visit consciously of the museum.

activities. Thus, trainings that are already available in the museum but not accessible due to financial reasons are given free of charge.

Sponsored trainings first started with the collaboration of Şölen Chocolate with the "Ozmo Dreams Country" event. The aim here was to create a play with the children within the museum. With the project, 5000 children were reached. In addition, 3000 people attended the "Creativity Workshop with Faber-Castell¹⁵" and 4000 students participated in the interactive museum tour "Rubber Manufacturers Association in Turkey (LASDER) Wise Repairer World Tour" as free of charge (B. Ellibeş, personal communication, April 3, 2018).

One of the qualitative results of the events is that an exhibition consisting of pictures that children made during the Ozmo Dreams Country event was organized in the museum. The results of pedagogues examining children's pictures are stated as "children's fantasy worlds and their hopes are increasing". The pedagogues also state that groups participating in the activities of the Society for the Protection of Children show a more positive outlook, socialize and behave more moderately (A. Nuhoglu, personal communication, July 7, 2018).

Five examples of these activities without sponsorship support are given below as an example.

Discovery Play: With this study, children were looking for answers to questions as "What is a fossil?", "What does it look like?", "Where is it found?", "What does the fossil tell us?" with Paleontologist Dr. Nuran Filoreau during their excavations. The aim is to make children love science and research.

Magic Toys Creative Drama Workshop: In this study, children explored toys in the museum by means of creative drama and animated them as magic toys. In the workshop, they made new faces from masks and designed their own costumes.

¹⁵ Pencil manufacturer

Puppet Workshop with Children: This workshop taught children how to make puppets with paper, paint, wood and rope.

Playing with the Rhythms: In company with an Istanbul State Opera and Ballet artist, the answers of such questions as what the rhythm is and how it relates to the life are looked for. At the end of this workshop, which is the work of meeting the rhythm, participants learn the rhythm alphabet and realize their ability to perform analysis, physical coordination, time use, harmony-balance, dreaming.

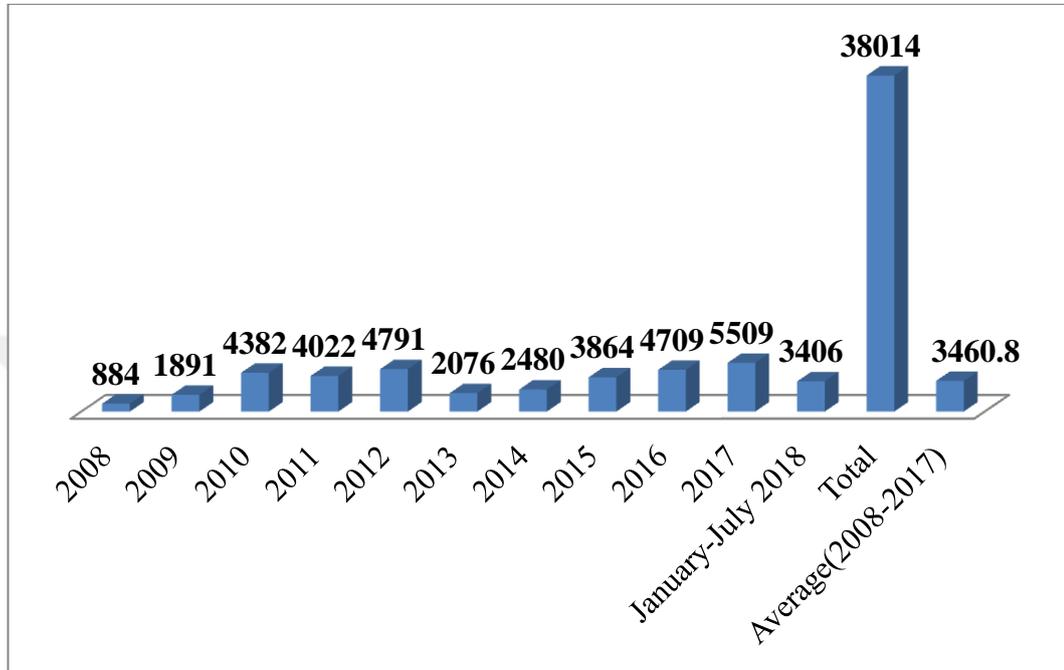
Live Mathematics Workshop with Bodem Academy: It is taught to children in the context of entertaining activities and plays such as numbers and operations, geometry, algebra, measurement, data analysis and probability.

Interview with Nasuh Mahruki: It is a conversation on mountaineering, photography or lifesaving carried out with Nasuh Mahruki, the founder and head of Search and Rescue Association (AKUT).

With these examples mentioned above, children are offered the opportunity to "learn by living in the museum". Trainings are based on playing and improving the creativity of children. In addition, cooperating with experts and institutions in the field is an important element for children to not be misdirected. Children learn by doing and living with their peers by this means.

In addition, 90% of the events and workshops overlap with the collection. Activities are combined with a museum tour. During the tours, the toys related to the activity are explained. For example, at Eva Doll Workshop, firstly, dolls exhibited in the museum are visited. After that, workshop is taking place. As another example, at Learning with My Toy Origami Workshop (Ferris Wheel), during the museum tour, Ferris wheel toys are shown and information about the historical process is given about the first Ferris wheels (A. Nuhoğlu, personal communication, July 7, 2018).

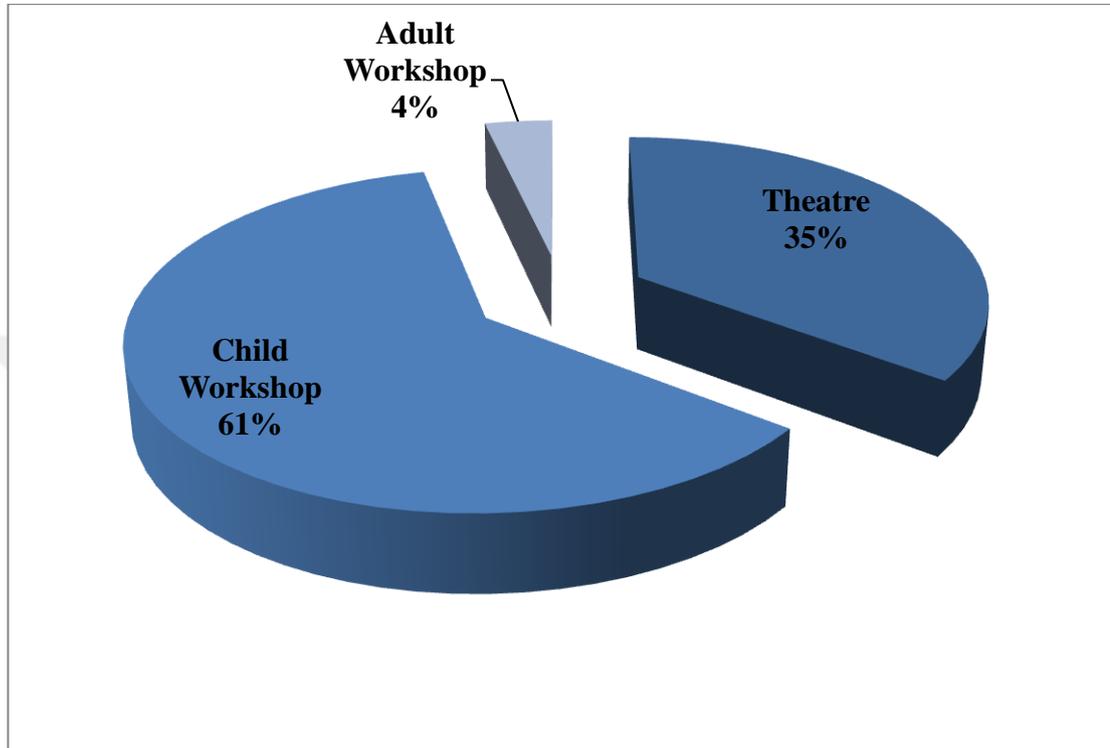
Graph 3: İstanbul Toy Museum Total Event Participants Numbers by Years (2008-2018) ¹⁶



There were a total 38.014 people participated to the children's workshops, theaters and, adult workshops organized between years 2008-2018.

¹⁶ (A. Nuhoğlu, personal communication, July 18, 2018).

Graph 4: The percentage of 2008-2018 İstanbul Toy Museum Event Participants¹⁷



As the graph shows, the museum attacks more importance to children's education compared to adult groups in accordance with its field of interest¹⁸. In this direction, events are organized regularly for different age groups. These events are also one of the museum's income sources. The location and the area of the museum affect the number of children and participants reached.

These activities, which are held in the museum, are not carried out within curriculum-based educational programs in the schools. The museum's future goals include diversifying educational activities, providing curriculum-based

¹⁷ The figures represent an average according to the observations of the museum learn.

¹⁸ Participant records are not kept for some special days and holidays (e.g. April 23, National Sovereignty and Children's Day) The reason for the numbers being from 2009 is that there is no CRM program before the date. The reason why museum entry records are not kept on these special occasions is that the museum is free of those days. (B. Ellibeş, personal communication, June 6, 2018).

instruction, and organizing special events for different age groups (aged 15-21 and pensioners). In addition, the museum plans to organize annual and national panel discussions in regard to toy museums (B. Ellibeş, personal communication, April 3, 2018).

3.4. TOYCO Meeting-November 2012

TOYCO was established by ITM in order to bring the toy museums which are in almost all European cities together under the same roof. Other goals include meeting the managers of the museums operating in the same area, sharing their experiences and knowledge, providing industry awareness and developing cooperation (B. Ellibeş, personal communication, April 3, 2018).

The primary goal of the meeting was determined as bringing the toys museums in both Turkey and Europe together. In addition to this, the other goal was to improve the quality of communication between these museums. With the meeting, an important scope was to prospect for common projects among the museums (S. Akin, personal communication, April 3, 2018).

TOYCO was held under the auspices of the Ministry of Culture and Tourism of Turkey at the Caddebostan Cultural Center (CKM) of Kadıköy Municipality in İstanbul on November 19-20, 2012.

Spain, Poland, Sweden, France, Slovenia, Italy, Philippines, Portugal, Belgium, Germany, Austria, Estonia, Greece and the Netherlands were among the participating countries (Avrupa Oyuncak Müzeleri Birliği, n.d.). Participation of representatives of toy and children's museums from 14 countries.

The main theme of the meeting was determined overlapping with the main sponsor's interests as "rag doll" in order to emphasize the richness of our country's

textile culture to the world of children¹⁹. Kübey Hatun (lady), who protects children and women who give birth in Turkish mythology, was chosen as the symbol of the meeting.

İnci (2013), summarizes the most remarkable points from all presentations as follows:

- Every museum puts a great importance on archive.
- Children visit the museum by playing or participating in an activity.
- Many European museums also have a theater hall inside. (İnci, 2013, pp. 244-245).

EMF Chair Goranka Horjan (2012), summarizes the industry as follows:

Innovation, creativity, public – we can all swear on these words. But we also have to be aware that the competition is emerging – from children’s workshops in the shopping centers to amusement parks. Many laymen will be trying to influence the decision making using all possible means – museum professionals are familiar with that. Therefore, the European Museum Forum is opened to new projects and seeks liaisons with other sectors like new technologies or cultural industries. The network is eager to identify best practices, methods and solutions that can enable new, user-centered experiences for real and virtual visitors. (TOYCO, Nov, 2012)

This quote of Horjan indicates that the industry has changed rapidly. Special events organized for children in these spaces such as educations or theater performances bring the competition in the sector to different spaces. For this reason, EMF does not limit its activities only to museum developments. The sector has not improved only in the way museum specialists have shaped it, but

¹⁹ The main sponsor of the meeting has undertaken by Union Employers of Turkish Textile Industry (financial contribution) and also supported by Denizbank (financial contribution), Faber Castell (notebook and pen contribution), İstanbul Bilgi University (academic contribution), İşbank Culture Publications (printed material contribution), KIA Automotives (financial contribution) and Tadim Nutrition (financial contribution).

also varies according to the needs and expectations of the audiences. In addition, the "real and virtual visitors" example shows that EMF continues its activities with digitalization awareness.

This meeting is an important step to learn about the aims and activities of toy museums in various European countries. The participating museums, institutions and academicians have been informed about toy museums and activities in different countries. TOYCO, whose goal is to provide communication between toy museums, has achieved this goal. Today, the communication between the museums is still going on. However, this communication has not continue in the structure of the organization. This was the first and the last TOYCO meeting.

Sustainability of the meeting may be possible after international projects are realized. ITM has been involved as a partner in international projects after this meeting (also see Chapter 3.1.7.).

However, it is difficult to assert the sustainability of the meeting and the organization. The reason for this is that meetings are not held regularly in the participating countries. The fact that TOYCO remains a one-off meeting is an indication that toy museums in other countries are still not willing to open out.

It is very important to get the result of the meeting "children visit the museum by playing or participating in an activity." However, although being aware of the situation, no matter how different the education systems are, because the specialty area is common, no work has been done in order to create any "toy museum activity plan".

As a result, it is difficult to say that this meeting led by the ITM gave the expected results.

CONCLUSION

In order to increase active learning in these educational processes, museums give various trainings over the objects that they exhibit. Besides objects, educational workshops are also organized in the museums. Thus, with museum experience, it is conveyed that both, awareness about history, cultural heritage, art, archeology, science and similar disciplines give to the children and that learning can take place outside the school. In order to gain this awareness, an effective museum policy is required. Especially a children policy, needs to be developed, because, although children seem to be the most prominent representatives of our future, there is no policy in our country's cultural policy.

To fulfil their educational functions, sustainable and auditable museum policies need to be established by the museums. According to the areas of expertise, each museum should create and implement reports within its educational policies.

When the relationship was evaluated among play, toy, toy museums and cultural heritage, toy collection is generally seen as a childhood passion. The actors that make these objects, which were nonfunctional in the past, functional again are toy collectors, the toy museums exhibiting these objects, and museums that have toys in their collections. Toy museums have a decisive influence on children's mindscape in terms of creating positive ideas about the concept of the museum. However, toy museums do not only serve for children, but also for adults.

When the museum is evaluated in terms of participation and audience development, it should develop different strategies for visitors both children and adults. The reason is that children visit the museum together with adults or in school groups.

When the role of ITM's events and collection are evaluated in terms of learning through experiences, the exhibitions of the museum are constantly being

renovated and developed. In addition, it consistently organizes events, trainings and workshops, creating an informal learning environment in the museum. These educations and workshops are organized differently for adults and children groups.

When the role of ITM are evaluated in terms of preservation of toy culture, it has an outstanding collection that preserves play and toy culture. With its ever-expanding collection, the museum provides support for the representation of cultural heritage of toy and their conservation. For the protection and exhibit of toy, budgets for new toys' accession to the collection are regularly allocated.

Audience development and participation can be assessed for ITM in terms of location, communication, localization, socioeconomic, and physical obstacles. In order to provide the participation of economically disadvantaged groups, it is seen that it is decisive to organize free events, to specify a "free visit day" on a fixed day of the week or month.

Accessibility of the museum's location is another issue in terms of audience development. Traffic and lack of public transport can affect the number of visits to the museum. For this reason, it may be a first step to put the museum's closing time further to a late hour in a certain day of the month (especially for adults).

Collaboration with other institutions is also significant for strengthening the participatory processes. Dialogue and cooperation among public, private sector and civil society are very necessary to enable access to all segments of the society. In order to include the disabled people in cultural life, projects aiming to achieve accessibility and participation of people with disabilities need to be realized and sustained.

The toy museum is a new concept in our country, however, its significance has not been recognized yet. It is not commonly known used and not sufficiently in

scientific studies. ITM, which is the case for this research, recognized this challenge and developed its policies in this respect.

When national and international studies on plays, toys, children and toy museums in Turkey are generally evaluated, they are being inadequate. This situation is also seen in the case of TOYCO 2012 meeting. Despite the fact that 6 years have passed since the meeting, no summary or general report was published. This might be an evidence of how little contribution to literature studies in our country. In addition to this, TOYCO meeting, held in 2012, is one of the most illustrative examples of international collaboration and bringing toy museums together. However, while TOYCO meeting may be a fairly large and powerful expansion for toy museums, it cannot be said that it gave the expected results in total, because sustainability was not ensured. As long as the meetings are not continued in other countries, the sustainability is diminishing.

Additionally, TOYCO participants were heterogeneous group representing various cultures. It can be considered as an initiative towards the sustainability of toy museums that each group represents their own cultures and share their experiences with their museums.

ITM is carrying out workshops and training with its own specialist staff. However, the development of curriculum-based programs that will contribute to the educational life of children. Thus, toys can be edited as a tool to develop education curricula. However, since the space of the museum is limited, it is possible to gain benefits from the physical aspects of the museums by developing common projects with other museums. Having a collection made of easily portable objects; toys, is an advantage in this case.

When the museum's events are evaluated, information such as the date, time, ticket price, address and content of the activity with the means of communication

should be indicated in a way that is understandable to all sections of the society in order for participants to be informed of the events.

The most striking feature of the ITM is the persona of Akin, intertwined with the identity of the museum itself. As a result of this, Akin was actively involved in the establishment of other toy museums in Turkey. However, approaches about the museum with a business logic, cause the museums to avoid to fulfill their essential mission.

Since 2005, the museum has maintained the founding sustainability through its private company. The collection is renewed regularly exhibitions are being multiplied. These exhibitions allow a regular flow of visitors.

All the toys exhibited in toy museums are generally objects produced and collected by adults. Children should also be surveyed when exactly the collection. Because, in these museums, it is observed that the imaginary world of adults is again represented in the objects reflecting the children's culture. The development of joint projects with schools can be a method in terms of increasing the awareness of the museum and the contribution of children.

Nowadays, it is seen that the playgrounds for children are rather restricted and even sometimes are sanctioned by the adults. Researches on both play and childhood cultures are very limited in our country. For this reason, scientific meetings on these issues should be also organized.

Moreover, globalization affects childhood, play and toy concepts. The positive aspect of this is that different cultures have knowledge of each other's habits and social structure.

To sum up plays and toys reflect the society in which they are in. This is also true for the value given to play and toy. The socio-economic situation of a society

affects plays and toys. The societies based on the struggle to make a living, push these issues into the background because of economic concerns. This can be clearly observed in communities where war and natural disaster are experienced. In such cases, priority is given to physiological needs such as sheltering, nourishment and dressing. For this reason, the case of toy museums examined in this thesis have been observed in socio-economically developed countries in terms of both establishment and dissemination.

The sustainability of toy museums is not realized only by the existence of these museums as physical spaces. The continuity of scientific studies related to the subject (symposiums, scientific publications, etc.) must also be ensured.

APPENDIX

Interview Questions

- 1) What is the history and foundation story of the museum?
- 2) What are the aims of the museum?
- 3) Would you give information about the museum collection?
- 4) Would you give information about exhibitions and exhibition design?
- 5) Does the collection have mobile objects?
- 6) Would you give information about museum education, workshops and training programs?
- 7) Does the museum have events, workshops and trainings related to the collection?
- 8) Would you inform about the museum's paid and free events?
- 9) Would you give information about the museum's economic, educational, social responsibility and regional works in terms of sustainability?
- 10) What are the social responsibility projects of the museum? How do you shape these works?
- 11) Would you give information about audience profile of the museum?
- 12) Would you tell about museum policies? What are the education and collection policies of the museum?
- 13) What are the aims of TOYCO? Who are the participants? What are the consequences of the meeting? Could you tell about the sustainability of the meeting?
- 14) What are the museum's communication techniques?
- 15) Who are the viewers of the museum? Do you have demographic information?
- 16) What are your financial strategies?
- 17) What are the museum marketing and branding activities?
- 18) Do you have cooperation with other museums?
- 19) Would you give information about Museum Cafe and Museum Store?
- 20) Would you give information about disabled access?

- 21) Do you organize guided excursions to other disabled groups, except physically disabled groups? Is this guide permanently in the museum?
- 22) Would you give information about the museum staff? How many expert workers are there in the museum in total?
- 23) How long are the activities? Would you give price and capacity information?
- 24) Is there a written museum policy, museum education policy and / or museum collection policy?
- 25) What activities are involved in the collection?
- 26) How does the museum use the location to communicate with the visitors? Do you have a special connection with the audience in the district?
- 27) Does the museum have a free day of visit?
- 28) Is there a certain frequency of adding new toy to the display? How often is the permanent exhibition renewed?
- 29) What scientific studies have the museum involved and what are the results?
- 30) Are there studies (Scientific, questionnaire, personal interview) on child participation and audience development in the museum? How does the museum evaluate the issue of child participation?
- 31) Will you give information about the toy collecting?
- 32) Would you give information about the toy industry?

Figure 2: İstanbul Toy Museum 3rd Floor Space Room

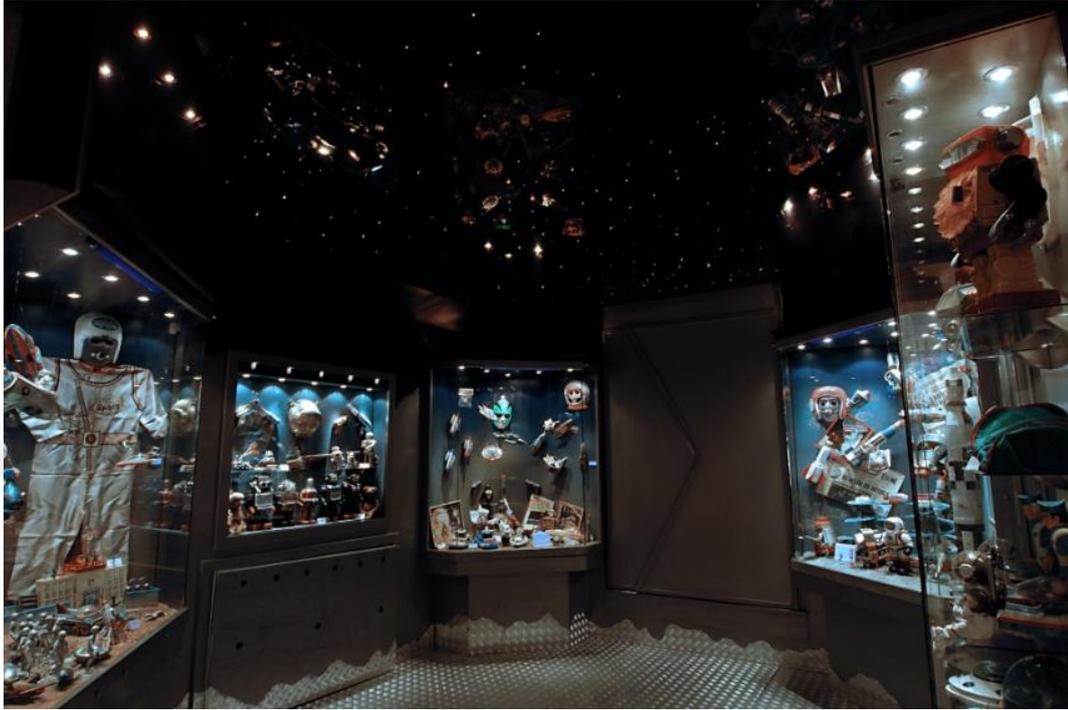


Figure 3: İstanbul Toy Museum 2nd Floor Train Room



Figure 4: İstanbul Toy Museum OZMO Chocolate House Workshop



Figure 5: İstanbul Toy Museum/ Respect for Experts- Leo Burnett Crystal Apple
// 2012 Success Certificate



Figure 6: İşbank Bank Money Box Sponsorship Example



Figure 7: Teddy Bear, Produced by Margarete Steiff



Almanya, 1910-20
1910-20, Germany

STEFF MARKA OYUNCAK AYI



Margarete Steiff, 1847 yılında Almanya'nın Giengen kasabasında doğar. Henüz on sekiz yaşta geçirdiği ateşli bir hastalık sonrasında çocuk felciyle yakalanır. Küçük kızın her iki bacağı ve sağ kolunu kullanamaz duruma gelmesi ile sonuçlanan rahatsızlık onunlu yaşam mücadelesinin başlangıcı olur. Margarete sonraki yıllarda terzi okulunu bitirir. 1890 yılında bir keçe ve hazır giyim atölyesi işletmeye başlar.

Bir moda dergisinde gördüğü resim, hayatının akışını değiştirir. Bu resim, fi şeklindeki bir terzi "patronajdu" (kaldıraç), Margarete resimden etkilenerek, terzilerin koluna taktığı iğne yastığını masa üstüne konulacak fi şeklinde tasarlar. Tüm çocukların bir terzi malzemesinden çok oyuncak olarak kalıplı ettikleri onun fi kısı zamanda benzerin sevildiği olur. Sonraki yıllarda peluş oyuncak olarak üretilen minik fi diğer hayvan figürleri takip eder. "Steiff" bu tarihten itibaren bir oyuncak markası olarak anılır.

Margarete Steiff, oyuncak tarihine 1902 yılında erkek kardeşi Richard'ın yardımıyla tasarıldığı Aversp'daki ilk oyuncak ayının üreticisi olarak geçer.

Bu bölümde, Margarete Steiff tarafından üretilen, peluş hayvan oyuncakların atası kabul edilen bir iğne yastığı ve oyuncak ayının ilk örneğini görebilirsiniz.

STEFF TEDDY BEAR

Margarete Steiff was born in Giengen, Germany on 1847. She contracted poliomyelitis due to fever when she was eighteen months old. She lost the use of both of her legs and her right arm, but it was the beginning of her honorable life struggle. Margarete finished the tailor school and after that she started to run a felt and ready to wear workshop on 1890.

A picture she saw in a fashion magazine changed her life. This was the pattern of an elephant shaped model. Margarete designed an elephant model for needles so that tailors can put it on the desk instead of sewing on their arms. This elephant soon became everybody's favorite, the children accepted this elephant as a toy. Instead of a tailor staff. The following years elephant figure was created as plush toy and other animal figures followed that. "Steiff" became a toy brand in the following years.

Margarete Steiff is accepted as the first creator of teddy bears in Europe with the help of her brother Richard.

In this section you can see the first version of a pin cushion shaped teddy bear, which is known as the father of all plush toys.

Figure 8: Pincushion, Made by Margarete Steiff



Figure 9: Train, Produced by Märklin



Figure 10: Ship, Produced by Fleischmann



Figure 11: Cyclist, Produced by Guntherman



Figure 12: TOYCO 2012 Schedule

TOYCO EUROPEAN TOY AND CHILDREN'S MUSEUMS MEETING

SCHEDULE



TOYCO
ISTANBUL 2012



ISTANBUL TOY MUSEUM

19 November 2012 Monday

First Session from 10:00 to 13:00
The opening speech of Mr. Ertuğrul Günay, The Minister of Culture and Tourism of the Republic of Turkey (in case of his participation) and the opening speeches of the participants

UNICEF Turkey / Sema Hosta
Frida&Fred The Graz Children Museum / Austria
Salzburg Toy Museum / Austria
Zoom Children's Museum / Austria
Brussels Toy Museum / Belgium
Ankara University Faculty of Educational Sciences Toy Museum / Turkey
Antalya Toy Museum / Turkey

Second Session From 14:00 to 17:00
European Museum Academy (EMA) / Andreja Rihter
Tartu Toy Museum / Estonia
Colmar Toy Museum / France
Paris Doll Museum / France
Istanbul University, Dept. of Museology / Prof. Dr. Fethiye Erbay
Nuremberg Toy Museum / Germany
Hellenic Children's Museum / Greece
Gaziantep Toy Museum / Turkey

20 November 2012 Tuesday

First Session From 10:00 to 13:00
European Museum Forum (EMF) / Goranka Horjan
Deventer Toy Museum / Holland
Tropen Museum Junior / Holland
Explora Children's Museum / Italy
Pambata Museum / Philippines
Istanbul Bilgi University, Program in Cultural Management / Asst. Prof. Deniz Ünsal
Kudowa Zdroj Toy Museum / Poland
Ümran Baradan Game and Toys Museum / Turkey

Second Session From 14:00 to 17:00
European Museum Academy (EMA) / François-Xavier Nève de Mevergnies
Sintra Toy Museum / Portugal
Figueras Toy Museum / Spain
Stockholm Toy Museum / Sweden
European Museum Academy (EMA) / Wim Van Der Weiden
Celje Museum of Recent History / Slovenia
Free Kidzz Kid Museum / Turkey
Istanbul Toy Museum / Turkey

BIBLIOGRAPHY

- Ada, S. (2009). *Çağdaş Sanat Konuşmaları-4 Koleksiyon, Koleksiyonerlik ve Müzecilik*. İstanbul: YKY.
- Akmehmet, K.T., Ödekan, A. (2006). Müze Eğitiminin Tarihsel Gelişimi. *İTÜ Dergisi*, 1.47-54.
- And, M. (1974/2016). *Oyun ve Bügü, Türk Kültüründe Oyun Kavramı*. İstanbul: YKY.
- Arslan, Y., Bulgu, N. (2010). Socilization Via Play. *Pamukkale Journal of Sport Sciences*, 1(1),08-22
- Artar, M., Karadeniz, C. (2017). Status and the Sustainability of Toy Museums in Turkey. *Electronic Journal of Social Sciences*, 16(61). 477-492.
- Artun, A. (2017). *Mümkün Olmayan Müze*. İstanbul: İletişim.
- Austin, L. M. (2003). Children of Childhood: Nostalgia and the Romantic Legacy. *Studies in Romanticism*, 42(1).75-98.
- Avrupa Oyuncak Müzeleri Birliği İstanbul'da Kuruluyor. (n.d.). Retrieved 9 January 2018 from <http://toyco.eu/basin.php>
- Başal, H. A. (2007). Geçmiş Yıllarda Türkiye'de Çocuklar Tarafında Oynanan Çocuk Oyunları. *Uludağ Üniversitesi Eğitim Fakültesi Eğitim Fakültesi Dergisi* XX (2), 243-266.
- Başkanın Sözü.(n.d.). Retrieved 20 March 2018 from <http://www.anadoluoyuncakmuzesi.com/?p=8&Baskanin-Sozu>
- Berne, E. (2001). *Hayat Denen Oyun*. Çev. Selami Sargut. İstanbul: Kariyer.
- Booth, J. H., Krockover, G. H., Woods, P.R (1982). *Creative Museum Methods and Educational Techniques*. U.S.A.: Thomas.
- Brighton Toy and Model Museum. (n.d.). Retrieved 20 January 2018 from <http://tynemouthtoymuseum.co.uk/toy-museums-found-in-england/>
- Burke, C. (2004). Theories of Childhood. *Encyclopedia of Children and Childhood In History and Society- S-Z*, 3. USA: Thomson Gale
- Canik Oyuncak Müzesi Kuruldu (n.d.) Retrieved 20 February 2018 from <http://samsunetkinlik.com/canik-oyuncak-muzesi-kuruldu/>

- Convention on the Rights of the Child: First Part, Articles 31-41.(n.d.). Retrieved 8 January 2018 from [https:// unicef.org/turkey/crc/cr23e.html#art31](https://unicef.org/turkey/crc/cr23e.html#art31)
- Convention on the Rights of the Child: First Part, Articles 1-20. (n.d.). Retrieved 29 June 2018 from <https://www.unicef.org/turkey/crc/cr23c.html#art12>
- Corsaro, W, A. (2005). *Sociology Of Childhood-Second Edition*. UK: Sage Pub
- Canko, M., D. (2014). *Müzeler, Oyunlar, Oyuncaklar ve Çocuklar*. İzmir: Dokuz Eylül Üniversitesi.
- Cengiz, S, A. (1997). Kdz.Ereğli Örneğinde Çocuk Oyunlarının Halkbilim Açısından Değerlendirilmesi. *Çocuk Kültürü 1.Ulusal Çocuk Kültürü Kongresi Bildirileri*. Ankara: Ankara Üniversitesi Çocuk Kültürü Araştırma ve Uygulama Merkezi, 1.
- Claverie, L. (2017). At Play- Antique Toys Add History and Whimsy to Any Room. *NewOrleans Homes & Lifestyles Magazine*. Summer.
- Çam, F. B. (2016). Eğitim Sisteminin Ortaya Çıkışı ve Antik Yunan Eğitim Anlayışının Temelleri. *Eğitim Fakültesi Dergisi*, 5(2), 629-643.
- Çamlıdere Müze Cenneti Oluyor. (2016). Retrieved 28 March 2018 from <http://hurriyet.com.tr/camlidere-muze-cenneti-oluyor-40191336>
- Çamlıdere Müze Cenneti Oluyor. (2016). Retrieved 28 March 2018 from <http://hurriyet.com.tr/camlidere-muze-cenneti-oluyor-40191336>
- Çaplı, B. (2001). Televizyon Karşısında Çocuk: Türkiye Örneği. 3. *Ulusal Çocuk Kültürü Kongresi Dünyada ve Türkiye'de Değişen Çocukluk/Changing Childhood in the World and in Turkey*. Ankara: Ankara Üniversitesi Çocuk Kültürü Araştırma ve Uygulama Merkezi.
- Denzin, K, N. (1975). Play, Games and Interaction: The Contexts of Childhood Socialization. *Sociological Quarterly*, 16 (4), 458-478.
- Education is not preparation for life, education is life itself. (n.d.). Retrieved 6 February 2018 from <https://atlantisuniversity.edu/education-is-not-preparation-for-life-education-is-life-itself/>
- Elkind, D. (1999). *Çocuk ve Toplum Gelişim ve Eğitim Üzerine Denemeler "Images of the Young Child"*. Demet Öngen (Çev.) Ankara: Ankara Üniversitesi Çocuk Kültürü Araştırma ve Uygulama Merkezi.

- Erbay, E. (2013). Çocukların Katılım Hakkı Üzerine Bir Türkiye Değerlendirmesi. *İnsan ve Toplum Bilimleri Araştırmaları Dergisi*, 1, 38-54.
- Erbay, F. (2017). Oyuncak ve Oyun Müzelerinde Çocuklara Yönelik Eğitimin Boyutları. *Eğitim ve Sosyal Bilimler Dergisi*, 214(46). 239- 253.
- Ergün, M. (1980). Oyun ve Oyuncak Üzerine. *Milli Eğitim*. 1(1), 102-119.
- Gartenhaus, A. R. (1997). *Yaratıcı Düşünme ve Müzeler*. Ruhiser Mergenci, Bekir Onur (Çev.) Ankara: Ankara Üniversitesi Çocuk Kültürü Araştırma ve Uygulama Merkezi.
- Falk, J., & Storksdieck, M. (2005). Using the Contextual Model of Learning to Understand Visitor Learning From a Science Center Exhibition. *Science Education*, 89(5), 744–778. <https://doi.org/10.1002/sce.20078>
- Gaskins, S., Haight, W., and Lancy, D.F. (2007). The cultural construction of play. *Play and Development: Evolutionary, Sociocultural, and Functional Perspectives*. 179-202. NJ: Erlbaum.
- Gaziantep Oyun ve Oyuncak Müzesi Hakkında. (n.d.). Retrieved 12 January 2018 from <http://gaziantepoyuncakmuzesi.org/about.html>
- Göncü, A. (2001). Toplumsal ve Kültürel Bağlamın Çocuk Oyunlarındaki Yeri. *Dünyada ve Türkiye'de Değişen Çocukluk/Changing Childhood in the World and in Turkey 3.Ulusal Çocuk Kültürü Kongresi Bildirileri*, 9. Ankara: Ankara Üniversitesi Çocuk Kültürü Araştırma ve Uygulama Merkezi.
- Göncü, A. (2001). *Çocuk Oyunlarının Gelişiminde Toplumsal ve Kültürel Bağlamın Rolü*. Bekir Onur (Çev.) Ankara: Ankara Üniversitesi Çocuk Kültürü Araştırma ve Uygulama Merkezi.
- Güven, M. G. (2014). The Effects of Collaborative and Participatory Games on the First Grade Students' Transitions to School. *IPA The 19th IPA World Conference 2014 Istanbul*.
- Güvenç, B. (1997). *Kültürün ABC'si*. İstanbul: YKY.
- Bütünleşik Pazarlama İletişimi. (n.d.). Retrieved 5 June 2018 from http://halklailiskiler.com.tr/BUTUNLESIK_PAZARLAMA_ILETISIMI_..php
- Hanehalkı Bilişim Teknolojileri Kullanım Araştırması, 2017. (2017). Retrieved 11 July 2018 from <http://www.tuik.gov.tr/HbPrint.do?id=24862>

Harvey, D. (1997). *Postmodernliğin Durumu*. İstanbul: Metis.

Hikayemiz. (n.d.). Retrieved 8 January 2018 from <http://istanbuloyuncakmuzesi.com/hikayemiz.asp> İstanbul Toy Museum.

History. (n.d.). Retrieved 23 January 2018 from <http://www.toyandminiaturemuseum.org/history/>

Geçen Yıl AVM'leri 2.2 Milyar Kişi Ziyaret Etti. (2018). Retrieved 3 June 2018 from <http://haberturk.com/tv/ekonomi/haber/1963305-gecen-yil-avm-ler-22-milyar-ziyaretci-cekti>

Gül Kapçı (Çev.) Ankara: Çocuk Kültürü Araştırma ve Uygulama Merkezi.

History of the Nuremberg Toy Museum. (n.d.). Retrieved 20 January 2018 from <https://museums.nuernberg.de/toy-museum/history-of-the-toy-museum/>

Hooper- Greenhill, E. (1991). *Museum and Gallery Education*. Meltem Öрге Evren, Emine

Hooper- Greenhill, E. (1991). *Wring A Museum Education Policy*. Leischester: Leicester University.

Hooper-Greenhil, E. (1999) *Müze ve Galeri Eğitimi/ Museum and Gallery Education*. Meltem Öрге Evren, Emine Gül Kapçı (Çev) Ankara: Çocuk Kültürü Araştırma ve Uygulama Merkezi.

Huizinga, J. (1995/2006). *Homo Ludens: Oyunun Toplumsal İşlevi Üzerine Bir Deneme*. İstanbul: Ayrıntı.

İstanbul Toy Museum. (n.d.). Retrieved 2 March 2018 from <http://istanbulkulturturizm.gov.tr/TR,165650/istanbul-oyuncak-muzesi.html>

Ivan Steiger Toy Museum. (n.d.). Retrieved 20 January 2018 from <http://ivansteiger.com/en/toy-museum/munich>

İl, Yaş Grubu ve Cinsiyete Göre Nüfus, 2007-2017. (n.d.). Retrived 3 July 2018 from http://www.tuik.gov.tr/PreTablo.do?alt_id=1059

İnal, K. (2005). Çocuksu Masumiyetten Plastik Paradoksa Oyunağın Kısa Tarihi. *Kebikeç Dergi*, 19(10), 253-275.

İnci, P, E. (2013). Avrupa Çocuk ve Oyuncak Müzeleri Buluşması (TOYCO). İstanbul'da Gerçekleşti. *Millî Folklor*. 97(25).244-245.

Jaeger, W. (1939/1946). *Paideia: The Ideals of Greek Culture Vol 1*. London: Henderson&Spalding.

Janes, R., R. (2010). The Mindful Museum. *Curator* 53, (3) 325-338.

Japan Toy Museum. (n.d.). Retrieved 21 January 2018 from <http://japan-toy-museum.org/english/eindex.htm>

Japanese Rural Toy Museum. (n.d.). Retrieved 21 January 2018 from <https://.okayama-japan.jp/en/spot/910>

Karagöz. (n.d.) Retrieved 16 April 2018 from <https://ich.unesco.org/en/RL/karagoz-00180>

Kazakh Traditional Assyk Games. (n.d.) Retrieved 16 April 2018 from <https://ich.unesco.org/en/RL/kazakh-traditional-assyk-games-01086>

Kuspit, D. (2006/2010). *Sanatın Sonu*. Yasemin Tezgiden (Çev). İstanbul: Metis.

Lego. (n.d.). Retrieved 30 March 2018 from <https://turkcebilgi.com/lego>

Lego Learning Institute (2003). *The Changing Face of Children's Play Culture Children's Play, Learning and Communication in A Technology Driven World*.

Leksaks Museet. (n.d.). Retrieved 21 January 2018 from <http://leksaksmuseet.se/>

Lemi Obchod LEGO Stavebnic. (n.d.). Retrieved 19 January 2018 from <https://muzeumlega.cz>

Leo Burnett. (n.d.). Retrieved 16 April 2018 from <http://leoburnett.com.tr/tr/page/awards-by-year>

Madran, B. (2014). Çocuğun Yetişkinliğe İlhamı: Oyuncak Müzeleri. *Müzeler, Oyunlar, Oyuncaklar ve Çocuklar*. İzmir: Dokuz Eylül Üniversitesi.

Mangır, M., Aktaş, Y. (1993). Çocuğun Gelişiminde Oyunun Önemi. *Yaşadıkça Eğitim Dergisi*, 26.

McAlister, A. R.,Cornwell, T. B., Cornain, E. K. (2011). Collectible Toys and Decisions to Share: I Will Gift You One To Expand My Set. *The British Psychological Society*, 29(1).1-17.

Millî Eğitim Bakanlığı (MEB). (2014) *Çocuk Gelişimi ve Eğitimi Oyun Etkinliği-1*. Ankara.

Musée du Jouet. (n.d.). Retrieved 20 January 2018 from <http://musee-du-jouet.com/en/constituting-assets>

Musée du Jouet, 2. (n.d.). Retrieved 6 July 2018 from <https://www.saatchigallery.com/museums/museum-profile.php/Mus%C3%A9+Du+Jouet/664.html>

Mutal, S. (1979). Museums and Children in Museum Definition. (2007). Retrieved 12 January 2018 from <http://icom.museum/the-vision/museum-definition/>

Museum History. (2015). Retrieved 19 January 2018 from <http://muzeumhracek.webpark.cz/en/museum-history/>

Latin America. *Museums and Children*, 31(3). Paris: Etienne Julien.

Nair, S. M. (1979). The Museum and the Child in the United States and India. *Museums and Children*, 31(3). Paris: Etienne Julien.

Newson, J.E., Head, J., Mogford, K. (1979). *Toys and Playthings in Development and Remediation*, New York: Penguin Books.

Nordic Museum. (n.d.). Retrieved 10 March 2018 from <https://www.sweden.org.za/nordic-museum.html>

Nuremberg Toy Museum. (n.d.). Retrieved 20 January 2018 from <https://atlasobscura.com/places/nuremberg-toy-museum>

One of the finest Toy Museums in the World. (n.d.). Retrieved 20 January 2018 from <http://brightontoymuseum.co.uk/about-us/>

Onur, B. (2013). *Müze ve Oyun Kültürü*. Ankara: İmge.

Onur, B. (2010.) *Oyuncaklı Dünya*. Ankara: İmge

Onur, B. (2007). *Çocuk Tarih ve Toplum*. Ankara: İmge.

Onur, B. (2003). *Müze Eğitimi Seminerleri 1, Akdeniz Bölgesi Müzeleri, Antalya*.

Oskay, Ü. (1982). “Walter Benjamin Üzerine” ve “Benjamin’de Tarih, Kültür ve Fantazya”, *Estetize Edilmiş Yaşam İçinde*. İstanbul: Dost Kitabevi.

Özel Müzeler. (2018). Retrieved 6 June 2018 from <http://www.kulturvarliklari.gov.tr/TR,135633/ozel-muzeler.html>

Paul Harvey Jr. Museum. (n.d.). Retrieved 18 January 2018 from <https://worldslargesttoymuseum.com/paul-harvey-jr-museum/>

Paykoç, F. (2014). Müzede Oynayarak ve Yaşayarak Öğrenme. *Müzeler, Oyunlar, Oyuncaklar ve Çocuklar*. İzmir: Dokuz Eylül Üniversitesi.

- Piaget, J. (1932). *The Moral Judgement of the Child*, London: Routledge&Kegan Paul.
- Pollock's Toy Museum. (2015). Retrieved 20 January 2018 from <http://pollockstoys.com/>
- Postman, N. (1995), *Çocukluğun Yokoluşu*. Kemal İnal (Çev.). Ankara: İmge.
- Prague Museums. (n.d.). Retrieved 19 January 2018 from [https:// private-prague-guide.com/prague-museums/#toymuseum](https://private-prague-guide.com/prague-museums/#toymuseum)
- Rousseau, J.J. (1889/2011). *Emile ya da Eğitim Üzerine*. Yaşar Avunç (Çev.) İstanbul: İş Bankası.
- Sandford, E. (2017/2018). Toy Collecting: Great Timing and Current Trends. *Antiques & Art Around Florida*, 51(4), 20-23.
- Schaefer, C. E., Drewes, A. (1993/2013). *The Therapeutic Powers of Play*. Wiley.
- Seidel, S., Hudson, K. (1999). *Müze Eğitimi ve Kültürel Kimlik Uluslararası Çalışma Raporu*. Ankara: Ankara Üniversitesi Sosyal Bilimler Enstitüsü Müze Eğitimi Anabilim Dalı.
- Sektörler Arası Çocuk Kurulu (2013). TC Aile ve Sosyal Politikalar Bakanlığı Ulusal Çocuk Hakları Strateji Belgesi ve Eylem Planı 2013-2017. Retrived 6 July 2018 from <http://www.sck.gov.tr/Belgeler/%C3%87ocuk%20Haklar%C4%B1%20Strateji%20Belgesi%20ve%20Eylem%20Plan%C4%B1.pdf>
- Shankar's International Doll Museum. (n.d.) Retrieved 5 March 2018 from [https:// museumsofindia.org/sp/node/349](https://museumsofindia.org/sp/node/349)
- Stansted Toy Museum About Us. (n.d.) Retrieved 20 January 2018 from <http://stanstedtoymuseum.com/about-us/>
- Şirin, M. R. (1998). *Çocuk Yüzlü Yazılar*. İstanbul: İz.
- Şirin, M. R. (2017). Çocuk ve Çocukluk: Kültürel ve Sosyolojik Boyut. *Çocuk ve Medeniyet Dergisi*.
- Tahteeb, Stick Game. (n.d.). Retrieved 16 April 2018 from <https://ich.unesco.org/en/RL/tahteeb-stick-game-01189>
- Tarnas R. (1991). *The Passion of the Western Mind: Understanding the Ideas that Have Shaped Our World View*. New York : Random House.

Teachers Resources. (n.d.). Retrieved 6 July 2018 from <https://www.brightontoymuseum.co.uk/parents-teachers/teachers-resources/>

The 2012 Children's Museum Award Press Release. (2012). Retrieved 26 March 2018 from <http://sverigemuseer.se/wp/wp-content/uploads/2012/02/CMA-Press-Release-21-February-2012.pdf>

The Orff Approach to Music Education for Children. (2018). Retrieved 25 April 2018 from <https://thoughtco.com/the-orff-approach-2456422>

The Museum. (n.d.). Retrieved 23 January 2018 from <https://toymuseumny.org/the-museum.html>

Tokyo Toy Museum. (n.d.). Retrieved 21 January 2018 from <http://gotokyo.org/en/kanko/shinjuku/spot/40343.html>

Total Revenue of the Global Toy Market From 2007 to 2016 (in billion U.S. dollars). (n.d.). Retrieved 16 April 2018 from <https://statista.com/statistics/194395/revenue-of-the-global-toy-market-since-2007/>

Toy Museum of NY in Brooklyn. (n.d.). Retrieved 6 July 2018 from https://vacationidea.com/new_york_city/toy-museum-of-ny.html

Toys Museum. (n.d.). Retrieved 8 July 2018 from <http://cokaum.ankara.edu.tr/en/toys-museum/>

Tugging Rituals and Games. (n.d.). Retrieved 16 April 2018 from <https://ich.unesco.org/en/RL/tugging-rituals-and-games-01080>

Türk Tabibleri Birliği.(n.d.) Retrieved 5 April 2018 from http://ttb.org.tr/eweb/asi_brosur/tarih.htm

Türkiye Tasarım Kronolojisi: Oyuncak. (n.d.) Retrieved 10 February 2018 from http://bizinsanmiyiz.iksv.org/wp-content/uploads/2017/11/oyuncak_tr_opt.pdf

Tynemouth Toy Museum. Retrieved 20 January 2018 from <http://tynemouthtoymuseum.co.uk/toy-museums-found-in-england/>

UNESCO. (2015). Proposal for a Non-binding Standard-Setting Instrument on the Protection and Promotion of Various Aspects of the Role of Museums and Collections Outline, 38 C/25. General Conference 38th, 2015, (July). Retrieved 5 January 2018 from <http://unesdoc.unesco.org/images/0023/002338/233892e.pdf>

- UNESCO. (2015). Tugging Rituals and Games. Retrieved 16 April 2018 from <https://ich.unesco.org/en/RL/tugging-rituals-and-games-01080>
- UNESCO. (1980). *The Child and Play Theoretical Approaches and Teaching Applications*. United Nations: Paris.
- UNESCO. (1959). Declaration of the Rights of the Child. Retrieved 5 April 2018 from <https://unicef.org/malaysia/1959-Declaration-of-the-Rights-of-the-Child.pdf>
- What is Braille. (n.d.). <http://www.afb.org/info/living-with-vision-loss/braille/what-is-braille/123>
- Wengen V. G. (1979). *Museums and Children*. Paris: Etienne Julien.
- World's Largest Toy Museum Complex. (n.d.). Retrieved 6 July 2018 from <https://www.bransontourismcenter.com/shows/info/worlds-largest-toy-museum-complex>
- Yalçinkaya, T. (1992). Okul Öncesinde Tahta Oyuncaklar, *M.Ü. Atatürk Eğitim Fakültesi Eğitim Bilimleri Dergisi*,4, 229-239.
- Yiannoudis, C. (2014). *IPA the 19th IPA World Conferance 2014 Istanbul*. (47-52)
- Zaman Kullanım Araştırması. (2015) Retrieved 9 February 2018 from <http://tuik.gov.tr/PreHaberBultenleri.do?id=18627>