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RECYCLING THE PAST: MAPPING CULTURAL LANDSCAPE OF TURKISH CITY MUSEUMS IN THE CASE OF ISTANBUL ADALAR MUSEUM*

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ABSTRACT

The scope of this study is mainly related to city museum projects which have been developed from the early 2000s in Turkey. The strategic mission of the city museum is very crucial in terms of establishment and development of civil society. As a result of an organic link in which developed in the cities, people recognize moral characteristics of the city culture such as minorities, physical spaces, and neighborhoods. City museums collect, protect, and evaluate the past and assist national history writing. After the 1980, modern Turkish history was written progress the nation state and integration of global citizenship.

This study focus on academic literature on urban history and ask crucial question how city museums in Turkey play a role in writing of cultural history. Also, several books and exhibition catalogues on Turkish city museum provide me extensive information about the development of city museums. Although Turkish experience with city museums is a quiet new phenomena, this study intend to enlighten the role of city museums in the making of contemporary history writing through analyzing Istanbul Adalar City Museum exhibitions catalogues that focuses on cultural identity and dialogue. The basic question will be asked in the study: How do city museums transformed political history in social history? What kind of tools is used in the history exhibitions to interpret past? How do museum visitors interpret history in linear or non-linear structures?

Key Words: City Museums, Cultural Diversity, Cultural policy, Cultural History Writing, Urban History

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GEÇMİŞ GERİ DÖNÜŞTÜRMEK: İSTANBUL ADALAR MÜZESİ ÖRNEĞİ ÜZERİNDEN KENT MÜZELERİNİN KÜLTÜREL HARİTASINI ÇIKARMAK

ÖZET

Bu çalışma 2000'li yılların başından itibaren Türkiye'de kurulan kent müzeleri projelerinin gelişimi üzerine odaklanacaktır. Kent müzelerinin en önemli misyonu sivil toplumun oluşumunu sağlamak ve yeniden yapılandırmaktır. Şehirler ve insanlar arasında oluşan organik bağ sayesinde kent müzeleri bölgesel ayrılıkları, yakın çevreyi ve azınlık kültürü gibi konuların aydınlatılmasını sağlar. Türkiye'de tarihinin yazımın 1980 sonrasında milli tarih yazımı ve küresel topluma geçiş süreci ile bağlantılı olarak ele alınmıştır. Bu bağlamda kent müzeleri milli ve kültürel tarih yazımını destekleyen unsurları toplayan, koruyan ve tarihin yeniden yazan kurumlar olmuştur. 1980 sonrasında modern Türkiye tarih yazımı milli devlet ve küresel vatandaşlık düzeleminde ilerlemektedir.

Çalışma temel olarak kent müzelerindeki kültür tarihi yazmına dayanırken aynı zamanda bu kurumlar bağlamında Türk kültür politikasının nasıl şekillendiğine yer verilecektir. Yazılı kaynaklar açısından değerlendirildiğinde Türkiyedeki kent müzelerinin yayınladığı kitap ve sergi katalogları kültür tarihinin kent müzeleri bağlamında nasıl yazıldığını kapsamlı olarak ele almaktadır. Kent müzeciliği Türkiye'de yeni bir çalışma alanı olmasına rağmen, kent müzelerinin düzenledikleri sergiler kapsamında kimlik, kültürel yapı ve farklı sosyal grupların tarih yazımına odaklanılmaktadır. Bu bağlamda İstanbul Adalar Müzesi'nin sergi katalogları kültürel kimlik ve diyaloğun geliştirilmesi incelenecektir. Çalışmada kapsamında sorulacak temel sorulardan bazıları şunlardır: kent müzeleri politik tarih yazımının yerine sosyo-kültürel tarih yazımını nasıl ele alır? Kent müzelerinde düzenlenen tarih sergilerinde geçmiş nasıl yorumlanır? Çağdaş Türk kültür politiklarının ışında kent müzelerinde yazılan tarih nasıl yorumlanır?

Anahtar Kelimeler: Kent Müzeleri, Kültürel Çeşitlilik, Kültür Politikası, Kültürel Tarih Yazımı, Şehir Tarihi

1. Introduction

City museums are a comparatively recent phenomenon in Turkey. They carry not only the seeds of memory, but also bear the responsibility of reflecting cultural diversity. These museums, through their programs, bring relevance to their various publics, serve as places of discussion and civil discourse. Also city museums inform and enlighten their citizens. In the Europe and North America, local history societies has worked on the field of social history continue to flourish alongside more recently established city museums. Nowadays, city museums, play an important role in relation to regional development, are undergoing enormous changes. They embark on major developments in society, reposition the needs of the audience and communities as well as undertaking civic engagement local communities.

Under the light of this perspective, the study analyze Istanbul Island Museum project as a case study of Turkish cultural policy. City history, material and spiritual heritage of the city form the postmodern citizenship models. The Island Museum was opened in 2010 as one of the projects of Istanbul 2010: European Capital of Culture organized several temporary exhibitions on Prince Island's history, culture, and identity. This paper will evaluate: How does globalization affect citizenship identity in representation strategies of Prince Island Museum?, How intercultural communication provide through city museum projects in Turkey?, and lastly what are the consequences of projects which are conduct by Island Museum and local civil society organizations in order to develop global citizenship identity in Istanbul?. Although Turkish experience with city museums is a quiet new phenomena, this study will intend to enlighten the role of city museums in the making of cultural policy through analyzing city museum exhibitions catalogues that focuses on identity, culture and various ethnic groups. The unique side of this study is to elaborate city museums as sites for intercultural dialogue in Modern Turkey after 2000.

2.The Role of City Museums and Its Development

Museums hold stories we tell ourselves about the past. The histories we make are ourselves, here and now, struggling as much to understand our own memory and sense of self for 'recovering' the past. In modern history writing there is never one simple story nor one solid narrative. For this reason museums are willing to reflect multisided history writing. According to the ICOM, city museum is a non-profit making, dynamic and evolving permanent institution or cultural mechanism in the service of the urban society. This type of the museum is to open to the public, co-ordinates, acquires, conserves, researches, communicates and exhibits, for purposes of study, education, reconciliation of communities and enjoyment, the tangible and intangible, movable and immovable heritage evidence of diverse peoples and their environment (Galla, 1995:41).

The definition shows that city museums are more than a museum. Their structures like cultural institution more than museums. For this reason, these museums are not only cultural but also social institutions where different social groups find a place for sharing culture and history in the same places. In terms of local history writing, according to museologist Gaynor Kavanagh, memories are the substance of the oral histories museums gather should be, in theory at least, a good part of the records behind the objects collected. Working with the memories holds many possibilities for history exhibits such as the 'Peopling London" in London City Museum (1995), the 'People's Story' in Edinburg and 'Lifetimes' in Croydon were developed out of extensive fieldwork and recording, and much careful consultation (Kavanagh, 1996:9) It is an important fact for museum specialist that how memories are constructed is an important to historians in museums as an awareness of how history is constructed.

In the last twenty years, some museum-based projects have moved beyond the approach of multicultural history writing and highlight the minority contributions to mainstream history. Historians and museum specialists concentrate on communities usually grouped under the heading of 'ethnic minorities'. This provides non-dominant groups classified by ethnic, religious and linguistic differences from 'mainstream' culture. City museums-most of them independent or semi independent organizations- receive public funding in order to preserve and exhibit material culture for the public benefit. Now an increasing number of museums are undertaking projects which attempt to reflect Turkey's cultural diversity through time. In the following part of this study analyze the city museums and modern cultural history writing at city museums.

2.1 The City Museums as Cultural Actors

In the twentieth century, the city museum of multicultural and multiethnic metropolis adopts different approaches and assumes different responsibilities towards community. City museums are not only about the genesis of urban centers dealing with the history and development. Nowadays, the city museums in USA and Europe cannot remain within the confines of its traditional activities, formed in the past century. In the last thirty years, the city museums mainly occupy one building in the city center became one of the attraction places in the global cities. The city museum remained valued, reflecting a city's image, expressing its history and culture as well as helping the inhabitants in learning their past. Most of the city museums have worked on democratizing cultural institutions and address the rich fabric of the cosmopolitan populations of urban centers.

As we better understand cultural context, the role of city museum will become agenda of national history writing and education. Construct a city museum is a response to map cultural diversity and ethnicity. They are also an integral part of the broader cultural industry and economics of metropolitan environments. City Museums are the centers of coordinated activity for the cultural representation of the urban population in three ways. Firstly city museums are celebrating the shared identity, sense of place and self-esteem of diverse peoples. Secondly, they are providing the focus and resources for community cultural development activities relating to the natural and cultural heritage of the urban centre and the surrounding region. Finally, these museums are establishing a centre of coordination fort the preservation, presentation, continuation and management of artistic, cultural and heritage endeavors of all people (Galla, 1995:41).

In this regard, city museums act as a mediator between the city and the people who live there. According to the Archibald, museums are means, not ends. Urban museums are special because they are precisely positioned in those places where we make the future (Archibald, 2006:14). The basic notion of the city museum is to pass a sense of identity to the next generations. Cities are places where people work out the terms of their engagement with each other and with the places we inhabit. The basic questions in which the city museums has recently tired to find answers are how to perceive individual identity in the museum environment, how to communicate people with each other, in what ways city museums reinterpret city culture.

2.2 Discovering the City and its Culture: Turning on Old Days

The rise of local, social and urban history has begun to have a profound effect on museums. There is an increasing emphasis on urban culture that led a shift in the academic writing of history. In the museum space, this shift has become part of democratization of formal education and the curatorial profession change the function of city museums and their responsibility to the public. Changing attitudes of the society is directly linked to new societal needs as well as post modern museum practices. According to David Fleming, multi-cultural practices and various ethnic religious groups are recurrent factors which illustrate the growing global acceptance that city museums should involve themselves in social issues and address themes which have been under-represented (Fleming, 1999: 145).

In the beginning, the establishment of city museums acts as repositories for rescued fragments of the city's past. Cities in the twentieth century were mainly built by immigrants who come from the other side of country and the world. Generally, all first generation immigrants cannot fully adopt new places. They carry their own values, stories and historical objects. In this regard, city museums act as a mediator between the city and the people who live there.

In the world, the new improved city museums especially in capital cities increased the demand of multicultural society. The medium of communication in city museums includes archival

records, photographs, film, memory, music, and folklore. In this regard, the role of the city museum is not only collecting, recording and displaying objects but also shaping the soul of the community as well as the society. However, city museums have a problem with history writing. The first problem is that museum collections are not representative of the history of a city in any but narrowest areas. The second problem is impossible to assemble collections which are more than purely symbolic of modern urban society, because the society is more dynamic and complex. For these reasons, representing object collections in the city museums is not enough to understand hall picture. New history writing combines object collections with oral history sources, film, photographs and other visual materials. By this way, collecting and displaying objects produce the complex system of communication.

Over the last twenty years, city museums have gathered together to search for identity and new missions for the city. Together the development of urban culture, the city museums have connected the relationship between the museums and society. The city's unique features depend on the peculiarity of nature, landscape, building, and of the cultural variety of its communities. Various institutions in the cities are as cultural laboratories or instruments of city identity.

During the last two decade, city museums have also been a major player in the production and diffusion of local history. Memories are the raw material of human identity, one of the shared value that is shared the fundamental fabric of community. City museums in the twentieth first century respect for cultural diversity and intercultural dialogue in order to guarantees of development and peace. In terms of history writing, city museum provided basic notions in order to rewrite urban and community history. Firstly, people's stories are not fixed, and there is no single story. For this reason, every community in the cities has their own unique culture and history to present and interpret them. Secondly, cultural history writing provides historians a wide range of topic for individual or local communities enable to write 'ordinary people's history' inside of history of 'great man' (Barlas Bozkuş, 2012).

3.City Museums and History Education

The success of the city museum in making of citizenship identity is one of the fundamental roles of the museum education. City museums using educational programs are to promote civic engagement with urban history and identity. By collecting objects of interest, organizing exhibitions and educational activities, the museum records parts of the history of the city. There is of course not one history of the city; many stories shed light on the city's history.

To learn local historical culture, people attend temporary exhibitions, panels as well as educational programs. The goals of the museum based education programs is to help visitors explore their own personal connection to the social, economic and political issues which impact the lives of the community. In addition to, educational programs promote meaningful dialogue about different ethnic groups and provide a forum for visitors to consider the role that they can play in shaping current issues. Also these programs are to highlight the important role immigrants and immigrants to help people from diverse backgrounds make connections with learn from one another (Russell-Ciardi, 2006:76).

City museums in urban areas consider claiming place-based education as a guiding construct. The museum education departments consider exploring possibilities for interpreting history of sites in the communities whose importance is not widely recognized, but that represent a story that has not been told and sheds new light on enduring social issues. Local communities in urban areas can be a participant in developing new dynamic of urban history writing.

There are four basic principles of history education at city museums. Firstly, history programs are to help visitors explore their own personal connections to social, economic and

economic issues. Secondly, the city museums highlight the important role of immigrants and migrants have played role in shaping society, exploring specific examples of how they, both individually and collectively have transformed the communities. Thirdly, these educational promote meaningful dialogue about the lives of immigrant communities, and provide a forum for visitors to consider the role they can play in shaping those issues today. Lastly, museum education programs help people from diverse backgrounds make connections with and learned from one another (Russell-Ciardi, 2006:7).

Under the lights of this perspective, there are five basic principle introduce city museums in Turkey in accordance with history education programs and workshops. Firstly, city museums in different from Turkish ethnography museums is to present and interpret modern Turkish history whose importance is not widely recognized in museum. Especially, Bursa, Canakkale and Istanbul Adalar presented a part of history that was unpresented in traditional historiography (the history of ordinary people and multi-cultural characteristic of Turkish people). It would provide an important new aspect on history. Especially, most populated cities in Turkey such as Istanbul, Izmir, Ankara, Bursa, have mainly immigrant population, have certain difficulties to engage the culture of city.

Secondly, the city museums are to deal with larger social issues that are relevant in the local community. City museums do not only collect objects and archival documents, but connect local histories related to larger socio-cultural issues. For example, Bursa City museum organized a series of history exhibition which provided information on landscape of the city, daily life, ethnographic practices, and transformation of social communities. The story of Bursa's Black Train Exhibition, Bursa City Sculpture Exhibition, Malik Aksel's Retrospective, From the Past To The Future Exhibition are one of the most important temporary exhibitions which highlight the history of Bursa.

Thirdly, the city museums are to complicate history and to tell the history of the sites as well as regenerate traditional state based historiography. From this point of view, Istanbul Prince Island Museum has found an approach presenting issues in a small portion of human trials and with it to portray the island life, the islander philosophy, and a part of the islands history. For instance, Ada Sahillerinde Bekliyorum (I'm waiting you at the cost of the islands) Adalar'da Iz Bırakanlar Those Who left Marks on the Istanbul Islands, Adalar, Binalar, Mimarlar (Islands, Buildings, Architects), Adalar, Yazarlar, Şairler (Islands, Writers, Poets Catalogue) are the part of untold stories of Island history.

The fourth principle of museum history education is to involve visitors in the interpretation of the past. The museum provide history workshops in which visitors play a role in learning local history and share their perspectives on their history. It is an important fact that there are multiple perspectives on local history. Visitors have their own knowledge, beliefs and opinions about those issues. In this respect, history writing in the exhibitions should encourage the visitors engaged with the contemporary issues. The last principle in the history education at city museums is to inspire visitors to take action and encourage them to shape the social issues and empowers them to take action. This is to provide an improvement of community lives. By this way, various ethno-religious groups founded cultural institutions in order to promote intercultural communication in the Turkish society.

4.Istanbul Museum of the Princes Islands: A New Experience

First city museum, Izmir Ahmet Mete Priştina City Museum and Archive was founded in 2002, then Bursa City Museum was opened to visitors in 2010. Following these projects, Antalya Cultural Memory Center, Kayseri, Edirne, Kastamonu, Safranbolu, Gaziantep, Mardin, Beypazarı,

Inegöl city museums were realized by the efforts of ÇEKÜL[1] (The Foundation for Protection of Environmental and Cultural Values) Tarih Vakfı (Turkish Social and Economic Foundation)[2]. As a part of the Istanbul 2010 European Cultural Capital, "City Museums in Turkey" projects were realized in 2011. This project provided opportunities to national and international collaboration of museums and specialists and offer a chance to develop city museums in Turkey.

The Prince Island Museum will organize activities in order to make international connections with European museums, cultural and educational institutions to provide technical and know-how support for Turkish City Museum projects. City museums in Turkey can also play an important role in relation to regional development where historical collections and their contextual information can contribute to contemporary arts and cultural development. The city museums are also integrated with regional tourism and medium of communication. The following part of this paper analyze Istanbul Museum of the Princes Island in terms of Turkish cultural policy and local history writing.

Regeneration, renewal and changing urban demographics present new opportunities for city museums. The geographical and demographic changes in Istanbul have been provided such an extensive opportunity for the organization of local city museums. Istanbul Island Museum is the first contemporary city museum officially opened in September 2010 as a part of event Istanbul 2010: European Capital of Culture. Island Museum's collection covers more than twenty thousand documents, six thousand photographs, documentary films and oral history sources. The Island Museum has actively involved with documenting, interpreting, and communicating the communities' histories as a partnership. The museum has also Ottoman document archive (www.adalarmuzesi.org, 2013).

The basic mission of the museum is to promote historical, cultural and natural richness of the Prince Islands in Istanbul and co-operated with civil organizations in order to develop cultural projects for Islands. The islands[3] are an interesting part of Istanbul's history because they allow for a very rare, incomplete, insight into a multicultural society in modern Turkey. The region like to the multicultural society that once existed during the Ottoman Empire in Constantinople. Prior to the 1950s, each of the inhabited islands had significant communities of ethnic minorities of Turkey. On the other hand, in 2000s, the vast majority of the residents and visitors of islands are Turkish.

In the early Republican era, the development of the Turkish National Culture was realized by collecting in the around of the a common culture in order to protect the Turkish Nation from dissolution of national culture. For this reason, the Community Centers (Halkevleri) became cultural and illuminated institution in order to protect the country's national history and culture (Toksoy, 2007). City museums, after the 2000s, has particularly share same notion with the Community Centers. Both city museums and community centers aimed at educating people and developing cultural consciousness. However, the Community Centers search the roots of Turkish

[1] As one of the leading heritage NGO's in Turkey, the Foundation for the Protection and Promotion of the Environment and Cultural Heritage (ÇEKÜL) strives to foster and build a nation-wide awareness and network for the preservation of the urban and rural, built and natural environment. Çekül was founded in 1990 by a group of intellectuals, the majority of whom were academics. Concerned about the impact of uncontrolled urban development and migration from the countryside, they joined forces to set up an organization to act as a guardian for Turkey's threatened natural resources and cultural heritage. http://www.cekulvakfi.org.tr/we-exist-through-nature-and-culture, Accessed on May 10, 2012.

[2] Türkiye Sosyal ve Ekonomik Tarih Vakfi (Turkish Social and Economic History Foundation) was founded in 1991 by a group of academicians and intellectuals. The aim of the foundation is to develop history/ projects and support the establishment of city museums. http://www.tarihvakfi.org.tr/cms/tarih-vakfi/misyon-ve-amaclar, Accessed on May 10, 2012.

[3] Islands are a chain of nine islands off the coast of Istanbul, in the Sea of Marmara. The islands also constitute the Adalar (literally *Islands* or *Isles*) district of Istanbul Province.

culture, art and history; on the other hand city museum has aim to illuminate multi-cultural characteristic of the Turkey. The difference shows that the basic notion of the public education in Turkey has moved to more diversified, multi-ethnic and multi-cultural forms.

In this regard, the multicultural character of Island that was inherited from the Ottoman time, provided such opportunities for the city museum. The mission statement of the Prince's Island Museum give the basic principles of the museums: to collect and search a rich and colorful culture of the islands thousand of year, understanding of different cultures, providing opportunity in order to reinterpret local cultures and local history (www.adalarmuzesi.org, 2013).

4.1 The New Policy: Towards A City Museum As A Centre of Civic Dialogue

The Istanbul Prince Museum Project started in the late 2008 cooperated with Island Foundation and Island Municipality and supported by the Istanbul 2010 European Capital of Culture. According to the museum executive board, the museum was going to be a museum which would not become prisoner of its own collections. The museum would constantly renew itself even in its permanent sections and also feature frequently temporary exhibitions, as well as host visiting exhibitions in Turkey and from all over the world (Akçura, 2010).

The Prince Island Museum doesn't want to get stuck in history and nostalgia. This institution is designed to deal with cultural problems and debates of its present and future. The first permanent exhibition of the Istanbul Island's Museum entitled "From the Shores of the Islands: A day trip in the Islands". This exhibition was opened on an 800 sqm area in the Çınar locality of Büyükada that was allocated to the Municipality of the Islands. (www.adalarmüzesi.org, 2013). The garden is the place where the Islanders and the visitors have opportunity to breathe air and see beauty of the Island.

Museum's permanent exhibition is designed into four parts according theme, time and space: The Prince Island in Ten Minutes, The formation of Island's Nature, The First Human Steps in Island, The First Owner of Island. In the first part, visitors can see the geographical formation of five islands in Marmara Sea through video and computer presentations. Photographs, maps and urban statistics are also used to form an animation show. Geologic structure, see fossils and natural environment sections were organized by the scientific committee to illuminate prehistoric times in the Islands. As the third part, until now, there has been any excavations conducted in the Islands. For this reason, it is difficult to illuminate pre-historic time of the Islands. A video shows a detailed study of archeological formation in the Island is the only source for discovering pre-historic times. In the last part, the life in the Island is analyzed as following Island's Architectural Design, Architectures and Garden, Education in Islands, Tradition, Ceremonies, Culinary, Immigration and Population, Local Government, Future Expectation are defined basic socio-cultural and economical characteristic of Istanbul Prince's Islands (www.adalarmuzesi.org, 2013).

The second temporary exhibition of the Island Museum was held on Büyükada Çınar Museum Exhibition Space curated by independent researcher and historian, Gökhan Akçura. Related to Istanbul 2010 Culture of European Capital, the exhibition was organized as a part of series of cultural events. The aim of the exhibition was to evoke our memory and the concept of the "place". Due to a unique character of the Prince Island, the museum and exhibition help to conduct the history of the city of Istanbul, which does not have a modern city museum of its own.

"Ada Sahillerlerinde Bekliyorum" (I'm waiting you at the coast of the Island) exhibition is a kind of local history which helped us analyze daily life in the island. Every place in the island evokes images. Inhabitants all have their own mental picture of the island. The topics were presented in the exhibitions: Society for the Beautification of the Islands, the Islands Revue, Yörükali Beach, Flower Festivals, The Islands and Their Donkeys gave the sign of environment,

life style of the Islanders. Regarded as a micro history analysis, this exhibition put the Island in the heart of the city and connected it to Istanbul historically or socially. (Akçura, 2010) In this regard, if the city museum seriously want to make the city museum a centre of civic dialogue we must, in my opinion, invite people to create histories and comments on contemporary society by the using the museum collections and archives on their own promises.

"Adalar'da Iz Bırakanlar" (Those Who Left Marks on the Islands) exhibition has been opened on July 29th 2010 at the open passenger section of the Büyükada Ferry Pier and continued until October 2010. The aim of the exhibition is to purpose a small portion of human trials and with it to portray the island life, the islander philosophy and a part of the islands history. This exhibition mainly tended to oral history, photographs, written & visual documents which give us oral and material culture of the Islands (Adalar'da Iz Bırakanlar, 2011). According to Fidan, in history, people are memorized the past and collect verbal forms of the story. Verbal culture and verbal history connect verbal production and historical documents. By this way, instead of writing state-based official history, the memorial history is established (Fidan, 2011:139). Oral culture help us to understand inner meaning of the life, the history of unwritten stories, the emotions of people, as well as the folks and legends. In the Island museum, visitors can understand not only the written history of the Island, but also the folk stories, legends, and life stories of ordinary people.

Chosen stories in the exhibition provided extensive sources for local history writing. The purpose of the curators tried to illustrate what islands life and being an islander is with the "the trial tales," by subjective selecting from various periods of history. The stories which were presented in the exhibition represented only a small part of the trails according to their importance or value in the history of Prince Islands. Selective narratives from Islanders introduced us a vivid picture of multi-cultural and multi-ethnic life in the Islands. From Byzantine to Modern Turkey, the Prince Islands has narratives and community memories that influence our present life enrich cultural life of Turkish people. In the exhibition, the curator, Korhan Atay, tend to illuminate the unknown stories from the beginning of the existence of humans in history, everyone who lived in the Islands. Atay argues that: "Some people came to the Islands lovingly and willingly, some came to earn their livelihood, some emigrated and others were exiled. Some them lived and died here, some disappeared without a trace. Some are with us, though far away. Their stories are our stories, portraying the multicultural life of the Islands" (Adalar'da Iz Bırakanlar, 2011:3).

From photographs and oral history sources, people can analyze everyday life of the Islanders. The stories of ordinary people in the islands were written in such essays as: Ismet İnönü's Barber, The woman for whom the baby is named: Marta from Burgazada, Who listen to Bakkal Lefter's troubles? Koço Kalfa, Büyükada master builder, Verkin Menoyan the net mender and The Civil Service Fisherman and his Jazzer Guest. In addition to personal stories of the Islander, religious ceremonies, sport events, festivals and kitchen provided extensive historical sources and narratives in everyday life. Social activities made the Islanders together provided a common place and space for example, the Telgezer Family Circus, Kınalıada's All Star Games, Umit Oğuzoğlu: The Swimming and Love Record Holder of the Islands, Let the Islands's green pine forests be the place of our love. Well known figures who lived in the Islands in politics, literature, and sport Ismet İnönü, Yahya Kemal, Fazıl Ahmet Aytaç, Lefter Küçükandonyadis also showed the richness of everyday life in the Prince Islands. (Adalar'da Iz Bırakanlar, 2011).

As a forth exhibition, the Islands, the Buildings and the Architects indicated significant aspects in environment, architecture and culture. According to urban sociologist Murat Güvenç, the Prince's Islands Buildings and Architects Exhibition sheds light on the formation process of this unique landscape, social constituents, ethnic origins, designing principles and the socio-economic technological restrictions. (Adalar, Binalar, Mimarlar, 2011:7) The exhibition is so attractive,

because visitors evaluated the style of the building not only focusing on the facades but also examining some specific attributes. The Islands have had a special place among the other districts of Istanbul.

During the Byzantium period, a number of the monasteries and churches showed a strong religious authority for Orthodox Christians. During the Ottoman period, the Naval Academy was founded in Heybeli Island and with the establishment of ferry service, the Ottoman and European bourgeoisie come to the Islands built large summer houses and mansions. Many of the old buildings on the Islands can be classified as eclectic, with combination of various architectural styles within the same building. Neo-Greek and Neo-Classical buildings are examples of a single classical style with a specific personal interpretation. There are also successful examples of Art-Nouveau, Art Deco styles. In the early 20th century, most of the buildings are designed according to 'modern' style (Adalar, Binalar, Mimarlar, 2011).

This exhibition was designed to present the architectural richness of the Islands, remind us of the buildings that were destroyed and suffered from erosion and become "extinct." In addition to, there are many anonymous buildings, those whose architects and master builders are unknown. For this reason, this exhibition is to help visitor discover the landscape and architectural styles of the Islands and discover 'eclectic' style in there.

The last exhibition of Island Museum that is related to multicultural history of the Islands is "Islands, Writers and Poets" that exhibition opened gathers the legends that tell the stories of the islands, the mythological heroes who gave their names to the islands, the unknown and imaginary islands and utopias; approaches the fact "living and writing in the islands. Literature of Island carries a certain degree of information on mythology, late Ottoman poetry as well as non-Turkish literature and writers who lived in the Islands (www.adalarmüzesi.org, 2013). Under the title of writers and poets, such topics as love, nature, life, music, meeting, solitude, exile, migration were evaluated as a part of Island's socio-cultural history gave the museum visitors both oral and written heritage of Prince Islands.

4.2 History Workshops in the City Museum- as A Project of Untold Stories

In recent years, museum specialists have tried to create an open and flexible museum education structure that called as "history workshop". The new trend in city museums redefines the role of curators and puts more effort to listen suggestions and desires museum visitors. By questioning classical museum programs, establishing a dialogue between curator and museum visitors is a new way for cooperating with people. Although history workshops is limited only a few city museums such as Istanbul Prince Island and Bursa City, and Canakkale City Museums, these museum's workshops help local people make their history out of various objects, written sources, photographs, films. The history workshops and panels provide a center of civic dialogue for creating multi cultural and multi ethnic society. City museums in urban areas consider claiming place-based education system. A recent example of the Istanbul Island City Museum's new policy is to organize educational activities for both adults and children. "Meeting For Sait Faik at Museum," "Islands Tour From the Sea," "Music Workshops," "Turkish Literature Workshops," "Theatre Education for Children," promote the sense of Islanders, social cohesion and a secular public space, filled with various cultures, people of different ethnic backgrounds were encouraged to get to know each other (www.adalarmuzesi.org, 2013). Theatre has an important and essential role in developing language skills for children, significant changes are being made in education and instruction programs. Theatre also creates a new area in communication by contributing cultures (Aytaş, 2014:240). By this way, the educational facilities create an interaction between Islanders and Istanbul city residences

According to Swedish Museologist Curry Heimann, history workshops has five major goals. Firstly, they open up the collections and make them accessible to more people. Secondly, these programs allow visitors (school classes, study groups etc) to use the collections in their own projects. Thirdly, during the workshops, people take a more active interest in starting dialogues with local groups. The fourth principle is that curators and education specialists generally hold museum activities and exhibitions outside the museum building in order to increase interaction with the places. And the last goal is that designing the museum to reflect contemporary society rather than being a place of nostalgia (Heimann, 1995: 137).

The major aims of the city museums particularly realized in Bursa City Museum which was opened in 2004. Bursa City Museum seeks to introduce the city's cultural, historical, social and economic wealth and glory, hold all visual and audio records as well as items, books and all sort of documents on Bursa. The museum aware of the importance of museum education departments, educational activities is one of the leading duties of a modern museum. The Bursa city museum serves as supplementary actors to the works and efforts of the schools, place great importance educational activities. The works are carried out under the supervision and consultation by the Uludag University Faculty of Education. In addition to educational programs for school children, the Bursa City Museum particularly organizes the live music and Karagöz theatre performances inside the museum and the shows attract a great deal of attention because of their originality. In the events and educational activities at the museum, the help and assistance of the Bursa Metropolitan Municipality is obtained. The drama works, drama poet sessions, pageant theatre, and other similar activities take the attention of the visitors to the museum. (Bursa City Museum Catalog, 2011)

5.Conclusion

Istanbul Island City museums in Turkey provided as an extensive source for interpretation of local culture, environment, and civic dialogue. The Prince Island is changing demography as are national population. Construction of multiethnic character in this place took years to built up relations with the culturally diverse communities. From multinational to national character, the local culture of Island partly lost its cultural richness due to the political reasons. Moving away from traditional ways, city museums become more audience focused, so the Island museum has a role to build up such civic characteristic of Island people. By this way, Istanbul Island city museum engaged with people across the city and facilities to cooperate with local community. It is an important outcome that the Istanbul Island Museum shows us to rethink its role of who they are, and how they can enroll communities.

City museums show the people's history, origin and its development and the changing context of urban centers. Public programs and workshops add new dimensions to representation and to bring new audiences to the museum. Changes in historiography can be analyzed in a series of exhibitions that represent key areas of historical discourses such as women's history, a critical amount of labor relations, the working class movement and the history of cultural diversity. The new tendency put attention to 'hidden histories' and potentially difficult subjects.

History exhibitions at city museums provide visibility for ordinary people who live in the cities. Museums about cities need to interpret and explain urban society and the processes of change at work within. In the eve of globalization, city museums are looking for new ways of cooperating with people (individuals and organizations alike). Istanbul Prince Island Museum is an active partner in helping people make their own history out of the jungle artifacts, pictures and various written sources found in museum. Museum education programs, symposiums, history & art workshops introduce a civic dialogue for the Islanders. Visitors who come to the Island outside the city can have a chance return to old days in Istanbul and remind cosmopolitan character of Turkey.

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