



## European Museum of the Year Award (EMYA) Council of Europe Museum Prize

2020

### Application Form

Please return/upload this form by 10 May 2019

#### YOUR PUBLIC IMAGE AND HOW THE PUBLIC CONTACTS YOU.

Please note that these details will be published in the official EMYA 2020 Candidates Brochure.

**Name of Museum** Troya Müzesi (previously Çanakkale Arkeoloji Müzesi)

**Name of Museum** (an English translation, if different to above): Museum of Troy (previously Çanakkale Archaeology Museum)

**Address for visitors** (the actual, physical location of the museum): Truva Altı Sokak No: 12 Tefikiye Village Merkez / Çanakkale

**Full postal address for public enquiries** (if different to above): Truva Altı Sokak No: 12 Tefikiye Village Merkez / Çanakkale

#### Museum Website:

www.canakkalemuzesi.gov.tr

#### Email address for public enquiries:

canakkalemuzesi@kulturturizm.gov.tr

**Telephone number for public enquiries** (including international code):

+1 90 286 217 67 40

#### Museum presence in social networks:

instagram: canakkalemuzesi17  
twitter: muzesiCanakkale

#### Museum Director:

Ali ATMACA

#### INFORMATION ABOUT YOUR MUSEUM

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| <p><b>Date that the new museum opened to the public:</b><br/>10.10.2018 / (ceremonial opening: 18 March 2019)</p>  | <p><b>Date that museum opened after renovation or re-development:</b></p>  |
| <p><b>What has been renovated or re-developed?</b></p> <p>Old museum building was in the center of the city of Çanakkale. A new museum building is constructed near the site of Troy, 30 km from the city.</p>   |  |
| <p><b>Type of museum (FAQ 1):</b> Archeology Museum</p>  | <p><b>Owner / Legal Status of museum (FAQ 2):</b> Ministry of Culture and Tourism of the Republic of Turkey</p>  |
| <p><b>How is the museum funded (FAQ 3):</b> The Museum is funded by the Ministry and a small amount is paid by DOSIMM (Central Directorate of Revolving Funds a subunit of the Ministry).</p>  | <p><b>Please confirm that the museum is not for profit:</b><br/>Museum of Troy is a non for profit museum</p>  |
| <p><b>Annual budget of the museum for the most recently completed financial year:</b> For 2018, the Ministry paid 5.300.000 YTL (approximately 895.000 Euro); DOSIMM paid 129.751 YTL (approximately 20.000 Euro). This includes fuel, personnel salaries, maintenance, office costs, restoration material, costs of moving to the new museum and costs of maintaining excavation sites.</p>   | <p><b>Form of governance of the museum (FAQ 4):</b> The Museum of Troy is a Museum Directorate under the authority of the Ministry of Culture and Tourism. Museum director and other staff are appointed by the Ministry. There is no board of trustees.</p> |
| <p><b>Mission Statement of the museum</b> (please summarise the museum’s aims and objectives in no more than 150 words):</p> <p>The Museum of Troy conserves and shares the universal heritage of Troy which became legendary with Homer’s Iliad, documented by archaeology and unites East and West.</p> <p>The Museum aims;</p> <ul style="list-style-type: none"> <li>to research and conserve the heritage of the cultures who had lived in the Troad which is at the crossroads of the Aegean, Anatolian and The Balkan archaeology,</li> <li>to interpret and share the knowledge about Troy and the Troad, which is not easily accessible during a visit to the excavation site,</li> <li>to participate to the safeguarding and development of the local cultural and historical landscape,</li> <li>to contribute to the enrichment of intercultural collaboration.</li> </ul> <p>For these aims, the Museum conducts excavation and conservation projects in collaboration with individuals and institutions, organizes exhibitions and educational programs and supports research and publication. The museum oversees eight official excavation projects in the region (as of 2018) and is responsible from the safety, registration, storage and exhibition of artefacts.</p> |  |
| <p><b>Opening times</b> (times of the day, week and year that the museum is open to the public):</p>   |  |

Open everyday. Summer (April-October): 8:30-19:00; Winter (October-April): 08:30-17:30; Open after 13:00 on the first day of religious holidays.

**Entrance fee, in Euro** (including any reduced fees for visitors):

Full price: approximately 5 Euro

Reduced price: n/a

Group (adults): n/a

Group (children, seniors, students): n/a

Free for youth under 18 and seniors above 65

Free for teachers, soldiers, disabled, veterans and family of martyrs and one accompanying person

Upon purchase of a museumcard that is valid across public museums in Turkey there are group and reduced price options

**Short description of the museum buildings** (no more than 150 words):

The museum is located on a plot with olive trees, 800 metres from the site of Troy and adjacent to the village of Tefikiye. Museum design collects a large part of the building program on a floor hidden under the ground. The body of the building, which is only for exhibitions, rises from an opening in the vast rural landscape of the Troad. Visitors descend to the world of the 5000-year-old settlement by walking a long ramp. Once in the building, all one sees is the sky and the rising robust rusty object of 32 x 32 meters, housing the exhibition structure. Three floors of exhibition can be reached by ramps, elevators or stairs. The ramp wraps the structure from four sides. Both the exhibition floors and the Troad geography can be traced while moving between the floors. This journey ends on the terrace, connecting the visitors back to geography and time.

**Museum facilities** (please describe facilities available to the visitor, including café, shop, toilets, parking, access for the disabled etc.) The museum has free parking for visitors, a museum shop, cafeteria, toilets and a garden. There is a door system that provides convenience for turnstiles for disabled access. Exhibition floors can be reached by elevator, stairs and ramps. There are seating areas in the space and seating units on the ramps. In addition, there are 200 square meters of activity space, 100 square meters of conference hall and 320 square meter temporary exhibition hall. A library of 50 square meters accessible by appointment and a study room for scientific work are present for researchers.

**Total space of the buildings, in m<sup>2</sup>:** 12.765 squaremeters on a plot of 90.000 squaremeters

**Total space available to the public, in m<sup>2</sup>:** Inside the building 6200 squaremeters, outside the building 25.000 squaremeters

**Exhibition space, in m<sup>2</sup>:** 3400 squaremeters including the temporary exhibitions space and the circulation space.

**Percentage of the public space refurbished (if not the whole museum):**

The whole museum is newly built

**Number of objects on display:** 1764

**Number of objects in storage:** 38.086

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| <p><b>Profile of the collection (FAQ 5):</b> Archaeological, ethnographic objects and coins dating between prehistoric times and 20<sup>th</sup> century. Collection is acquired through scientific and rescue excavations, donations and legal confiscations.</p>   | <p><b>State of registration and conservation of collections (FAQ 6):</b> All objects are registered by hand to inventories, a soft copy of which is kept on external drives. Inventory books are archived in fire resistant cabinets. The museum has a fire and emergency regulation in place. Recently, objects are entered into a new the database initiated by the Ministry, called National Museums Inventory System.</p>  |
| <p><b>Total cost of new building, in Euros (if applicable):</b><br/>10.5 million Euro</p>  | <p><b>Total cost of the redevelopment, in Euros:</b></p>   |
| <p><b>How was the museum or redevelopment financed? (FAQ 7)</b> By funds available to the Ministry of Culture and Tourism</p>  |  |
| <p><b>Major external partners involved in the creation or redevelopment of the museum (FAQ 8):</b> In financial terms, all costs were paid by the Ministry of Culture and Tourism. Toilets of the museum were sponsored by a furniture and hardware firm originally from Çanakkale, Kale Group. The installation of the columns in the garden was sponsored by the steel, energy and transportation firm in the Çanakkale region, İÇDAŞ.</p>                                 |  |
| <p><b>Annual number of visitors before renovation or redevelopment (if applicable):</b> In 2016, 8.305; in 2017 10.147; Museum closed in 2018 February to prepare for packing and moving. In the first two months of 2018 number was 534.</p>  | <p><b>Annual number of visitors since opening, or after renovation or redevelopment:</b><br/><br/>First 10 days after opening 25.000 (free of charge)<br/>10 October – 31 December 2018, 12.000<br/>2019 first 5 months, 15.000</p>  |
| <p><b>Profile or distribution of visitors, if known:</b></p>   | <p>School groups, families arriving with own vehicles or public transportation from Canakkale and environs or different parts of Turkey, individual foreign tourists, tour groups mainly from East Asia and Europe, professionals (archaeologists, architects, arts and state officials).</p>  |
| <p><b>Number of permanent employees:</b> 55 hired by the Ministry (38 work in the museum, the rest in other heritage sites under museum’s responsibility)</p>  | <p><b>Number of temporary employees:</b> Numbers are variable as they are hired seasonally by DOSIMM</p>   |
| <p><b>Organisation of the Museum (FAQ 9):</b><br/><br/>The Museum of Troy is responsible from excavations conducted by the Museum and the Directorate of the Museum as well as the eight official excavation/heritage sites. Its jurisdiction includes safeguarding, maintenance and management of all first degree registered sites. The Museum has a security and maintenance personnel at some of the sites (Troy, Apollon Smintheus, Assos, Alexandria Troas). Other</p> | <p><b>Distribution of staff on basic Museum functions (If you have a staff organisational chart (sometimes called an organogram) please attach it to your application and note its attachment here).</b><br/><br/>1-Research and Collections (17 people)</p> <ul style="list-style-type: none"> <li>● Collections Management: Work in the storage, inventories, maintenance and classification (17)</li> <li>● Restoration and Lab work: Work on restoration,</li> </ul> |

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| <p>sites have security sponsored by İÇDAŞ.</p> <p>The museum is composed of the director and his staff. In the next column please find the distribution of the museum staff (except the Director) on basic museum functions. Some staff members are in charge of several functions. Personnel not working in the museum is not part of this chart.</p> <p>Personnel of café, shop and ticket offices are employed by the two firms which have signed contracts with the Ministry.</p> | <p>conservation (1)</p> <ul style="list-style-type: none"> <li>• Inspection: Monitoring excavation sites, private museums, collectors, tour guides, tourism agencies (5)</li> <li>• Excavation and Field Research: Rescue excavations, surveys (17)</li> <li>• Public Education: tours, educational programs and activities (3)</li> </ul> <p>2-Administration and Office Work (3)</p> <ul style="list-style-type: none"> <li>• Official Correspondence (2)</li> <li>• Public Relations (2)</li> <li>• Information Technology (1)</li> </ul> <p>3- Security and Maintenance (17)</p> <ul style="list-style-type: none"> <li>• Security</li> <li>• Cleaning</li> <li>• Maintenance</li> </ul> |
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**Outreach projects or other strategies for audience development:**

As a state museum, the Museum of Troy primarily reaches its audiences through the national and international promotional activities of the Ministry of Culture and Tourism and through the local promotional activities of the Çanakkale Provincial Directorate of Culture and Tourism. After the Ministry announced 2018 as the Year of Troy, activities were held for a year in Çanakkale and its region, and these activities were crowned with the opening of the Museum in the last months of the year. In addition, the Museum of Troy itself carries out various projects and partnerships with local institutions and individuals for the purpose of audience development. These can be summarized as follows:

1- Joint community projects: Community projects are carried out together with the civil society, public institutions and academic staff and students from the archeology and art history departments of universities, in particular with the Çanakkale Onsekiz Mart University. A modern ceramics exhibition held in the museum foyer and circulation space after the opening can be given as an example. Another project (“overcoming obstacles with our crafts” administered by the Çanakkale Governor’s office) which recently takes place in the museum teaches crafts to disabled individuals to overcome obstacles and increase their employability.

2- Cultural activities: Activities are organized in different spaces of the museum in cooperation with local institutions and organizations. An example is the allocation of the museum's exhibition hall to the Çanakkale Art Biennial in October 2018. This event took place immediately after the opening of the museum and the works of local and foreign artists were exhibited.

3- Special day and week programs: International, national and local days are celebrated with special programs in the Museum (such as the national children's day or the day of the museums). The announcement of such celebrations is made through the Governor's Office. Representatives from institutions, schools, universities and civil society participate.

4- Educational projects with schools: Schools arrive to tour the museum and hold workshops in the educational space.

5- Tourism related local projects: These projects aim at developing an infrastructure, new audiences and interest in the museum and its environment. Museum is the starting point for the Troy Cultural Route, which allows travelers to explore the National Park and the cultural landscape including the villages and the rural environment. A 3D Projection Mapping Project developed by the Museum of Troy received financial support from the South Marmara Development Agency (GMKA) for its contribution to the development of tourism in the region. As of the summer 2019, a visual narrative of the War of Troy and the story of the museum will be projected on the museum facade at nights.

Strategies listed above allow the museum to enter into partnerships with diverse actors and reach to their communities. The activities vary from arts to social issues.

**Short description of the role of voluntary work in your organisation:** (including numbers and activities undertaken): Activities that take place in the Museum are organized by the voluntary initiatives of various associations and institutions operating in Çanakkale. These include Çanakkale Governorship, Provincial Directorate of Culture and Tourism, Çanakkale Onsekiz Mart University, tourism associations such as ÇATOD, transportation firms such as GESTAŞ and Çanakkale History and Culture Foundation (ÇATKAV). Their work may include promoting the museum, providing transportation to researchers or audience groups, helping with infrastructure problems or assisting with a tour/educational program.

**Explain briefly:**

1. your vision and mission in public quality (FAQ 16)
2. the innovations, taking into account your context, in public quality
3. the involvement of the local community, special target groups and/or volunteers
4. the European perspective or significance of your project
5. how you are using technology to support the museum's work
6. initiatives you have taken in the field of environmental and social sustainability (FAQ 10)

1.The Museum of Troy is located in a geography known with wars. The last war here, the Battle of Gallipoli at the beginning of the 20th century has an important place in the local and national memory. The Trojan War, which is thought to have occurred about 3000 years before, has also been imprinted in the memory. As a storyteller and keeper of memory, the vision of the Museum of Troy for its public is not the monumentalization of conflict and war, but the universalization of reconciliation and peace. Reconciliation is an invitation to collaborate with nature, history, local and universal communities and with different identities. The Museum of Troy invites visitors from all around the World to participate in this effort to preserve and cherish this heritage of humanity. This invitation not only introduces visitors to the layered history of Trojan cultures, the human tragedy in the Iliad, the fertile lands of Troy and the rich local history, but calls upon them, as advocates of universal values, to think, talk and act together about the value of peace for the societies, cultures, heritage and nature.

2.Based on this approach, the museum opens up a space to learn, to deepen one's knowledge, to discuss

what one already knows or learnt. It is informative, interpretive, and encourages creativity and discovery. It allows for sensory learning, motivates to connect nature and culture in one's learning process. The Museum is built in a rural environment, adjacent to a village, unlike many other museums in Turkey which are located within the cities. This relocation brought the Museum closer to Troy, to the source of the artefacts it exhibits. This allows the visitors to get a broader and deeper understanding of the site and its history. In this sense, the Museum builds bridges with the UNESCO World Heritage Site whose story it represents, with the neighbouring villages, the National Park and the natural and cultural landscape.

Troy National Historical Park includes the surrounding villages and the rural landscape. The museum exhibits objects that shed light on the lives of cultures in Çanakkale throughout history. The Museum prompts thought on the possible resemblances between the practices of rural life today and in ancient Troy. The long history of ceramic production in Çanakkale, for instance, is represented in the architecture of the Museum, the interior design and the exhibitions. The ongoing tradition of making ceramics refers to such comparisons, such as in the village of Akköy where pottery is produced by women for generations.

One of the most fertile regions of agricultural production, the Trojan lands have a legendary reputation with their natural resources and historical-mythological landmarks. The museum invites the visitor to explore the landscape beyond its exhibitions, olive garden and terrace. The museum's architecture respects the primacy of the landscape, the site of Troy and the village life.

3. The Museum is a meeting place between East and West, and between local and international communities.

**Local community:** The Museum established several layers of relations with the immediate local community which live mainly in the neighbouring villages. First, it provides employment to the region. Local workforce was/is employed in the construction of the museum and the maintenance of the landscape, in the café and the shop. Also, the Museum established contacts with local artisans, such as the potter in Akköy village and the mason from another neighbouring village who built the museum's garden walls. After the opening of the Museum, people from the surrounding villages visited the museum free of charge. The Museum is the starting point for the Troy Cultural Routes project which is an itinerary for the travelers to visit the cultural landscape of the Troad. In this sense the Museum is involved in the promotion and the economic development of the region.

**Children and School groups:** The Museum activities aim to contribute to the creativity and mental development of children. Troy offers a wonderful story and valuable messages for the children of all ages. The museum frequently welcomes school groups. But there are also opportunities for those who do not join the organized school tours. Puzzles and quests are integrated into the exhibitions for children who visit with their parents. These are equally attractive for the adults! Museum is often partner to educational projects. Recently, it partnered with a nation-wide project, "We are Anatolians," that aims to bring children from East and West together. Children from Eastern and Southeastern Anatolia meet their peers in the Museum of Troy.

**Civil society and special target groups:** In terms of the larger community, the Museum (in its old building) has been collaborating with archeologists, historians, artists, educators, scientists and other professions from Çanakkale, Turkey and abroad. These collaborations are in the form of research, publications, workshops, talks and museum tours. It is expected (and correspondence with potential partners is underway)

that these activities will continue in the future as usual. Civil society organizations, working on diverse social issues such as employment for women and disabled citizens, as before, seek partnership with the museum in its new building. Additionally, the Museum will host activities of the local festivals such as the Troy Festival in May, which celebrates the Trojan heritage each year. The Museum offers a new social space of participation for the rural communities and the audiences from other smaller towns in the region.

Foreign Tourists: The Museum offers a spectacular experience to all its visitors with its exhibitions, garden, proximity to the site of Troy and the rural life in the Troad. To accentuate the universality of the site and the well-known story of Troy, quotes from the Iliad have been engraved in garden slabs in different languages. In all the design and museological language of the Museum, intelligibility is a guiding principle. All expert knowledge has been translated into an accessible language.

4. The Museum of Troy aims to interpret to local and foreign visitors, the heritage of Troy which has significant impact on the arts, literature and imagination of Western civilization. The Museum is responsive to expectations of the community. It is inclusive of differences and promotes equity of access whether through its physical arrangements or exhibition texts and activities. It promotes creativity, enthusiasm for learning and discovery. It is also reflective; discussion and dialogue are important objectives for its activities.

5. Measurement devices, security systems and lighting units are used to monitor the condition of the artefacts in the display cases and halls. In the exhibition, dioramas, simulations, holograms, LCD display and graphic panels are used to support the storytelling. In 29 separate units, holograms, interactive presentations, simulations, digital games and applications enable the visitors to engage with the knowledge on the archaeological finds and past cultural lives. In addition, exhibition texts enriched with visuals, maps and graphics deepen the visitors' knowledge about the region and its material culture. The exhibition engages all visitors from 7 to 70 thanks to its easy-to-understand texts and graphics. Besides visual communication, the level of intelligibility in the exhibition has been kept high thanks to opportunities to learn by touch and hearing. A 3D Mapping project on the façade of the museum is currently being developed with the aim of attracting more visitors to the museum in the evenings during summer months.

6. Sustainability in ecological sense: Three quarters of the structure is condensed underground under a green roof. This underground area is designed to receive fresh air and daylight. Thus, the cost of air conditioning and ventilation has been reduced. The 7500-squaremeter green roof is environmentally friendly and the structure is less visible in the landscape. During the construction, easy to recycle construction materials were chosen. In heating and cooling systems, devices with high efficiency in recycling are used.

Sustainability in the social sense: The museum enables the visitor to explore other natural and historical values in the Troad Region. In this respect, the museum is defined as the starting point of Troy Cultural Route. The expectation of the local community is that the Museum will increase the visits to the region and the need for catering, accommodations and shopping for visitors. A good example is the archaeo-village project, which was initiated in the village of Tevfikiye and aims at generating income from the increasing tourism around the village with the opening of the Museum. Several cafes and shops are already operated by local entrepreneurs across the Museum, in the Tevfikiye village and at the entrance to the site of Troy. It is expected that such initiatives will grow in other surrounding villages.

The museum's location in the rural community is expected to augment its role as a space of sharing and

facilitation.

**Have you applied for EMYA and the Council of Europe Museum Prize before? If the answer is yes, please tell us when:** No

**Please tell us how you found out about EMYA and the Council of Europe Museum Prize 2018:** Through our contacts with the community of museologists

**Description of the project.**

In a **separate document of no more than two A4 pages**, please provide a more detailed description of the project. You should focus on what you consider to be the ‘public quality’ of the museum (**FAQ 16**). Please also include details about the project’s method of financing – stating clearly if your organisation is ‘not for profit’ or is a commercial enterprise. You may also tell us about your future plans for the Museum. It is important that this document be no more than two A4 pages and be written in English, in Word format.

**HOW THE EMF SHOULD CONTACT YOU.** The following details will only be used to contact you about your application and will be kept confidential by the EMF.

**Primary Contact for EMF queries (if different to Director).** This should be a named person responsible for all communication between the museum and the EMF. Please include his or her job title, telephone number and email details in the spaces provided below.

**Name and Job title:** Ali Atmaca, Museum Director

**Email address:** atmacaali3@hotmail.com

**Telephone number (including international code):**

Mobile: +1 90 5364311417

Office: +1 90 286 217 6565

**Director’s contact details:**

**Terms of Agreement**

The candidate is acquainted with the procedures and terms in the Call for Applications document

**Please note that the deadline for submission is Friday 10 May 2019. Your application must reach us by midnight on this date. Late applications will not be considered.**

**For further queries, please contact Pedro Branco EMF Administrator, at [emf@europeanforum.museum](mailto:emf@europeanforum.museum)**

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## Museum of Troy

**Abstract:** *Çanakkale Archaeology Museum, serving since 1965 in the city of Çanakkale, moved, in the Fall of 2018, to its new building near the excavation site of Troy and is renamed as the Museum of Troy. With its new space, design and proximity to the site of Troy, the Museum is now able to respond to the expectations of its community. The Museum of Troy interprets the story and history of the universal heritage of Troy through modern museological methods for visitors from different cultural backgrounds and ages. Its collections, public and research spaces and expertise combined with its relations with the rural environment, the city of Çanakkale and the site of Troy are resources by means of which it serves the expectations of the scientific, artistic and community groups: it forges partnerships in archaeological research, exhibitions, publications, cultural and educational programs, and initiatives for the development of local tourism. As a museum built in rural environment, the Museum of Troy partners with local, national and international actors for the conservation, promotion and sustainable development of the cultural and natural landscape of Troy. In the context of a geography deeply marked by wars (last one being the Battle of Gallipoli, 1915-1916), the Museum manifests that its desire to enrich and bring cultures together is empowered by a belief in peace and collaboration.*

**Public Quality:** Known to the archeological community for the last 150 years and a significant influence to the Western cultural memory for even longer, the city of Troy and its cultural landscape were inscribed as a National Historical Park in 1996. Two years after this, the excavation site of Troy was added to the UNESCO World Heritage List (WHL) which accelerated the discussion of a new museum near the site. At the end of the 2000's, with the contribution of the archeological community and the local civil society organizations in Çanakkale, the Ministry of Culture and Tourism made the decision to finance the construction of a new museum near Troy and opened, in 2011, a National Architectural Project Competition. The aim was to interpret the outstanding universal value of Troy to visitors from different parts of the World and introduce them to the history and culture of Çanakkale region. Another aim was to construct a modern museum building for the return of the Trojan artefacts that were taken out of the country. With the new building, it was planned to expand the facilities of the Çanakkale Archaeology Museum by modern workshops, spacious exhibition halls and public space that allows for sharing and discussion. These have allowed the museum to initiate and respond to the requests of community collaboration. The new building is opened during "2018 the Year of Troy" initiative of the Ministry of Culture and Tourism (on the 20<sup>th</sup> anniversary of Troy's inclusion on the WHL). In the Fall of 2018, the collection and the staff moved to their new home, neighbouring the Tevfikiye village. The museum was renamed as The Museum of Troy. It includes part of the Troy collections in Istanbul Archaeological Museums and the Trojan gold objects returned in 2012 by the Penn Museum as a result of a cooperation between the Ministry of Culture and Tourism and the Penn Museum.

The Museum of Troy aims at interpreting the layered story of a universal heritage to visitors coming from different backgrounds, cultures and ages. Visitors come to the city of Troy often with preliminary knowledge: they might have read Homer's Iliad, watched popular films on Troy or listened to their tour guide on the way to the site visit. The excavation site of Troy gives them a magical sense of history and place with what is left from high city walls, Bronze Age palaces or Roman structures. Many visitors wonder about the wooden horse, the location of the battle between Hector and Achilles, the Trojan treasures or the whereabouts of the harbor where the Achaean ships waited. As much as it is fascinating to be on the Trojan soil, what the visitors expect to see and what they actually see do not always correspond to each other. At this point, the Museum presents the visitors with the history of Troy and its legend with objects, visuals and spatial design and enriches and diversifies their experience with modern museological methods. The Museum aspires that the visitors leave Troy not only with a knowledge of the Trojan war and its heroes, but also with an understanding that universal heritage and cultural interaction flourish in a culture of peace. As a site of memory, the objective of the Museum's research, educational activities, collaborations and exhibitions is the universalization of peace and reconciliation.

The museum architecture and exhibition design prioritize visitor experience. The Museum adopts a plain, modest, bright, physically and intellectually accessible and intelligible language with its architecture and exhibition design, and communication with the public. The part of the museum above the ground houses the exhibition space while the subterranean space is where the public amenities, offices and storage is located. The Museum encourages and motivates discovery and creative thinking. Its garden allows visitors to get a sense of the Homeric landscape while strolling among 200 olive trees. Information is available at the desk and in the exhibition to explore the rest of the landscape of the National Park and the villages, on foot, by bike or by car. Excavation simulation in the garden introduces children to the processes of archaeology. A 15-minute walk would bring visitors to a real excavation at the site of Troy during the summer season. Conservation and restoration of artefacts can be watched behind a glass window in the Museum. An interactive screen near the same window offers a virtual restoration experience to those who are interested to experiment. Exhibition floors are accessible through ramps (and elevators) and allow visitors to enjoy the Trojan landscape through the openings on the façade as they move up. The

brehtaking views from the museum terrace, a sip of tea at the museum café and a glance at the museum shop offer a break from the Trojan voyage. Modern toilets and sitting areas meet the needs of visitors. The museum has a parking area for cars and tour buses.

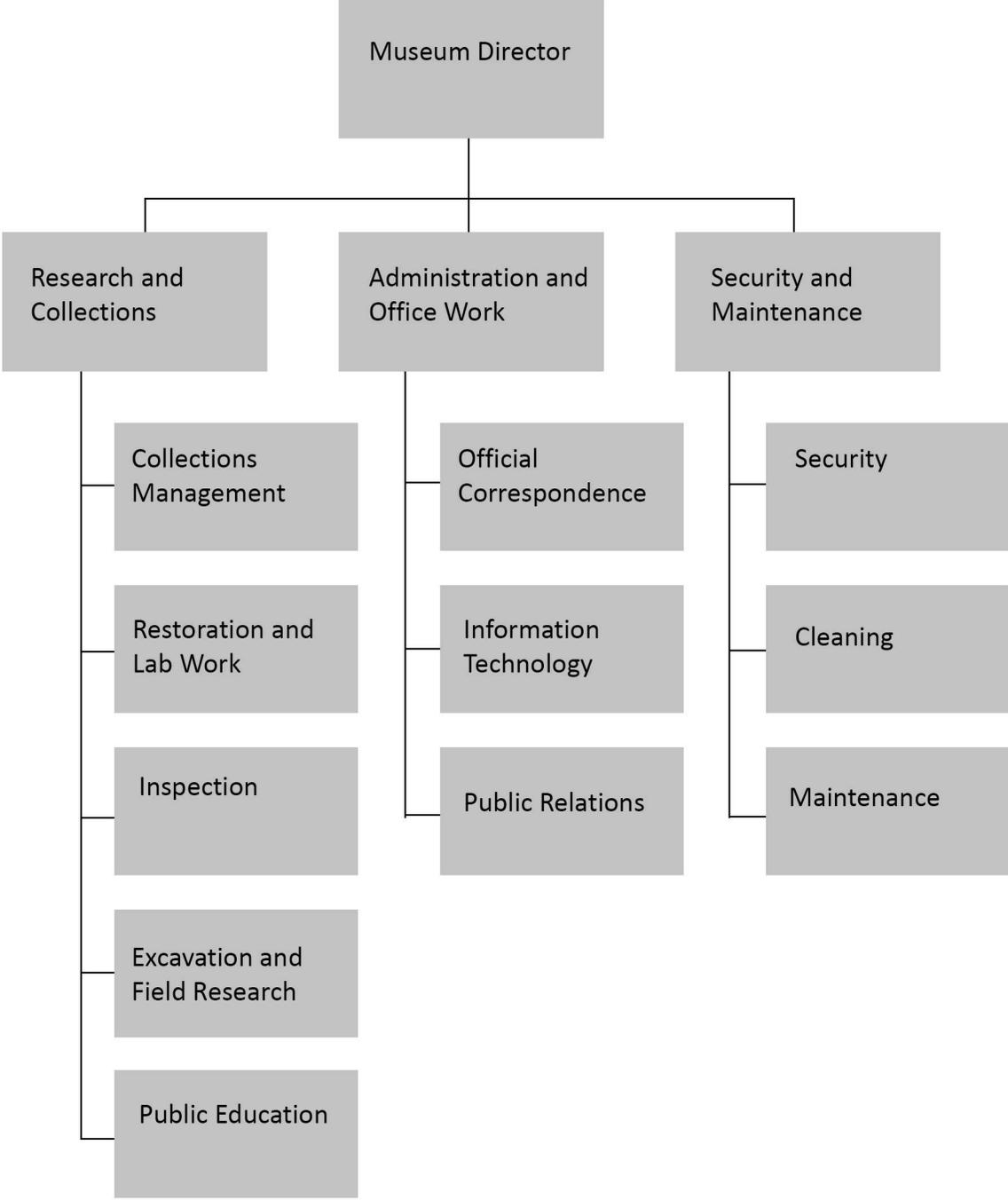
The exhibition of the artefacts from the cultures of Troy bring together archaeology, history, geography, literature, art and technology. Interactives, installations, spatial design and representations supported by texts in Turkish and English, motivate visitors to contemplate and converse on the content. The quotes from the Iliad, in different languages, engraved on the slabs on the walkway outside the museum and on the wall in the entrance floor remind visitors the universality of Trojan influence. Puzzles and quests hidden on the display cases and in the exhibition space engage children and their parents. The ground floor tells the story of the ancient cities of the Troad. First floor explores the Bronze Age settlements of Troy. Second floor immerses the visitor into the works of Homer and Classical Iliad. Third floor introduces the history of archaeology in Troy and a look to the Trojan artefacts abroad. Finally, the exhibition reminds the tragedy of war and accentuates the unifying power of the heritage of Troy.

As a museum established in the rural environment, the Museum of Troy interacts with the neighbouring villages, the city of Çanakkale and the site of Troy. For this reason, the museum has a wide range of stakeholders. With the opening of the museum, different communities in Çanakkale have now a new place to participate, co-produce and share. The first visitors to the new museum were families from the neighbouring villages. The Museum hosted Çanakkale Art Biennial, the Trojan Horse Short Film Festival and ILESAM Meeting of Local Bards. School groups are frequent visitors to the museum. Students and faculty from architecture, art and archeology departments often visit the museum. Museum's conference hall and educational spaces are often booked for social and cultural events. The cooperation with civil society organizations and governmental institutions predate the new building. Museum of Troy is a partner to local and national, social and cultural projects: recent examples include hosting workshops on crafts and disability ("Overcoming obstacles with our crafts"), tours and educational activities in the context of a national project where children from East and West of Turkey meet ("We are Anatolians"), Çanakkale Bicycle Festival, the cooperation with the neighbouring Tevfikiye village's archeo-village project. In addition to these recent activities, the Museum currently processes research, publication and other community projects for the coming months. It is a significant partner and resource for cultural participation and community production in Çanakkale.

The museum and the excavation site are accessible by public transportation and private vehicles. Recent statistics indicate that the number of visitors increased after the museum had moved to its new building at Troy. Arrival of the museum to the rural community has increased the tourism traffic in the region. It is estimated that the bed and breakfasts, small restaurants and gift production and sales will pick up. The Museum is the starting point of the Troy Cultural Routes which includes a itinerary that goes through the cultural and historical landscape of the Troad. By following this route, the travelers find clues of the legend of Troy in the villages and landscape of Çanakkale. It is expected that the museum will contribute to the economic and social development of the region.

**Finance:** The Museum of Troy is a state museum. All its construction and exhibition costs were met by the Ministry of Culture and Tourism. Two firms, Kale Group and IGDAŞ sponsored the museum toilets and exhibition of columns in the garden. The yearly budget of the museum is met by the Ministry. A small portion of the budget is paid by DOSİMM (Central Directorate of Revolving Funds). Museum staff is employed by the Ministry and by DOSİMM. The shop, café and the ticket offices are managed by two firms which have signed agreements with the Ministry. Staff in these units are employed by the firms.

**May 2019**



Bilgi içindir, üzerinden işlem yapılmaz. / For information only.  
Otomatik mesajdır. Lütfen yanıt vermeyiniz./Automatic message. Please do not reply.

## TRANSFER MESAJI

10 May 2019 Friday  
12:40:03

----- Instance Type and Transmission -----

Notification (Transmission) of Original sent to SWIFT (NetworkACK)

Network Delivery Status:NetworkACK

Priority/Delivery :Normal

Message Input Reference:1239 190510ANDLTRISAXXX6488112842

----- Message Header -----

Swift INPUT FIN 103 Single Customer Credit Transfer

Sender:ANDLTRISXXX

ANADOLUBANK A.S.

ISTANBUL TR

Receiver:SCBLDEFXXXX

STANDARD CHARTERED BANK GERMANY BRANCH

FRANKFURT AM MAIN DE

----- User Header -----

108:- User Reference Number

:2045880

121:- Unique End-to-End Transaction Reference(UETR)

:c9b234f5-6746-49bb-9c6e-44ba8f4f82d3

----- Message Text -----

20: Sender's Reference

:9290GIHV19000011

23B:Bank Operation Code

:CRED

32A:Value Date/Currency/Interbank Settled Amount

Date :190510

Currency :EUR

Amount :#500,00#

50F:Ordering Customer

Party Identifier :/TR940013500000006664480001

Name & Address :1/AK-SAN INSAAT TAAHHUT TIC.VE SAN.

1/LTDSTI.

2/OGUZHAN C. CELEBI PALAS AP. NO 3

3/TR/ISTANBUL

56A:Intermediary Institution

Bank Identifier :CCFRFRPPXXX

Code (HSBC FRANCE (FORMERLY HSBC CCF) PARISFRANCE)

57A:Account With Institution

Bank Identifier :HBUKGB4BXXX

Code (HSBC BANK PLC (RFB) LONDONGB)

59: Beneficiary Customer

Account :/GB67HBUK40127671141039

Name & Address :EUROPEAN MUSEUM FORUM

70: RemittanceInformation

VAT NO:110042529

TROYA MUSEUM, CANAKKALE

71A:DetailsOfCharges

:OUR

----- Interventions -----

Category :Network Report

Creation Time

(PayGate :10/05/2019 12:07:36

Routing

Service)

Application :SWIFT Interface

Operator(s) :Creator -----> X4315(WEB SERVICE)

Verifier -----> X2209

Message View :Not Enabled

Text :{1:F21ANDLTRISAXXX6488112842}{4:{177:1905101239}{451:0}{108:2045880}}