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Dear Esteemed Scientists,

The VI. International Congress on Tourism, Economic and Business Sciences (ICTEBS), organized through the collaboration of Anatolia Science Academy, Bandırma Onyedi Eylül University, and Kocaeli University, will be held on 30 October – 01 November 2025 and hosted by Bandırma Onyedi Eylül University, Erdek Vocational School.

The aim of ICTEBS 2025 is to bring together academics and researchers working in the fields of tourism, business, and economics, to provide a platform for scientific exchange and discussion, and to offer opportunities for networking and academic interaction. ICTEBS is open to academics, researchers, and students conducting studies in the fields of Tourism, Business, and Economics.

The abstracts and full texts of oral and poster presentations presented at the congress will be published in English in the abstract/full-text proceedings book of the International Congress on Tourism, Economic and Business Sciences (www.ictibs.org). Upon the authors' request, and following the necessary scientific evaluation processes, studies that meet the publication requirements may be published as articles in the following journals:

International Journal of Tourism, Economic and Business Sciences (IJTEBS)

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Presentations at the congress may be delivered in Turkish or English.

ICTEBS 2025 will achieve its objectives through the valuable contributions, support, and participation of distinguished scientists. We would be delighted to welcome you to Bandırma between 30 October and 01 November 2025.

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LITERARY TOURISM, COLLECTIVE MEMORY, AND EDUCATION: CULTURAL MEMORY EXPERIENCED AT THE YAHYA KEMAL MUSEUM

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Abstract

This study explores the educational function of the Yahya Kemal Museum within the scope of literary tourism and its role in the transmission of collective memory. The primary data for the research was obtained through an in-depth interview with the museum representative and analysed using content analysis, focusing on the museum's daily operations, visitor profile, and narrative strategies. Findings indicate that the museum positions Yahya Kemal not merely as a poet but as a symbolic figure of cultural memory and national identity, particularly through presentations, multivision screenings, and guided narrations designed for school groups, who constitute the largest segment of visitors. Personal belongings and archival materials serve to concretise an individual life story, while school collaborations, travelling presentations, and multilingual informational materials transform the museum from a static exhibition space into an active educational venue that communicates memory rather than just preserving it. Thus, the Yahya Kemal Museum is conceptualised not only as a place of display but as a literary hub that teaches, recalls, and reconstructs memory. In this respect, the study argues that literary museums should be examined not solely as nostalgic spaces but as dynamic environments of cultural learning.

Keywords: Collective memory, cultural memory, education, literary tourism

1. Introduction

In recent years, literary tourism has emerged as a significant area within cultural and heritage tourism, encompassing travel motivated by an interest in literary figures, texts, and sites associated with authors and their works (Herbert, 2001). Literary museums, in particular, offer visitors the opportunity to tangibly engage with literature not only through written texts but also through physical spaces, personal artefacts, and curated narratives. These museums function as dynamic sites where the intellectual and creative legacies of literary figures are preserved, interpreted, and experienced in a tangible and immersive manner (Baleiro, 2023; Quinteiro, 2022).

In the Turkish context, literary tourism has gained increasing attention as both a cultural and educational practice. In this scope, museums and sites dedicated to prominent authors serve not only as destinations for enthusiasts but also as spaces where cultural heritage and collective memory are actively preserved and interpreted. Among Türkiye's literary figures, Yahya Kemal Beyatlı stands out for his dual significance as both a poet and a public intellectual whose works are deeply intertwined with national identity, historical consciousness, and the cultural memory of Istanbul and the Ottoman past. Therefore, examining the Yahya Kemal Museum provides a valuable opportunity to explore how literary tourism intersects with cultural memory and educational practices in Türkiye.

Grounded in an interdisciplinary framework, this study considers the Yahya Kemal Museum as a hybrid cultural institution where literature, heritage, and learning converge. The museum is approached not merely as a static exhibition space but as an active cultural site that constructs meaning, mediates collective memory, and facilitates experiential learning. In line with this perspective, the research employs qualitative methods to examine how the museum supports literary tourism experiences, preserves and interprets cultural and collective memory, and engages visitors in educational processes. This approach enables a rich, contextualised understanding of the museum as a site where tourism,

education, and memory practices intersect, highlighting its broader significance for museum management, cultural policy, and the development of literary tourism in Türkiye.

Yahya Kemal Beyatlı (1884–1958) was a prominent poet, intellectual, and public figure whose work played a crucial role in shaping Türkiye's cultural and collective memory. His literary output, encompassing both poetry and prose, reflects a deep engagement with history, tradition, and national identity (Özgürel, 2024). Through his prose, Kemal articulated philosophical reflections on culture, architecture, and politics, mediating between the Ottoman past and modern Türkiye (Yumuşak, 2010). His poetic vision often dwells on Istanbul, memory-laden landscapes, and collective experience, while his years in Paris (1903–1912) significantly shaped his sense of cultural identity, combining Western intellectual influences with a strong connection to his Ottoman heritage (Aka, 2015). In addition, his critical and political writings linked art with national consciousness, advocating for the preservation of classical forms as living components of modern Turkish identity (Çandır, 2023). In this light, Yahya Kemal functions as a "cultural memory agent", whose works are institutionalised in spaces like the Yahya Kemal Museum, allowing visitors to engage with both his individual creativity and the broader cultural-historical ethos he represents.

Despite the growing body of research on literary tourism and museum studies, a scarcity of studies remains regarding the role of literary museums in Türkiye as active spaces for cultural memory preservation and educational engagement. This study addresses this gap by focusing on the Yahya Kemal Museum, exploring its dual function as a literary tourism destination and an educational site, and assessing its contribution to shaping cultural and collective memory. By doing so, the research underscores the potential of literary museums to foster reflective, immersive visitor experiences while preserving the nation's literary and cultural heritage.

2. Conceptual Framework

This study is grounded in an interdisciplinary framework that brings together three main concepts and perspectives: literary tourism, cultural and collective memory, and museums as educational spaces. These constructs and perspectives provide a comprehensive analytical lens to examine the Yahya Kemal Museum, highlighting its multiple roles as a cultural, educational, and heritage institution.

Firstly, literary tourism refers to a niche of cultural and heritage tourism focused on places that are either represented in fictional and non-fictional literary works or directly associated with literary authors, such as their houses, graves, hotels, or cafés they frequented, and which have been transformed into meaningful tourist attractions via their literary significance (Squire, 1996). Literary museums is a type literary tourism destination that allows visitors to engage with literature not only through texts but also through tangible objects, physical spaces, and narrative experiences. Within this framework, the Yahya Kemal Museum is a literary tourism site where the poet's intellectual world, creative process, and historical context are spatially and materially reconstructed, enabling visitors to experience his literary legacy in an immersive and interactive manner.

Secondly, the study draws on theories of cultural and collective memory. According to Halbwachs (1992), collective memory is socially constructed and continuously reshaped through institutions, practices, and shared narratives, while Assmann & Czaplicka (1995) highlight the role of cultural media and institutional frameworks in the transmission of memory across generations. Museums, in this context, act as significant memory spaces where the past is curated, interpreted, and materialised for present and future audiences. The Yahya Kemal Museum not only preserves the memory of an individual literary figure but also contributes to the construction of a broader national and literary memory, connecting the poet's personal biography with the intellectual and cultural history of the late Ottoman and early Republican periods.

Thirdly, the study incorporates insights from museum education and informal learning theory. Contemporary museums are increasingly recognised as dynamic learning environments that foster experiential, object-based, and reflective learning beyond formal classroom settings (Falk & Dierking, 2000). Through guided tours, documentary screenings, object displays, and collaboration with educational institutions, the Yahya Kemal Museum functions as an informal educational space. Visitors, particularly students, engage with literary and historical materials in ways that promote active learning, critical thinking, and a deeper connection to cultural heritage. By integrating both material and narrative elements, the museum enables visitors to understand literature as a living, historical, and intellectual process rather than a fixed, abstract product.

By integrating these three perspectives, this study conceptualises the Yahya Kemal Museum as a hybrid cultural institution operating at the intersection of literary tourism, cultural memory, and education. This conceptual framework provides a multidimensional lens for analysing how the museum constructs meaning, shapes visitor experiences, and contributes to the preservation, transmission, and interpretation of literary and cultural heritage. It also highlights the active role of museums in transforming literary and historical knowledge into experiential learning opportunities for diverse audiences.

3. Methodology

This study follows a qualitative research design. Its primary aim is to explore how the Yahya Kemal Museum constructs meaning and functions within the contexts of literary tourism, cultural memory, and collective memory. In line with this aim, the following research questions are:

How does the Yahya Kemal Museum contribute to the preservation and transmission of collective and cultural memory?

What kind of cultural and learning experience does the Yahya Kemal Museum offer visitors in terms of the educational function of literary tourism?

The primary data collection method was an in-depth semi-structured interview to the museum director. The interview collected information about the museum's creation process, institutional structure, collection and exhibition policies, educational activities, visitor profile, and cooperation networks with external institutions.

In addition to the interview, direct observations were carried out at the museum in order to analyse the spatial organisation, exhibition design, visitor behaviour patterns, and the interaction between objects and narratives. These observations were supported by relevant written sources such as institutional documents, brochures, and secondary literature.

The collected data were analysed through a combination of descriptive analysis and thematic coding. During the analysis process, the data were coded and categorised under six main themes:

- The museum as a literary memory place,
- Authenticity and material culture,
- Collective memory and national identity,
- Educational function and pedagogy,
- Visitor profile and literary tourism potential, and
- Institutional structure and sustainability.

This thematic framework was developed in alignment with the research questions and field data, enabling a systematic understanding of how the Yahya Kemal Museum functions as both a space of cultural memory and an educational literary tourism site.

4. Findings

This study examines the Yahya Kemal Museum in terms of its role in literary tourism, collective memory construction, and educational practices. Based on the thematic analysis of the semi-structured interview and field observations, the findings are organized around six interrelated themes: (1) the museum as a literary memory space, (2) authenticity and material culture, (3) collective memory and national identity, (4) educational function and pedagogy, (5) visitor profile and literary tourism potential, and (6) institutional structure and sustainability.

4.1. The Museum as a Literary Memory Space

The Yahya Kemal Museum serves not merely as a biographical exhibition space, but also as a literary memory site, where the intellectual, emotional, and cultural world of Yahya Kemal Beyatlı is reconstructed through both material and immaterial representations.

Unlike many traditional museums that emphasise chronological life narratives, this museum foregrounds Yahya Kemal's *creative process*, intellectual environment and worldview. The display of notebooks, draft manuscripts, corrected poems, and annotated documents allows visitors to engage directly with the poet's working method. This transforms the museum experience into an encounter with the 'author's *creative mind*, rather than just his historical existence, and turns the museum into a biographical monument.

The museum, therefore, serves as a space where literary heritage is tangible, where cultural narratives are continuously reconstructed, and where individual memory intersects with collective cultural identity. Although Yahya Kemal never lived in this building, the reconstructed atmosphere created through objects brought from the Park Hotel, where he spent the last sixteen years of his life, establishes a strong

symbolic continuity. These attributes place this museum in the category of “representative” literary museums (Butcher-Young, 1993), where curatorial strategies recreate the author’s lifestyle and time, and show that authenticity in literary museums does not depend solely on original location, but on the significant impact of material and narrative reconstruction on the visitors' experience.

4.2. Authenticity, Material Culture and Object-Based Memory

One of the most significant findings concerns the museum's approach to authenticity. Despite its small physical size, the museum contains a notable original collection, particularly of Yahya Kemal's personal belongings.

The authenticity of the museum is supported by original objects, such as the desk, armchair, and radio, transferred from the Park Hotel, as well as his personal clothing, ceremonial attire, writing tools, suitcases, and travel-related objects. In addition, diplomatic documents, passports, medals and official certificates contribute to strengthening the perception of this material authenticity.

The conscious decision not to exhibit certain original manuscripts due to humidity and preservation risks, and instead to present their high-quality reproductions, reflects an ethical and professional approach to conservation. In this way, the museum operates through both material authenticity, ensured by original artefacts, and narrative authenticity, ensured by verified archival information. This dual authenticity enhances the institution's credibility as a trustworthy repository of cultural memory.

4.3. Collective Memory and the Construction of Cultural Identity

The museum plays a crucial role in constructing and preserving Türkiye's collective memory regarding Yahya Kemal and the intellectual history of the early Republican period.

Through the display of his İstiklal Medal, documents from the Lausanne period, diplomatic photographs from Poland, Spain, Portugal and Pakistan, as well as his personal correspondence and political materials, Yahya Kemal is not only presented as a poet but also as a diplomat, intellectual and a symbolic figure of the nation-building process.

Moreover, the exhibition of his self-prepared family genealogy and private handwritten notes illustrates how he constructed and perceived his own identity. This display approach intertwines personal memory with national narrative, reinforcing the museum's role as a space where individual biography becomes part of collective identity construction.

4.4. Educational Role and Pedagogical Function

One of the most striking findings of this study is the museum's strong emphasis on education despite its limited spatial and institutional capacity.

The museum collaborates extensively with provincial directorates of national education, secondary schools, universities and various cultural organisations. Within this framework, students participate in structured visits that include guided tours conducted by trained university volunteers, a thirty-minute documentary screening about Yahya Kemal, object-based storytelling and multivision presentations that integrate non-exhibited materials into the learning process.

These attributes transform the visitors' experience of the museum into an informal learning environment that supports formal literature and history education. By presenting Yahya Kemal's drafts, handwritten notes and revisions, students are given insight into literature not simply as a finished artistic product but as an intellectual process shaped through continuous reflection and refinement. In this way, the museum functions as an active pedagogical space rather than a static exhibition area.

4.5. Visitor Profile and Literary Tourism Dynamics

In contrast to mass tourism museums, the Yahya Kemal Museum represents a product of literary tourism mainly visited by students, teachers, academics, literature enthusiasts and culturally motivated domestic tourists.

Foreign visitors form a relatively small proportion of the total audience and generally encounter the museum coincidentally. Nevertheless, the existence of multilingual brochures in English, French, German and Arabic, as well as foreign-language guidance provided by volunteer students, demonstrates an inclusive approach toward international visitors.

The museum deliberately avoids maintaining an independent social media presence and instead relies on the Istanbul Conquest Society's platforms for promotion. This strategy aims to encourage physical, on-site engagement rather than digital consumption, positioning the museum within a framework of experiential and reflective literary tourism rather than mass visitation.

4.6. Institutional Structure and Challenges of Sustainability

The institutional structure of the Yahya Kemal Museum is largely based on volunteer labour and the support of the Istanbul Conquest Society, while operating under significant financial and physical constraints.

The absence of full-time professional staff, combined with a dependence on short-term volunteer participation, offers advantages in terms of youth engagement and social participation but also creates limitations for long-term planning, infrastructural development and technological modernisation. Furthermore, the historical nature of the building imposes physical restrictions that prevent spatial expansion, installation of interactive systems and large-scale event organisation.

Despite these constraints, the museum sustains its activities through strong cooperation with educational institutions and cultural organisations, thereby reinforcing its sustainability through social networks and community engagement rather than relying on financial strength alone.

Overall, the Yahya Kemal Museum emerges as a hybrid cultural institution where literary memory, educational practice and literary tourism intersect. Rather than functioning as a passive exhibition space or biographical monument, the museum actively constructs meaning by connecting material culture with collective memory, educational narratives and visitor experience. In this way, it contributes to the ongoing reproduction of cultural memory and reinforces Yahya Kemal's position within both national literary heritage and contemporary cultural consciousness.

5. Discussion

This study set out to examine the Yahya Kemal Museum as a hybrid cultural space where literary tourism, collective memory, and informal education intersect. The findings demonstrate that the museum does not function merely as a passive exhibition space, but rather as an active agent in meaning-making, memory construction, and cultural transmission. In this respect, the results align closely with Falk and Dierking's (2000) understanding of museums as experiential learning environments and Assmann & Czaplicka's (1995) argument that cultural institutions play a central role in the intergenerational mediation of memory.

One of the most striking findings concerns the museum's role as a literary memory place. Similar to what Pierre Nora (1989) conceptualises as *lieux de mémoire*, the Yahya Kemal Museum operates as a spatial anchor for the poet's intellectual and emotional legacy. Although it is not located in a building historically inhabited by Yahya Kemal, the reconstructed environment, supported by original personal artefacts from the Park Hotel, successfully generates a sense of symbolic authenticity. This supports scholarship arguing that authenticity in literary tourism is not solely dependent on spatial originality, but also on narrative coherence, material symbolism, and emotional engagement (Bagnall, 2003; Baleiro, 2023; Herbert, 2001). In this sense, the museum contributes to a more nuanced understanding of authenticity both as material and interpretative.

The findings also confirm the museum's role in the construction of collective and national memory. By presenting Yahya Kemal not only as a poet but also as a diplomat, intellectual, and public figure involved in the nation-building process of early Republican Türkiye, the museum integrates individual biography into a broader national narrative. This process illustrates Halbwachs' (1992) notion that collective memory is socially framed and continuously reconstructed through institutions and cultural practices. However, the study also suggests a potential risk: such representations may contribute to a relatively fixed national narrative, leaving less room for critical or pluralistic interpretations of history. Future exhibitions could therefore benefit from incorporating more dialogical or multi-perspective approaches to Yahya Kemal's legacy.

Regarding education and pedagogy, the museum's strong emphasis on structured student visits, documentary screenings, and object-based storytelling clearly demonstrates its function as an informal learning environment. By exposing students to Yahya Kemal's drafts, annotations, and revisions, the museum promotes an understanding of literature as a process rather than a finished product. This finding aligns with the museum education literature, which highlights the importance of engaging visitors in reflexive and process-oriented learning rather than merely absorbing information (Burgul Adıgüzel, 2020; Falk & Dierking, 2000). Despite its limited physical and technological infrastructure, the museum appears to compensate through narrative depth, guided interpretation, and personal interaction.

The issue of scale and sustainability emerges as a significant point of discussion. While the museum's small size and volunteer-based structure create a warm and intimate atmosphere, they also pose serious challenges for long-term strategic development. The lack of permanent professional staff, limited financial resources, and spatial constraints restrict possibilities for digitalisation, interactive exhibits,

and broader outreach. These weaknesses reflect a wider structural issue common to many small literary museums (Çevik, 2021), especially in non-Western contexts, where cultural value is often preserved through passion and dedication rather than institutional and financial stability. Nevertheless, the museum's strong cooperation networks and community-based model suggest an alternative form of sustainability rooted in social capital rather than economic capital.

From a literary tourism perspective, the museum represents an example of slow and reflective tourism, opposed to mass cultural consumption. Its limited promotion, absence from active social media, and reliance on organic visitor flows reflect a deliberate positioning within a niche tourism framework. While this approach preserves the museum's contemplative and intimate atmosphere, it also limits its visibility, particularly to international visitors. A carefully balanced strategy combining digital presence with controlled on-site experiences could strengthen its literary tourism potential without compromising its institutional philosophy.

The findings of this study offer several important implications for cultural policy makers, museum administrators, and educational authorities in Türkiye, particularly in the context of literary heritage management and cultural tourism development.

First, there is a need for greater institutional and financial support for small-scale literary museums such as the Yahya Kemal Museum. While such institutions play a crucial role in preserving national literary memory and promoting cultural identity, their sustainability currently depends largely on volunteer labour and civic engagement. Cultural policy frameworks should therefore allocate targeted funding, micro-grants and technical support to ensure that these museums can maintain preservation standards, improve visitor services and develop long-term strategic planning capacities without compromising their unique character.

Second, the study highlights the importance of systematically integrating literary museums into formal education policies. The Yahya Kemal Museum already demonstrates strong informal educational practices through its collaboration with schools and universities. However, policymakers in the fields of education and culture could formalise such collaborations by embedding literary museum visits into national literature and history curricula, encouraging structured field trips, and supporting teacher training programs focused on museum-based learning.

Third, in terms of cultural tourism policy, the Yahya Kemal Museum presents a valuable model for sustainable literary tourism. Rather than promoting mass visitation, tourism authorities should recognise and support the museum's potential as a specialised cultural destination catering to intellectually and culturally motivated visitors. Carefully designed cultural routes, such as "Istanbul Literary Heritage Trails", could integrate the museum into broader literary tourism networks while preserving its contemplative and educational atmosphere.

Fourth, the issue of digital visibility requires a balanced policy approach. While the museum's deliberate avoidance of aggressive social media use reflects its philosophical stance, policymakers could support the development of controlled digital tools, such as virtual exhibitions, digital archives and multilingual informational platforms. These tools could expand accessibility, especially for international audiences and researchers, while remaining respectful of the museum's experiential and pedagogical priorities.

This study contributes to the limited body of empirical research on literary museums in Türkiye by demonstrating that such institutions function not merely as heritage repositories but as dynamic cultural spaces where literature, memory, and education intersect. Although the qualitative, single-case design limits the direct generalisability of the findings, future research could expand this field through comparative studies involving other literary museums in Türkiye and abroad, as well as visitor-centred analyses focusing on reception, emotional responses, and learning outcomes. The study also highlights the importance of supporting volunteer-based cultural institutions through structured capacity-building programs. In particular, training initiatives for student volunteers could improve the quality of guided tours and educational engagement while strengthening youth participation in cultural heritage preservation. In this respect, the Yahya Kemal Museum emerges not only as a site of literary heritage but also as an active cultural mediator and a social-educational training space contributing to the formation of future cultural professionals.

Conclusion

This study examined the Yahya Kemal Museum as a literary, cultural and educational institution within the framework of literary tourism, collective memory and museum pedagogy. The findings reveal

that the museum serves as a hybrid memory, education, and tourism space, where literary heritage is not only preserved but also actively reinterpreted and transmitted to new generations.

The museum's most significant contribution lies in its ability to transform Yahya Kemal's intellectual and creative legacy into a lived cultural experience. Through the careful integration of material culture, narrative construction and educational practices, it enables visitors to engage with Yahya Kemal not merely as a historical figure, but as a living presence within Türkiye's cultural memory. In doing so, it reinforces his position in the national literary canon while also making his legacy accessible, particularly to younger generations.

Despite its spatial limitations, financial constraints and reliance on volunteer labour, the museum sustains a meaningful level of cultural production by cultivating strong ties with educational institutions and cultural organisations. This demonstrates that small-scale literary museums, even with limited resources, can operate as highly influential spaces of memory and learning if supported by strong institutional networks and commitment to cultural preservation.

However, the study also points to several structural challenges. The lack of professional staffing and technological modernisation may affect the museum's long-term sustainability and its ability to reach broader audiences, particularly international visitors. Addressing these issues through strategic partnerships, targeted funding and limited digital integration could enhance its reach without compromising its identity and philosophical stance.

In conclusion, the Yahya Kemal Museum represents a significant example of how literary museums in Türkiye can serve not only as commemorative spaces, but also as active agents in cultural memory construction, informal education and literary tourism. Future research could expand this study by comparing similar literary museums or by conducting visitor-based ethnographic studies to further understand audience reception and experiential dimensions.

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