

A STUDY ON THE TRADITIONAL TEXTILE HERITAGE OF ÇANAKKALE IN THE CONTEXT OF ETHNOGRAPHIC TOURISM

BY

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ABSTRACT

This study aims to develop recommendations for traditional textile exhibition collections that can be used to enhance the potential of ethnographic tourism destinations in Çanakkale. Findings obtained through reviewing open-access resources and conducting field research were analyzed using content analysis to assess their interrelationships. The findings indicate that exhibitions featuring Çanakkale's local clothing and accessories, hand woven fabrics, and traditional home textiles made with embroidery, lace, and other techniques were randomly organized without any classification. It has been revealed that Çanakkale is rich in memoir/souvenir exhibitions of local home textiles. Although Çanakkale is rich in ethnographic artifacts due to its ethnic makeup and its status as a homeland for past civilizations, there is no ethnographic museum in the region, operated by the Directorate of Museums. Furthermore, it has been observed that the exhibition type generally adopts a short-term exhibition method. A review of the permanent exhibitions in Çanakkale reveals only four, one of which does not accept visitors. One of the research findings is that exhibition venues are generally national. It was concluded that the exhibitions held in Çanakkale were predominantly temporary exhibitions, featuring the attire of soldiers during the Gallipoli Campaign, and that there were few exhibitions depicting clothing from influential cultures. Moreover, exhibitions were generally held in schools and research centers. It was concluded that traditional textiles and international exhibitions in venues such as art galleries were rare. Finally, it can be stated that international promotion was not achieved through exhibitions.

Keywords: Traditional Textiles, Exhibition Collections, Ethnographic Tourism, Çanakkale

INTRODUCTION

Çanakkale, a city known for its rich historical and cultural heritage along the long coastline of Northwest Anatolia, is a destination where various types of tourism can be sustained. Until now, tourism destinations in the province of Çanakkale have been limited to coastal tourism, battlefield tourism, and archaeological sites. However, due to the diversity of ethnic groups living in various settlements established on its lands in both Asia and Europe after the Turkification process, the province of Çanakkale also has great potential for ethnographic tourism. In this context, it is seen that ethnographic tourism has not been sufficiently evaluated to date. It is known that many countries around the world invest in the tourism sector in order to comprehensively develop their economies. To develop the tourism sector, it is necessary to focus on different areas of tourism. One of these is ethno-tourism, a new area of tourism. Studies show that the term ethnographic tourism is often used as a synonym for ethno-tourism (Haponenko et al., 2023, p. 217). Butuzov (2009) defines ethno-tourism as travel undertaken to study the ethnographic heritage of lifestyles, traditions, language, cuisine, settlements, folk art, and other elements of traditional culture. In this context, ethno-tourism is related to disciplines and concepts such as culture, ethnography, anthropology, and sacred beliefs. Ethno-tourism is also a type of tourism that promotes the development of traditional and local handicrafts and aims to generate economic income from these areas by promoting the culture of the local people (Abdikarimova et al., p. 534). According to Bolnick (2003), ethno-tourism is a special type of cultural tourism that focuses primarily on people rather than nature and aims to provide any trip that reveals the lifestyle of the local people. Ethno- tourism involves showcasing the culture and lifestyle of local people or communities to visitors from different cultures and lifestyles. Ethnographic tourism is a form of tourism based on tourists' interest in learning about the real lives of peoples, their traditions, rituals, creativity, and culture. According to another definition, ethnographic tourism consists of tourist trips made by participants to other countries and places where people live who are connected to their own origins or cultural-historical background. In scientific literature, the concept closest to ethnographic tourism is seen to be "cultural tourism" ("cultural heritage tourism," "heritage tourism," or "diaspora tourism") (Haponenko et al., 2023, p. 217).

Ethno tourists acquire new knowledge by experiencing the culture, history, and way of life of different peoples firsthand. Therefore, the objects of ethnographic tourism generally contain information about the ethnic manifestations of traditional

everyday culture (Komarova, 2019, pp. 78-79). Due to its diverse ethnic structure, the province of Çanakkale contains rich ethnographic objects such as traditional local clothing and home textiles. The main ethnographic tourism destinations where traditional culture and art production can be observed are places such as ethnography museums, city museums, village houses, and living museums. The aim of this study is to examine traditional textile exhibitions in Çanakkale, utilize field data, develop collection recommendations for exhibitions of different scales, and support their use within the scope of ethno-tourism. To this end, online sources and official archives were searched, and photographs obtained through fieldwork and information collected on site were classified through content analysis. Although Çanakkale is a province with rich ethnographic values, the lack of ethnographic museums or exhibition spaces highlights the importance of this study.

1. Literature Review

The tourism sector has a dynamic structure that is constantly changing and evolving worldwide. Diversifying in line with human needs and expectations, this sector creates important opportunities for both the preservation and presentation to visitors of cultural heritage elements and traditional arts, especially textile collections. In this context, various studies in the literature on the historical development of traditional textile collections, exhibition approaches, and their function in the context of ethno-tourism are noteworthy.

Some studies in the literature shed light on the historical development and formation stages of traditional textile collections, which are valuable for the ethno-tourism sector today, in various countries. Özkasım and Ögel (2005) point to the "Elbise-i Atika" collection, exhibited at the Ibrahim Pasha Palace in Sultana met during the reign of Abdulmecid, as the precursor to textile exhibition collections in Turkey. Nygren and Åhlin (2016) state that traditional textile exhibition collections in Sweden began with the "Swedish Handicrafts Association" founded by Lilly Zickerman in 1899.

Zickerman's inventory of 24,000 hand-painted " " paintings, which included the country's old textiles, formed the basis for developing collections for Swedish handicraft shops. Today, associations in Gotland and Textile Gotland preserve these collections and support the sustainability of traditional Swedish textiles through events such as craft trains, symposiums, and exhibitions (Figure 1). In Denmark, the first initiative to promote the reuse of old textile traditions was the exhibition of hand looms opened in 1888 by the Danish Home Crafts Association with the aim of reviving handicrafts (Lervad, 2016).



Figure 1. *Handicraft exhibition organized by the Swedish Handicrafts Association in Stenungsund in 1924 (Kvallsstunden, 2024).*

Lahoda et al. (2022) emphasize that traditional textiles are not merely physical objects, but also carry stories about their creators, potential consumers, and the authors of the exhibition, citing examples from the first clothing exhibitions and fashion house archives in Europe. This interdisciplinary approach makes it possible to evaluate textiles not only as a 'design element' but also as a 'museum object'.

Colin (2024) examined the diversity in the working and exhibition methods of textile artists who combine the traditional and the modern in Europe and Turkey, interpreting their impact on civil society, cultural heritage, and the fashion industry. Viewing museums as a source of inspiration for visitors, the author also considers ethnographic textiles as a starting point for new collections. Colin's approach to evaluating traditional collections as a source of inspiration is embodied in contemporary museum design and exhibition practices, both locally and internationally. In their work, Yanar et al. (2018) emphasize the decisive role of contemporary museum design principles, such as thematic design, storytelling, and spatial arrangement, in the success of an exhibition. In this context, the Traveling Education Suitcase, prepared from traditional textiles and their replicas in the Ankara University Village Handicrafts Collection, is presented as an example of a traveling museum application focused on both education and cultural heritage, with its portable and interactive exhibition format. Huerta (2021) and Borkopp-Restle et al. (2016) show that

authentic, contextual, technically process- oriented, and education-based exhibition strategies used in textile museums along the Silk Road and thematic weaving museums in Europe increase tourist appeal.



Figure 2. *Collections of the Bursa Merinos Textile and Silk Museum.* (Bursa Museum, 2025)

The Bursa Merinos Textile and Silk Museum in Turkey is one of the prominent examples in the literature for presenting local textile culture with contemporary approaches (Figure 2). Similarly, Uluumay Gökalp (2024) shows that the Uluumay Foundation Ottoman Folk Costume and Jewelry Museum presents clothing and lifestyle objects through different types of exhibitions (Image 3). The museum provides diversity through permanent and temporary time-focused exhibitions designed seasonally and thematically, artwork-focused and interactive exhibitions with 360-degree rotating mannequins and interactive displays, traveling and contextual exhibitions through temporary exhibitions and fair participation, as well as educational and socially focused exhibitions where visitors can interact with clothing stories. Nygren and Åhlin (2016) introduced the "Handicraft Train (Slöjdtåget)" project, which served as an example of both traveling and educational exhibitions where handicrafts were taught to students aged 13–16 in Sweden in 1994–95. Özkan and Aksoy (2023) discussed the display methods of traditional textiles in different museums in Turkey. The results of the study show that traditional textile collections have high potential in terms of cultural heritage and ethno-tourism.



Figure 3. *Bursa Uluumay Museum Collections.* (Uluumay Foundation, 2025)

Some studies in the literature focus on examining the cultural tourism potential of textile and fashion exhibitions. For example, Calinao and Lin (2015) introduced Alexander McQueen's "Wild Beauty" exhibition at the Victoria and Albert Museum, which synthesized traditional and modern fashion trends with a postmodern approach, noting that the museum was one of the most visited exhibition destinations by local and foreign tourists during this period. They concluded that such special exhibitions are effective in attracting tourists and increasing cultural tourism potential. Ling and Dartel (2019) analyzed the role of global fashion trends in reshaping the traditional textile collections of ethnographic museums, which are attractive tourist destinations.

Studies conducted particularly in less developed and developing countries show that traditional textiles are often a sought-after source of income in the tourist market and that display methods play an effective role in sales methods. Hudson (2014), who defines "traditional textiles" as a continuous series of practices embedded in a culture or textiles that grow out of this ecosystem, refers to the type of in-situ display in his study, citing Laos, a growing tourism center, with its traditionally dressed musicians and dancers and women displaying a collection of traditional garments in bars. The practice offers tourists an 'ethnic' fashion show that promotes local hand woven textiles. Similarly, another example highlighting the importance of display methods in promoting and marketing traditional textiles comes from Mexico. Cohen (2001), drawing attention to the role of local cooperatives and associations in the promotion and marketing of Zapotec Native American weavings, which he defines as an important development model for the Mexican tourist market, states that one of the main initiatives carried out in this context is traveling handicraft exhibitions. Members of the Santa Ana del Valle Artisans Association, who participated in these exhibitions supported

by INAH (National Institute of Anthropology and History) in 1993 with their stalls, introduced weaving techniques in different cities and sold their products directly. As a result, community members and independent producers with limited capital and unsold products continued to use these exhibitions as a means of accessing new markets.

Another type of activity in which traditional textile exhibitions are used to promote ethnographic tourism is projects. In his article describing initiatives to develop cultural tourism through local textile crafts in disadvantaged regions of Europe, Richards (2005) introduces the EUROTEx project, which was carried out between 1997 and 1999. One of the project's main objectives was to meet tourists' demand for "authentic" experiences of local culture. For example, textile shops in the village of Anogia on Crete placed their looms in front of windows so that tourists could see them from outside, creating the appearance of a local weaving workshop. An initiative was also undertaken to promote the sale of handicrafts sent from the Aya Irini Monastery to the Greccotel chain through visits to the monastery. During the project, the number of visitors to the monastery increased by 100%, while textile sales increased by 80%. The results show that textile routes supported by handicraft training programs in pilot regions play an important role in developing ethnographic tourism.

In India, the Ministry of Textiles' (2014) promotional guide features projects carried out by the National Institute of Fashion Technology (NIFT) to support traditional textiles in disadvantaged areas. For example, in villages producing the highly sought-after local Maheshwari fabrics and products, villagers were encouraged to participate regularly in fairs and exhibitions, which increased the bulk orders they received and, consequently, their direct income.

As a result, studies in the literature covering traditional textile exhibition collections and ethno-tourism frequently introduce the historical development and formation stages of these collections in various countries; examine the relationship between textiles and ethnography in the context of museology and exhibition types; and examine the types of exhibitions carried out within the scope of various associations, museums, and projects and their effects in terms of providing a market for ethno- tourism.

2. Conceptual Framework

This section will address the conceptual framework of the study. First, types of exhibitions will be examined; then, the cultural and ethnographic values of Çanakkale will be evaluated. Finally, the existing museums and exhibition areas in the region will be discussed to establish a basic framework for the analysis of the study.

2.1. Types of Exhibitions

It is important to establish a basic framework for exhibition approaches in order to ensure the conceptual integrity of the study. Table 1, presented in this context, systematically shows the types of exhibitions found in the literature.

Table 1.

Types of Exhibitions

Time-Focused Exhibitions: Permanent, Temporary

Space and Material-Focused Exhibitions: Traveling, Virtual, Authentic (Complete, Partial, Mixed), Documented, Undocumented

Social-Focused Exhibitions: Memories/Souvenirs, Educational, Entertaining

Artwork-Focused Exhibitions: Based on the Purpose of the Artwork, Based on the Relationship Between Artworks, Interactive

Artist-Focused Exhibitions: Personal, Retrospective, Mixed, Group

Design-Focused Exhibitions: Thematic, Contextual, Ideological/Political, Complex, Exploratory, On-Site

Collector-Focused Exhibitions

Source: (Bozkurt, 2023)

The classification shown in Table 1 will be used as a basic reference in the following sections for the evaluation of traditional textile elements in Çanakkale and existing exhibition examples.

2.2. Cultural and Ethnographic Values of Çanakkale

The province of Çanakkale has a rich ethnographic structure due to its location at the intersection of different cultures, ethnic groups, and migration movements throughout history (Dinç and Yolcu, 2024, p. 1032). Geographically, the city forms a transition area between the Balkans, the Aegean, the Marmara, and the inner regions of Anatolia. Thanks to this feature, it has become an open region for the settlement of different communities and cultural interaction. Çanakkale's settled population consists of different ethnic groups such as Manav, Yörük, Turkmen, Tahtacı, Çepni, Balkan migrants (Bulgarian migrants and Pomaks, Greek Exchange migrants, Bosniaks, Çitaks, etc.) and Caucasian communities (Gagauz Turks, Kumyks, Circassians). This diversity is one of the fundamental elements that determine both the richness and multifaceted character of the province's cultural heritage.

In Ottoman sources, the Manav people are described as Turkish communities affiliated with the Yörükân Taifesi (Türkay, 1979, p. 576) and settled in regions vacated by the Byzantines in Anatolia after the Battle of Malazgirt in 1071. The Manav people of the Çanakkale region are often settled in the districts of Merkez, Ayvacık, Ezine, Çan, and Biga (Aksoy and Özkan, 2025, p. 29). The Yörük segment, on the other hand, roamed the Kaz Mountains and surrounding pastures, and in the 16th and 19th centuries, they were nomadic Yörük tribes who were forcibly settled by the Ottoman Empire's settlement policies (Eren, 1994, pp. 146, 161). The Yörük are distributed across the districts of Merkez, Ezine, Ayvacık, Çan, Yenice, Lâpseki, Gelibolu, and Biga.

The Alevi-Tahtacı group, referred to as Turkmen in Çanakkale, live in the villages of Merkez, Ayvacık, Bayramiç, and Ezine (Ölçücü, 2021: 127). Some of them were brought from Antalya during the conquest of Istanbul, while others settled in the Kaz Mountains under the leadership of Ece Halil Bey (Aksoy and Özkan, 2025, p. 33). The Muhacirs and Pomaks came from Bulgaria after the 1876-1877 Ottoman-Russian War. The Pomaks were settled in the districts of Çan and Biga, while the Bulgarian Muhacirs were settled in all districts (Aksoy and Özkan, 2025, p. 34). Historical migration processes played an important role in the formation of ethnic diversity in the city. Starting in the last quarter of the 19th century, many communities were settled in Çanakkale and its surroundings during the 93 War, the Balkan Wars, and the Circassian-Caucasian exiles; this process took on a new dimension with the 1923 population exchange. These migration processes, combined with the cultural heritage of the region's already settled communities, have contributed significantly to the diversification of Çanakkale's traditional production methods, clothing practices, and handicrafts (Aksoy and Özkan, 2025, p.26). However, Çanakkale's ethnographic heritage is not fully supported due to the fact that existing museums and exhibition spaces focus primarily on local history and war themes. Although there are many museums in the city, the lack of exhibition spaces focusing on traditional life culture and ethnographic textiles makes it difficult to systematically promote local cultural values. In this context, the general appearance and distribution of museums and exhibition areas currently existing in Çanakkale are presented in Table 2.

Table 2.

Museums and exhibition spaces currently existing in Çanakkale province

Region/District	Museums and Exhibition Spaces
Çanakkale Center	Anadolu Hamidiye Fortress Çanakkale Wars History Museum, Çanakkale Archaeology Museum, Çanakkale Maritime Museum, Çanakkale State Fine Arts Gallery, Çanakkale City Museum and Archive, Çanakkale Piri Reis Museum, Çanakkale Wars Mobile Museum, Çanakkale Writers and Artists House, ÇTSO Çanakkale House, Namazgâh Fortress Museum, Ceramics Museum, Troy Museum
Ayvacic	Ayvacic Adatepe Olive Oil Museum
Bayramiç	Hadimoğlu Mansion, Mehmet Akif Ersoy House
Biga	Halim Bey Mansion City Museum
Bozcaada	Bozcaada Local History Research Center Museum
Çan	Ottoman Descendant Village Museum
Eceabat	Alçıtepe 1915 Red Crescent Hospital Reconstruction Area, Bigalı Atatürk House and Museum, Büyük Anafarta Village Peace Museum, Kızılay Ağadere Museum, Kilitbahir

	Castle Museum, Kocadere Village Respect for History Museum, Salim Mutlu War Memories Collection, Martyrs' Monument Museum
Gelibolu	1915 War Artifacts Mobile Museum, Çanakkale Epic Simulation Center, Antique Tractor Museum, Piri Reis Museum, Gelibolu War Museum, Gelibolu Historical Underwater Museum
Gökçeada	Gökçeada City Museum
Yenice	Yenice Turkish House Special Ethnography Museum

Source: (Gallipoli Historical Area Presidency of the Çanakkale Wars, 2025), (Çanakkale Governorate, 2024).

The overview presented in Table 2 highlights the diversity and focus areas of museums and exhibition spaces in Çanakkale. Museums and exhibitions featuring traditional textiles from the Çanakkale region will be discussed in detail in the findings section of this study.

3. Method

To research traditional textile exhibitions held in Çanakkale province from the past to the present, a search was conducted using keywords such as "Traditional Textile Exhibitions in Çanakkale," "Çanakkale Museum," "Çanakkale Museology," and "Exhibitions in Çanakkale" via open access through Google Scholar, Dergipark, and TR Dizin databases. "Çanakkale exhibition" were used to conduct a search. In addition, archive searches were conducted on the websites of the district governor's office, municipalities, local newspapers, and the governor's office. The data found was analyzed using content analysis. "In content analysis, similar data are grouped together within the framework of specific concepts and themes, organized in a way that is understandable to the reader, and interpreted" (Yıldırım and Şimşek, 2008, p. 227). In this study, findings that are related to each other are classified using the relational analysis method as the type of content analysis and presented in tabular form. The findings obtained from the study were classified using the classification criteria existing in the literature on textile exhibition and presented in tables. In addition, field research was also utilized in the study. The purpose of field research may be to examine and observe an event or phenomenon in situ, while in some cases it may be to "verify" (ground truth) a previously known or thought-to-be-known phenomenon or event, or to systematically collect information for a specific purpose. It is only possible to identify people's thoughts on certain topics, behavior patterns, perceptions, ways of using natural resources, traditional lifestyles, and cultures through detailed fieldwork (Arı, 2014). In this context, the authors have developed recommendations for exhibiting traditional textiles by classifying the data obtained from photographs of local textiles taken during their fieldwork in the districts and villages of Çanakkale from 2006 to the present and from information collected on site. This classification, which forms the findings of the study, constitutes its original aspect and is significant in terms of pioneering by offering theme suggestions for collections that will be housed in small, medium, and large-scale village halls, community centers, ethnographic museums, and similar establishments in the region, where Çanakkale's traditional textile products can be evaluated and which are few in number.

4. Findings

4.1. Evaluation of Çanakkale Traditional Textile Exhibitions Found in the Internet Data Archive

In this part of the study, examples of some exhibitions held in Çanakkale from the past to the present are classified according to the findings obtained from the Internet data archive.

The exhibitions and exhibition methods are listed below according to exhibition type. While the exhibitions are classified according to their focus, the classification of exhibition methods seen in Table 1 has been used. Although some exhibitions can be evaluated in several categories, they are listed under a single class. The main criteria here are the venue, time, and content of the exhibition.

Table 3.

Permanent Exhibitions of Traditional Textiles in the Çanakkale Region

Exhibition Location and Information	History	Exhibition Content
	Museu	Governor's Office, 2024)
Yenice Turkish House Special Ethnography	m (Çanakkale	

1997-2020 (Closed to visitors)	Regional wedding dresses, women's clothing, clothing accessories, one efe costume, kirkitli weavings	
Biga Halim Bey Mansion City Museum (Republic of Turkey Biga District Governor's Office, 2025)	2010	Wedding textiles, bind all I and wedding dresses from Biga and its surroundings
Bayramiç Mehmet Akif Ersoy House (Republic of Turkey Çanakkale Governor's Office, 2024)	2016	A small number of regional clothing, rugs, kilims, and embroidered textiles
Ottoman Descendant Village Museum (Çan District Governor's Office, 2019; Suiçmez, 2021a)	2007	Pomak weavings and socks from the region, old clothing collected from Anatolia

Looking at the exhibitions that are permanently open in Çanakkale, it can be seen that there are only four exhibitions. One of these does not accept visitors. Given that Çanakkale has a rich heritage of ethnographic artifacts, this relatively low number is noteworthy. However, it should also be considered that a significant portion of the ethnographic textile examples in the region may be preserved by families rather than transferred to public museum. Wedding textiles, traditional clothing, and woven products are often considered 'family heirlooms' and are kept in homes; this situation may lead to limited inventories of public exhibitions and, consequently, a low number of exhibitions. Therefore, the low number of exhibitions can be attributed not only to institutional capacity but also to the tradition of preserving cultural heritage in private spaces. Given that Çanakkale province has a rich heritage of ethnographic works, it can be argued that there should be a greater number of permanently open exhibitions. Research findings indicate that exhibition spaces are generally national in scope. Having international exhibitions and temporary exhibition halls that occasionally feature works by renowned artists in the field, along with workshops, will promote Çanakkale's traditional textiles and increase tourism activities.

Table 4.

Temporary Exhibitions Featuring Traditional Textiles in the Çanakkale Region

SPACEANDMATERIAL-FOCUSED EXHIBITIONS				
Exhibition Type	Exhibition Name	Exhibition Location and Information	Date	Exhibition Content
Traveling Exhibition	Çanakkale 1915 War Artifacts Traveling Museum	Exhibition halls in various provinces (Fib News, 2025)	2010- Rotating	Military shirts and uniforms from 1915, stone buttons, felt, etc.
Authentic Exhibition	Our Cultural Heritage	Barbaros Hayrettin Paşa Elementary School (Akşen, 2017)	November 6 - 8, 2017	Traditional costumes, locally embroidered towels and peştemals, carpet bags, regional rugs, home textiles, ethnographic items

Authentic Exhibition	Culture and Heritage Exhibition	Özlem Kayalı Primary School (<i>Çanakkale Provincial Directorate of National Education, 2018</i>)	November 16, 2018	Regional clothing, embroidered towels and peştemals, embroidered rugs and kilims
Authentic/Documented Exhibition	Yörük Culture Exhibition	Morabbin Park Yörük Tent (<i>Çanakkale Provincial Directorate of National Education, 2015</i>)	June 2, 2015	Traditional physical clothing, textiles, photographs, and documents
Documented Exhibition	1915Çanakkale Battles Ottoman Uniforms	Çanakkale Epic Promotion Center (<i>Suiçmez, 2021b</i>)	November 3, 2021	Uniforms of generals, captains, majors, and officers made from hand-woven fabrics of the period

ARTWORK-CENTERED EXHIBITIONS

Interactive Exhibition	Courage, Honor, Loyalty: A Story of Heroism in Çanakkale	Gallipoli Simulation Center (<i>General Directorate of Cultural Assets and Museums, 2025</i>)	April 24–December 31, 2015	Military clothing, accessories, and dioramas from the Gallipoli Campaign
Interactive Exhibition	Gallipoli Wars Mobile Museum	Mobile truck with modern lighting and sound systems	2020	Gallipoli Wars military uniforms and various war accessories
<i>(Erzurum Directorate of Culture and Tourism, 2025)</i>				
Interactive Exhibition	The Road from Resurrection to Liberation to the Republic	Çanakkale Wars Research Center (<i>Çanakkale Gündem, 2023</i>)	September 23–November 5, 2023	Military and civilian clothing from the Gallipoli Campaign and War of Independence periods, dioramas depicting the war

SOCIALLY FOCUSED EXHIBITIONS

Memorial Exhibition	Çanakkale Bridal Attire and Customs	Çanakkale İKTM Fine Arts Gallery (<i>Şener, 2017</i>)	August 11–13, 2017	Textiles related to bridal attire and customs of the Çanakkale region
Memorial Exhibition		Folk Costumes	from	Kale-i Sultaniye to the Present Day

Çanakkale Writers and Artists House (<i>ThracePoli tics,2022</i>)	May10-31, 2022	Clothing, accessories, and stories belonging to the Yörük, Turkmen, and Pomak cultures
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When the temporary exhibitions held in anakkale are classified according to their purpose, there are 5 different exhibitions in the space and material-focused exhibition category, 3 different exhibitions in the work-focused exhibition group, and 2 exhibitions in the social-focused exhibition group. According to the findings of the research, it was concluded that the exhibitions held in .anakkale are predominantly temporary exhibitions, that there are exhibitions featuring the clothing and attire of soldiers in the anakkale Wars, and that there are few exhibitions describing the clothing and attire of the active culture. It was also observed that exhibitions are generally held in schools and research centers. It was concluded that there are few exhibitions focused on traditional textiles and international exhibitions in places such as art galleries. In this case, it can be stated that promotion at the international level is not carried out through exhibitions.

4.2. Classification of Traditional Textiles Documented in Field Studies for Exhibition Purposes

Findings related to traditional textile exhibitions held in the Çanakkale region from the past to the present show that these exhibitions, which include local clothing and accessories, hand-woven fabrics, embroideries, lace, and other traditional home textiles made using various techniques, are often displayed together or alongside other ethnographic objects and are carried out without sufficient consideration in the context of collections. However, the wide range of textiles resulting from the ethnic diversity in the region offers a suitable appearance for the formation of numerous textile collections that can be evaluated within the scope of many types of exhibitions in small, medium, and large-scale ethnographic spaces. In this context, local textile examples photographed and data collected in the field by the authors during their fieldwork in the districts and villages of Çanakkale from 2006 to the present have been classified based on the types of display presented in Table 1. Through this classification, recommendations for the display of traditional textiles have been developed, and the original contribution of the study has been revealed.

4.2.1. Çanakkale Province Flat Weaving Collection for the Dead: Memorial Exhibition Proposal

This exhibition, themed around examples of "Çanakkale Province Funeral Flat Weaving," consists of carpets, rugs, and various flat weaving examples woven as "funeral items" in Turkish culture; after being laid on the coffin, they were donated to the mosque and preserved there for many years.

Until 20 years ago, most of these works found in our mosques were selected from among 2,700 hand- woven works in mosques belonging to foundations in Çanakkale in the early 2000s and were placed under protection and handed over to the General Directorate of Foundations, like 252 pieces of work.

However, other older works remaining can be evaluated in this context. Furthermore, since newer weavings will age over time, they can also be considered as a forward-looking concept.

An archive search conducted online using the keywords "Çanakkale Province Flat Weaving Collection" and "Flat Weaving Exhibition" did not reveal any museum or exhibition collections dedicated to this theme. However, a commemorative exhibition covering the "Çanakkale Province Mortuary Flat Weaving Collection" would be a source of attraction for local and foreign tourists, as it would contain unique information about death rituals, which have a special place in Anatolian Turkish culture. It would also offer a creative experience in terms of evaluating destination resources for developing traditional textile exhibitions.

Traditional textiles offer a wide range of possibilities for creating a memory/souvenir exhibition collection. This is because textiles are often highly sentimental objects for their producers and owners, carrying a story within them from birth to death. In this context, traditional baby clothes and face coverings representing the beginning of the life cycle, along with women's clothing such as bindallı and other traditional wedding dresses with different names and characteristics specific to each region and ethnic group, stand out as special collections that can be evaluated within the scope of a memory exhibition in terms of reviving memories of wedding ceremonies. In addition, quilts, which preserve memories for generations by being stored in trunks, also constitute a suitable collection suggestion for memory/reminiscence exhibitions.

Figure 4 shows plain woven fabrics recommended for display in a memory exhibition.



Yılandolandı Bell

Bead Bell

Aygulağı Bell

Figure 4. "Çanakkale Province Flat Weaving Collection" Memory Exhibition Concept

(Images: Photographs from the authors' Ayvacık Fieldwork Archive)

Because textiles touch the skin (underwear, nightgowns, embroidered sheets, quilts) and hair (headscarves, headwear). These are collective memory elements belonging to Turkish culture, offering the viewer glimpses into the lives of their ancestors. Therefore, every exhibition opened with these items has the quality of being a memory exhibition. The next example is embroidery, which is considered another suitable collection element for memory exhibitions.

4.2.2. "Çemberimde Gül Oya" Collection: Memory/Souvenir Exhibition Proposal

The theme of this exhibition proposal is "Handicrafts of Women from the Biga-Çan Region Made with Crochet, Needle, and Shuttle Embroidery Techniques: Embroideries Collected from Chests, the Fruit of Their Labor and Effort." The name is derived from the fact that the "Gül Oyası" (Rose Embroidery) example is a local embroidery example from the Biga region of Çanakkale province (Firat, et al., 2014, p. 71). The theme selection and naming were inspired by the Çemberimde gül oya (Rose Embroidery on My Hoop) folk song from the Biga region.

Some of the embroidered bed sheet borders and embroidered pieces known as "çember" in the region, which were collected by "Çemberci" collectors who operated in Biga until recently, purchasing embroidered textiles, old embroidered pieces, embroidery, clothing, socks, and slippers from villages, were sold to collectors and antique dealers in various provinces. The other part was donated to "Student Aid Associations," which began in the region about ten years ago and lasted for several years, and sold to visitors at fairs. However, there are still examples in chests in the region that could form a large exhibition collection of memorabilia.

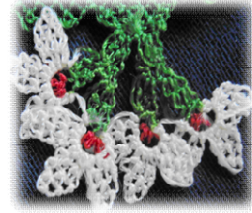
An archive search conducted on the internet revealed that three different exhibitions named "Çemberimde Gül Oya" (A Rose in My Circle) were held, one in various locations in Turkey and two in other countries, one a temporary exhibition featuring reproductions of traditional Tekirdağ clothing, and another a painting exhibition with an oya theme, but it was determined that these did not feature oya from the Çanakkale region. The first of these examples is the "Çemberimde Gül Oya Exhibition," prepared in the style of a suitcase museum with the participation of 81 schools from 81 provinces as part of the "e-twinning project" in partnership with the European Union Ministry and the Ministry of National Education to preserve the disappearing values of Anatolia and pass them on to future generations. This exhibition, which included embroidered circles from 81 provinces as well as folk songs, recipes, postcards, magnets, and other cultural elements, was held in 81 provinces and two European countries between 2016 and 2017 (Bilecik Provincial Directorate of National Education, 2016). The content of another temporary exhibition titled "Çemberimde Gül Oya" held at Namık Kemal University on May 13, 2015, consisted of traditional clothing from the Karacakılavuz region of Tekirdağ, headbands with needle lace, and handwoven fabrics from the Tekirdağ Karacakılavuz region (Tekirdağ Namık Kemal University, 2015). The "Çemberimde Gül Oya" exhibition, which opened at the Çorum Municipality on March 6, 2020, is a temporary painting exhibition focusing on women's embroidered headdresses (Çorum Municipality, 2020). In this context, it is noted that no embroidery exhibition titled "Çemberimde Gül Oya" specific to the Çanakkale region has been organized. Such an exhibition organized under the category of Memory/Memorial Exhibitions would be effective in transmitting the region's cultural heritage to new generations, as well as increasing the cultural appeal of the region for local and foreign tourists.



Rose Embroidery (Çan/Biga)



Grape Embroidery (Biga)



Plum Blossom (Biga)

Image 5. *Concept for the "Rose Embroidery in My Circle" Memorial Exhibition*

(Images: Photographs from the authors' fieldwork archives in Biga and Çan)

4.2.3. Çanakkale Region Embroidered Old Towel Collection: Memory/Souvenir Exhibition Proposal

Another traditional textile type suitable for a memory/souvenir exhibition collection in the Çanakkale region is towels. In some areas of Çanakkale, oilcloths or peştemals, examples of tightly woven linen and cotton, are generally known as towels and are kept in chests as a memory from ancestors. The dictionary definition of yağlık is an embroidered hand cloth used to wipe oily hands and mouth (Koçu, 1996, p. 238). Therefore, yağlık has the same meaning as peşkir. In the Great Turkish Dictionary peştemal is defined as a cotton or linen cloth, usually woven from cotton yarn, used as a towel, for drying hands while eating, or as a large handkerchief (Ölmez and Özkoca, 2014, p. 35).

An online archive search revealed that museum and exhibition collections did not feature a collection under the concept of "Embroidered Old Towels from the Çanakkale Region"; existing examples were scattered among region-specific clothing, accessories, and other ethnographic items.



Figure 6. *Concept of the "Embroidered Old Towels of the Çanakkale Region" Memorial Exhibition*

(Images: Photographs from the authors' fieldwork archives in Biga and Çan)

4.2.4. Collection of Embroidered Old Oilcloths from the Çanakkale Region: Memorial/Souvenir Exhibition Proposal

This collection proposal, themed "Embroidered Old Aprons from the Çanakkale Region," consists of apron examples that have a special place in the customs and traditions of the Çanakkale region and have a wide range of uses. In some cases, handkerchiefs and scarves are also called oilcloths. Oilcloths were used by men outside the dining table as scarves and handkerchiefs. This custom still continues in the Ayvacık district of Çanakkale province, where men use oilcloths at weddings, hanging them from a fold of their belt or sash so that the embroidered parts are visible. They also carried social meanings, such as the embroidered examples sent by brides-to-be to their fiancés () to propose marriage, indicating that the man was engaged. In this context, they can easily be considered as a concept for a memory exhibition.

An online archive search revealed that museum and exhibition collections do not feature a collection under the concept of "Embroidered Old Yağlık from the Çanakkale Region." Existing examples are scattered among other ethnographic items, such as towels, regional clothing, and accessories.



Figure 6. *Concept of the "Embroidered Old Towels of the Çanakkale Region" Memorial Exhibition*

(Images: Photographs from the authors' fieldwork archives in Biga and Çan)

4.2.5. Collection of Embroidered Old Oilcloths from the Çanakkale Region: Memorial/Souvenir Exhibition Proposal

This exhibition proposal, with the theme of "Clothing Worn on Special Days in the Çanakkale Region," is evaluated within the scope of "Exhibitions Based on the Relationship Between Artworks."

Exhibitions based on the relationship between works are the most effective method for presenting traditional textiles. Costumes and accessories can be presented as a whole within the space by linking them to each other. Regional clothing styles and forms are connected to factors such as the climatic characteristics of the regions and the customs, traditions, and beliefs of the communities living there. Clothing is determined by the wearer's age, social status, worldview, sad or happy events, and economic cycles. These norms and requirements have influenced the fabrics used, their designs and patterns, colors, sizes, and the cut of the garments. Collections (summer and winter clothing) made from fabrics woven or knitted to suit the climate of the region can be defined as "local clothing." Winter clothing can be displayed in combination with accessories featuring local motifs such as socks and mittens. The styles of clothing seen in local collections (partially open-closed; completely open-closed, etc.) reflect the customs, traditions, and beliefs of that region. Collections can be created by classifying garments according to their function, such as every day, work, festive, and ceremonial wear. Examples include garments worn in daily life or, as suggested in the collection below, garments worn on special occasions such as weddings, marriage proposals, holidays, and funerals.



Damalı

Bindalı

Üçetek

Image 8. *"Clothing Worn on Special Occasions in the Çanakkale Region" Artwork-Focused Exhibition Concept*

(Images: From the authors' Çanakkale Fieldwork Photo Archive)

Another example of exhibitions based on the relationship between works can be selected from folk costumes that give an idea of the demographic appearance of the region. The clothing and accessories of Çanakkale, which is home to different ethnic groups, also vary according to these groups. Exhibitions can be named according to the clothing styles of ethnic groups such as Yörük, Manav, Muhacir, Çerkez, Gagavuz, Çepni, etc.

5. Discussion

Data obtained from the internet shows that there are mobile exhibitions in the region featuring military clothing and

accessories from the Çanakkale wars period. However, there are no traveling exhibitions displaying traditional textiles belonging to the local people. In this context, local clothing, weavings, and other large-scale textiles belonging to the region can be exhibited in trucks, buses, and other vehicles. Looking at the examples given in the study by (Külük, 2019), it can be seen that the works at the Seattle Art Museum are introduced to the world through the suitcase museum application. The traveling suitcase museum with the theme of "ancient cultures" introduces people to the different cultures and artistic traditions of the ancient world, such as Latin America, the Mediterranean region, India, and China. In addition, the traveling suitcase museum with the theme of "art elements" explains the design processes of visual arts.

In museums with large textile and clothing collections, insufficient exhibition space and the delicate nature of historical textiles allow only a small portion of the works to be displayed. Presentations that showcase collections and individual textiles with good photographs and detailed information, and especially online databases, are very important as they provide access to the entire collection. Virtual exhibitions are a suitable display method for all traditional textiles that are suitable for documentation. Traditional textiles from the Çanakkale region can be photographed and displayed in authentic, semi-authentic, and partially authentic display environments, in places appropriate to their function, on live or inanimate models, as originals or reproductions. With permission obtained in accordance with ethical rules, they can also be photographed in their original location and with their owner and used in the formation of a local collection. For example, a group of kilim weavings in the Atatürk Redif and Ethnography Museum depot have been transferred to a digital environment using augmented reality (AR) due to insufficient display space and limited access. Similarly, documents in the Kocaeli Archaeology and Ethnography Museum were photographed and added to the AR application (Karakullukcuoğlu, 2025).

In the Çanakkale region, retrospective exhibition spaces can be organized where visitors can observe examples of tools and materials used in the production process, from raw wool fiber to yarn, from yarn to fabric, to dyeing and finishing processes, and to the production of kirkitli or mekikli fabrics.

Examples such as "Yörük and Pomak Clothing" or "Yörük and Muhacir Clothing" may be suitable for contextual exhibitions. In addition, exhibition collections can be designed based on comparisons between textiles from different ethnic groups with similar or different traditional costumes displayed in the same exhibition hall. As an example, "Pomak or Migrant Clothing and Accessories or Weavings" could be displayed alongside similar examples belonging to Bulgarian, Hungarian, or Greek peoples. This concept can be compensated for in temporary fairs and exhibition events with limited space through the use of visual materials (photographs, collages, text) and computer technology (touch screens, lighting effects). In his study on the "Ulumay Foundation Ottoman Folk Clothing and Jewelry Museum," Gökalp (2024) states that the clothing of clergy from different ethnic groups and clothing and jewelry belonging to different nations are displayed in the museum, separated into their respective categories. He also mentions that, in addition to clothing, the museum displays separate collections of dervish culture, bathhouse culture, folk jewelry, musical instruments, kitchen culture, beaded items, clothing of heavenly religious leaders, and folk handicrafts. The sustainability of Çanakkale's clothing culture can be ensured through the establishment of an ethnography museum, using such exhibition examples as a model.

Although traditional textiles do not have an official place in our country, village houses are the most suitable examples of this type of on-site exhibition. However, with the resolution of transportation issues and technological developments, village houses have lost their function. Until recently, many local textiles found in buildings that were mostly unusable, even in some Yörük villages in Çanakkale, had been abandoned to their fate. They had been damaged by rain and floodwaters, insects, and other pests, and most had been sold to merchants for next to nothing because the village leaders shirked their responsibility or because the villagers considered them worthless. However, the traditional textile examples of the Yörük and Turkmen peoples, such as carpets, kilims, fabrics, felt, and embroidery, have been images that express themselves and their culture, even if they are not aware of it. Restoring these rooms, some of which contain beautiful penwork, and decorating them with traditional textiles and other handicrafts, whether they are permanent fixtures or collected from the public, should be a priority for the preservation of our cultural values and for contributing to ethnographic tourism.

RESULTS

According to the results obtained from the study, it was concluded that the exhibitions held in Çanakkale are predominantly temporary exhibitions, that there are four exhibitions open all year round, that one of them is closed to visitors, that the exhibitions generally feature the clothing worn by soldiers in the Çanakkale Wars, and that there are few exhibitions describing the clothing of the active culture. Furthermore, it was observed that exhibitions are generally held in schools and research centers. It was concluded that there are few exhibitions related to traditional

textiles and international exhibitions in places such as art galleries.

In light of this data, this study, which evaluates the traditional textiles of Çanakkale province in the context of ethnographic tourism, examines the traditional textiles of various ethnic groups in the region; classified according to different exhibition types, such as traveling museums, virtual exhibitions, exhibitions based on the relationship between works, memory/souvenir exhibitions, contextual exhibitions, retrospective exhibitions, and on-site exhibitions, and new exhibition collection proposals were presented. As a result, it was concluded that Çanakkale regional home textiles are rich in terms of memory/souvenir exhibitions. Furthermore, combining traditional textiles with modern museology and presenting them in new forms and styles will be important in ensuring the sustainability of textiles.

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