



Cultural Diplomacy as an Important Foreign Aid Tools: The Case Study of Yunus Emre Institute

Önemli Bir Dış Yardım Politikası Aracı Olarak Kültürel Diplomasi: Yunus Emre Örneği

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ABSTRACT

While military power and economic sanctions played an important role in interstate relations during the Cold War, the concept of soft power, which consists of cultural, historical and universal values that countries have in the post-Cold War conjuncture, has begun to replace hard powers. In the last quarter of the 20th century, the armament and ideological warfare of the bipolar system began to lose its importance. These two concepts have been replaced by elements such as identity and culture. In this direction, countries have started to use their cultures, languages and values to have an impact on other countries without using hard power. This situation has caused powerful states in the world to reconsider their foreign policies. Turkey has been one of the countries that attaches importance to the concept of soft power and uses it effectively in foreign policy since the beginning of the 2000s. Especially with the 2000s, Turkey has made important changes in its foreign policy to keep up with this new order and has adopted an approach that includes foreign aid and cultural diplomacy in foreign policy. The effective use of cultural diplomacy in foreign policy has broken the prejudices of the receiving countries. In this context, cultural diplomacy has an extremely important role in making foreign aid more effective.

ÖZET

Soğuk Savaş döneminde devletlerarası ilişkilerde askeri güç ve ekonomik yaptırımlar önemli bir rol oynarken, Soğuk Savaş sonrası konjunktürde ülkelerin sahip olduğu kültürel, tarihi ve evrensel değerlerden oluşan yumuşak güç kavramı sert güçlerin yerini almaya başlamıştır. İki kutuplu sistemin 20. Yüzyılın son çeyreğinde silahlanma ve ideoloji savaşı önemini kaybetmeye başlamıştır. Bu iki kavramın yerini kimlik ve kültür gibi unsurlar doldurmuştur. Bu doğrultuda ülkeler sert güç kullanmadan kültürlerini, dillerini, değerlerini diğer ülkeler üzerinde bir etki yaratması için kullanmaya başlamışlardır. Bu durum, dünya daki güçlü devletlerin dış politikalarını yeniden gözden geçirmesine neden olmuştur. Türkiye, 2000'li yıllarından başından sonra yumuşak güç kavramına önem veren ve onu dış politikada etkin kullanan ülkelerden biri olmuştur. Özellikle 2000'li yıllar ile birlikte Türkiye bu yeni düzene ayak uydurmak için dış politikasında önemli değişiklikler yapmış ve dış politikada dış yardım ile birlikte kültür diplomasisini içeren bir yaklaşım benimsemiştir. Kültür diplomasisinin dış politikada etkin bir şekilde kullanılması alıcı ülkelerin önyargılarını kırmıştır. Bu bağlamda kültürel diplomasi, dış yardımların daha etkin hale getirilmesinde son derece önemli bir role sahiptir.

Development assistance in underdeveloped countries has expanded in the last 30 years and has gained an important place especially in terms of developing the soft power capacities of countries. One of the most important elements in the concept of soft power is cultural diplomacy. Although the origins of cultural diplomacy date back to ancient times, it is

seen as an important foreign policy tool used by many developed and developing countries after the cold war period. In the last 20 years, Turkey has increased its development aid thanks to rapid economic growth and active foreign policy. In 1990, after Joseph Nye explained the importance of the concept of soft power in his articles and books, the concept was discussed in Turkey as well as in many countries, and it was started to be used as a foreign policy element by the Justice and Development Party. In this direction, the concepts of soft power and cultural diplomacy will be examined in this study. Then, the place, importance and activities of Yunus Emre Institute in Bosnia and Herzegovina, which was established in Turkey with the law no. 5653, will be discussed.

1. THEORETICAL FRAMEWORK

"Power in international politics is like the weather. Everyone talks about it, but few understand it. Power is also like love. It is easier to experience than to define or measure, but that doesn't diminish its authenticity."

According to Joseph Nye's definition in "The Means to Success in World Politics", power is the capacity to influence the behavior of others to achieve the results we want (Brown 2016; Erguvan 2010; Nye 2004). An actor can influence the behavior of other actors in three basic ways. The first method is threat and coercion (stick). The second method is an incentive (carrot). In both of these methods, actors in the international system use military or economic power to achieve their goals (Çavuş 2012; Nye 2004). According to Nye's definition, military and hard power determine the hard power capacities of countries. While the sources of hard power usually consist of coercion, payment, pressure and sanctions, the behavioral spectrum of hard power is command, coercion and persuasion. A third method is based on the ability of the actor to influence other actors with his unique foreign policy, culture and image, without using hard power elements based on military or economic methods in order to achieve the desired results (Nye 2004, 2008). This method corresponds to the concept of soft power introduced by Joseph Nye in 1990. Soft power arises from the country's culture, political ideals, and foreign policy appeal. Through soft power, actors in the international system reach their goal through the consent of the other side, instead of using other actors with military and economic power. While soft power sources are culture, government policies and institutions and its behavioral spectrum is agenda-setting, attraction (Çavuş 2012; Gray 2011; Nye 2004).

Although soft power, which emerged as a new concept in the international discipline, gained importance after 1990, some thinkers talk about its existence. For example, Chinese philosopher Lao Tzu stresses that "Water is fluid, soft, and yielding. But water will wear away rock, which is rigid and cannot yield. As a rule, whatever is fluid, soft, and yielding will overcome whatever is rigid and hard. This is another paradox: what is soft is strong" (Lele 2013). Similarly, Italian theorist Antonio Gramsci talked about the cultural and ideological hegemony that creates soft power in his book "Prison Notebooks". He says that societies can be affected by a series of cultural tools such as games, festivals, newspapers, political campaigns (Gramsci 1986). Lastly, Sun Tzu spoke of the existence of soft power and said, "for to win one hundred victories in one hundred battles is not the acme of skill. To subdue the enemy without fighting is the acme of skill" (Cimbala 1998). Although the concept of soft power was first introduced by Nye, it is seen that this concept has been applied by many states before. For example, in the 17th and 18th centuries, France tried to influence the citizens of those states and control the rulers in order to spread its language and ideology to other states. As a result of this, concepts such as nationalism, equality and freedom introduced by the French Revolution spread all over the world and French became a language of diplomacy throughout the world. Even French was used in some courts in Russia and Prussia. At this point, one of the most important elements in the effective use of soft power must be legitimacy. As a matter of fact, the universal ideals and political goals of the French Revolution were accepted worldwide and expanded the sphere of influence of France, which is an international actor (Brown 2016; Güzel 2016; Nye 2004).

The use of soft power under the leadership of the United States gained importance after the first world war. In particular, the invention of the radio created a favorable environment for state propaganda in different languages. As a result, communist and fascist states used radio broadcasts as a government tool to create a positive image in the world. In addition to the radio, especially Germany used movies as a form of power to find support in the public. However, in today's modern understanding, the Marshall Plan implemented by the United States to revive Europe economically after the Second World War is among the first examples of the modern use of soft power (Güzel 2016; Nye 2017).

After Joseph Nye developed the concept of soft power, the concept was widely discussed and not understood in the international arena, and many thinkers defined soft power in different ways. According to the thoughts of the thinkers who researched the subject, the reasons for not understanding the concept are that it is a lack of academic refinement and analytical blur. Another reason is the problem of confusing the sources of power with behaviors. Power has always been considered in terms of resources. That is, in order for us to simply say that soft power exists, the source used must be soft, which makes power more tangible and measurable. This confuses terms of the concept. The problem with the concept of soft power is that economic and military resources can be an example of soft power in some cases. Likewise, soft power sources (policy, political values, culture and history) can be an example of hard power (Vuving 2009).

Joseph Nye is a thinker who should not equate resources with power. According to Nye's famous definition, power is the ability to influence the behavior of others to get the outcomes one wants (Nye 2017). It is possible to say that Nye examines power as result-oriented. Nye defines soft power as getting what you want by cooperating and using attractiveness. In other words, it emphasizes the second face of power as indirectly getting what you want. There is no coercion, threat or deception when applying force. For example, others admire a country's moral values, prosperity or culture and want to be like it and follow it. This is the second face of power and in some cases, this power is not even noticed... So in summary, soft power is the ability to influence the will of others in the direction of their own will (Çavuş 2012). Joseph Nye associates soft power with hard power. These two concepts are the ability of actors to reach their goals by influencing their behavior. The difference between them is the concreteness of the methods and resources used. While hard power uses military and economic power, soft power mostly uses factors that attract others (Çavuş 2012; Nye 2017).

It is important to show some thinkers' views of soft power. For example, Giulio Gallarotti argued that if soft power is in question, its resources should also be soft. Likewise, he claimed that the sources of hard power must be hard. He goes on to say that soft power resources can increase or decrease hard power in some cases. Likewise, hard power sources can affect soft power. Therefore, hard power and soft power have the potential to mutually affect each other positively or negatively. A strong positive image increases the country's defense power by increasing the number of allies, while a strong defense and military power against any invasion increase the country's image (Çavuş 2012; Gallarotti 2011). Another thinker, Geun Lee, who works on the theorizing of soft power, divided the soft power application into 5 categories. He claims that soft power can be used with soft resources such as thoughts, country image, discourses, education, culture, traditions, national and global symbols. According to him, soft power resources cannot be evaluated with military and economic resources. According to Lee, soft power or hard power can be coercive or cooperative. If the soft policy is used, its result should be soft. Likewise, when hard power is used, the result is hard (Lee 2009).

Alexander L. Vuving is another thinker working on soft power theory. He says that since acquiescence usually means passive assent, the word "want" must include both the "strong" sense of desire and the "weak" sense of passive assent. Alternatively, we can add the word "accept" to the definition, and soft power is the ability to get others to want or accept what you want. But whether the assents of others are a strong desire or passive acceptance is a difficult task to understand, although it is often not certain (Çavuş 2012; Vuving 2009; Yılmaz 2011).

Soft power as a concept, its use and sources have been interpreted and theorized in various ways by various authors. It is seen that one of the most important points where consensus is not reached is the sources. Joseph Nye did not fully put forward the theory of soft power. At the same time, hard and soft power sources also lead to ambiguity. As mentioned before, hard power sources can be used in some cases in soft power usage, while soft power sources can be hard power sources in some cases. Although the thinkers about its theory, definition and explanation do not agree on a common opinion, they agree on the value, reality and importance of soft power today. (Erguvan 2010; Fraser 2008; Gallarotti 2011; Lee 2009).

2. CULTURAL DIPLOMACY

Cultural Diplomacy may best be described as a course of actions, which are based on and utilize the exchange of ideas, values, traditions and other aspects of culture or identity, whether to strengthen relationships, enhance socio-cultural cooperation, promote national interests and beyond; Cultural diplomacy can be practiced by either the public sector, private sector or civil society. Cultural diplomacy, which can be defined as the exchange of knowledge, art, lifestyle, beliefs and traditions, has now become a prominent tool both in the peaceful resolution of internal conflicts and in ensuring stability. Emphasis on the common points between different cultures will increase the importance of cultural diplomacy. This will allow the strengthening and maintenance of lasting friendships between societies. Cultural diplomacy is a method that allows societies to get to know and understand each other better. In this communication method, it can be successful to the extent that public and cultural diplomacy acts in parallel with each other (Bayraktar 2012; Güzel 2016; Purtaş 2013).

Conducting interstate relations in modern ways through permanent envoys originated in the Italian city-states of the 15th century. It is known that states sent temporary ambassadors to each other since Ancient Greece. The Vienna Congress of 1815 was a milestone in the transformation of applicable public law into international law in Europe and the establishment of rules of diplomacy. Before the 20th century, political negotiations, which were mostly conducted behind closed doors, began to change in quality and method from the beginning of the 20th century. American President Wilson tried to impose the principle of "open diplomacy" on European states, but the fact that this principle remained on paper plunged the world into a new war. UNESCO member states have tried to increase mutual interaction and cooperation with cultural activities (Güzel 2016; Purtaş 2013).

On the other hand, during the Cold War period, cultural diplomacy turned into a weapon used by conflicting poles against each other and was generally used for propaganda purposes. In this period, the risk of nuclear war caused the opening of the

field of ideology and culture in addition to hard power. Cultural diplomacy, which was used to increase solidarity for the bloc until the mid-1970s, caused the softening of the hard power between the countries and increased contact between the blocks after the signing of the Helsinki Final Act in 1975. The importance of the cultural diplomacy carried out by the West in the victory of the Western bloc at the end of the Cold War should be emphasized. The policy carried out through cultural diplomacy is of great importance in preventing the outbreak of a third world war in the struggle between the two poles (Bayraktar 2012; Gould 2003; Güzel 2016).

It is seen that the importance of cultural diplomacy has increased with globalization in the 21st century. With the increase in transportation and communication opportunities, thanks to the developing technology, the transgression of people, financial tools and ideas have also affected global politics and the traditional diplomacy channels have been replaced by different diplomacy channels. This new form of diplomacy, in addition to intergovernmental communication, consists of the forms of communication and interaction between the governments of other countries and the public opinion of different countries (Güzel 2016; Nye 2008).

Cultural diplomacy directly targets the individual or society. It is the person himself who produces and sustains the culture. Therefore, cultural diplomacy is an activity that touches a person or is carried out from person to person. The role of states here is limited to providing support and guidance. An identity that citizens will be proud to carry is the greatest contribution that the state will make to cultural diplomacy. In this context, the level of development is very important for effective cultural diplomacy. In a country where education, health and cultural life are high, the commitment of citizens to the state is also so high (Bayraktar 2012; Nye 2008; Purtaş 2013).

2.1. Implementation of Cultural Diplomacy in the World

The cultural diplomacy activities described above conceptually cover a very broad framework. These are generally; financial support to artistic activities, exchange of people (lecturer, journalist, student, etc.), scholarships, opening cultural centers, language education. However, each country's understanding of cultural diplomacy and the fields of activity that it attaches importance to in its implementation may change. While some countries give importance to language teaching, some countries emphasize more cultural activities. In addition, the roles played by national governments in these activities may differ from country to country. As the use of cultural diplomacy activities as a serious power factor for states increases, the importance and support was given by national governments to these activities also increases. In order for initiatives in cultural diplomacy to be successful, they must have the following characteristics:

- • communicating different aspect of a country's values such as freedom of speech, diversity, merit-based society and, individual expression cater to the interests of the host country or region
- • emphasizing the interests of the host countries or the region
- • presenting expertise and information in the spirit of mutual respect
- • developing friendly diplomatic relations and opening all doors between diplomats
- • providing another dimension or alternative to the official presence of one country in another country
- • form part of a long-term relationship and the cultivation of ties; and be creative, flexible, and opportunistic (Schneider 2003).

2.1.1. Cultural Diplomacy in the United Kingdom

The United Kingdom speaks of cultural diplomacy primarily in terms of international cultural relations (ICR) and incorporates it as part of its public diplomacy efforts. In a 1995 speech, The Prince of Wales spoke of the importance of cultural diplomacy to the UK. He says that "Cultural diplomacy works. It is enormously important to Britain and we must not undervalue the priceless asset it represents." He went on to say that the English language and culture are "global assets" that manifest themselves in the work of the British Council as well as the BBC. These activities "... are a powerful and subtle cultural vehicle the world over for British influence. They bring respect for our artistic quality and creativity and reinforce a more general appreciation in other countries of British excellence" (Wyszormirski and Burgess, 2003:3). UK cultural diplomacy activities are generally conducted by non-governmental agencies, primarily the British Council and Visiting Arts. The direct responsibility of the UK government in the conduct of international cultural relations is limited, but it considers it an important part of foreign policy. The British Council, which has a significant financial size, receives significant grants from the British government, other British organizations and the private sector. Apart from this, it earns about 40 percent of its income from the services, projects and exam revenues it provides around the world. This is evident in the British Council (BC) objectives:

- Promote appreciation of the UK's scientific innovation and creativity among people abroad, and strengthen people's cultural ties to the UK
- Improve the quality and international recognition of learning opportunities, encourage people to learn English, and improve educational cooperation between the UK and other countries

- To increase awareness of the democratic values of the United Kingdom and to develop cooperation with other countries in the field of human rights and democracy (Britishcouncil, 2015).

In BC's 2013 annual report, the use and importance of soft power are explained under the sub-title of influence and attraction as follows: "we revealed how countries like Thailand, Korea, China and Brazil are increasingly investing in soft power and warned that the UK needs to keep up with them or risk losing standing in the world. The UK is a world leader in the field and achieves a huge amount for a modest level of investment. Our attractiveness comes from assets including the English language, our strong cultural sector, top-class universities, an active and open civil society – and most recently through the 2012 Olympics and Paralympics. With new technology and globalization creating an explosion in peer-to-peer contact, however, formal diplomacy and more traditional institution-to-institution relationships become less influential. Governments have less and less influence over the web of international relationships to and from their country. Effective soft power will require increasing domestic effort to help ensure that our next generation of young people is internationally-minded and culturally confident."(British Council Annual Report, 2013: 15)

2.1.2. Japan's Cultural Diplomacy

After the Cold War period, the Japanese government did not find this policy suitable for their interests, fearing that such a policy might be dangerous to Japan's unity and culture. they also feared that such a culture would rekindle old hostilities. The Japanese government felt that such cultural diplomacy was not economically beneficial. However, the increasing popularity of Japanese culture abroad, especially after the 1990s, and the interest of Japanese products such as manga, anime, and pop music by younger generations abroad attracted the attention of the Japanese government. With the acceptance of this understanding in the country, the Japanese government became interested in the economic dimensions of popular culture as a way of strengthening the country's popularity abroad and gaining "soft power". This new understanding adopted by the Japanese government encouraged them to make better use of cultural resources. they began to emphasize the importance of soft power more vividly in their foreign policy discourses. Academic publications published in Japan focused on the economic benefits of cultural exports, and many articles were written reflecting the socio-cultural and economic potential of soft power policy.(Güzel 2016; Otmazgin 2012; Yoshiko 2008).

The interesting thing about the cultural policy and cultural diplomacy of Japan in its continent is that everything has changed in about 100 years. Japan's cultural policy in the imperial period differed from the post-war cultural policy at a time when Japan was trying to reposition itself as a non-military power primarily concerned with its economy. The main purpose of the cultural policy of Japan during the occupation and colonial period was to help the unification of all colonies under the banner of "Greater East Asia Co-Prosperity Sphere" and to make the local people accept the dominant geopolitical position of Japan in the region. To this end, the government sought to remove the highly influential external influence in its colonies and try to change it with the Japanese culture. Japan's policy of assimilation in Manchuria, Taiwan and Korea was primarily based on hard power and includes the imposition of Japan's language and culture at the expense of local traditions and culture(Lam 2007; Otmazgin 2012).

However, after Japan came to the forefront not only with its consumption and industrial products, but also with its lifestyle and contemporary cultural style, the Japanese government made significant changes in its cultural policy. After this period, Japan's cultural policy combined with the soft power slogan and turned to economic and diplomatic purposes. In addition, Japan has tried to present a friendly country image in foreign policy by producing more cultural products. Along with this policy, the Japanese government has supported various campaigns that increase the popularity of Japanese culture throughout Asia and the world under various names such as cultural exchange or cultural diplomacy. (Lam 2007; Otmazgin 2012).

3. CULTURAL DIPLOMACY OF TURKEY AND YUNUS EMRE INSTITUTION

At the end of the 20th century, developments such as the acceleration of global influences, the collapse of the Berlin Wall and the disintegration of the Soviet Union led to concrete changes in the international relations conjuncture. Turkey, which could not establish active relations with its historical ties during the power struggle of the East-West blocs, faced new formations especially in Central Asia and the Balkans-Eastern Europe as the Soviet influence weakened. The cooperation and aid process that developed with this new situation, in a sense, paved the way for Turkey's rapprochement with the old Ottoman geography and the renewal of bilateral relations. With the dissolution of the Soviet regime, simultaneous movements and discourses emerged in domestic and foreign policy. Turgut Ozal's neo-Ottoman approach, which embraced the Balkans and Central Asia, and the Welfare Party's policy towards Islamic countries in foreign relations were among the new targets of Turkish foreign policy (Akçay 2012). After the Cold War, Turkey changed its passive foreign policy approach in foreign policy and adopted an "active foreign policy" approach. Especially with the establishment of the Turkish Cooperation and Development Administration (TIKA) in 1992, Turkey tried to institutionalize its foreign aid and soft power. Increasing its projects and activities in line with this new foreign policy vision, TIKA has emerged as an important factor that strengthens

Turkey's position in the international arena as the implementer of Turkish foreign policy. Against this structure, which developed on an economic basis rather than culturally, especially in the 2000s, the opening of cultural centers began to be perceived as a necessity in line to spread Turkish culture both in Turkic republics and in other geographies. In this context, Yunus Emre Foundation was established on May 5, 2007 with Law No. 5653, and officially started its activities on May 7, 2009, with the opening in its historical building in Ulus (Güzel 2016; Kardeş and Erdağ 2012).

Yunus Emre Institute is an organization that aims to make Turkey known in the international environment and to increase its reputation. Yunus Emre Institute was established to promote the Turkish language, history, culture and art, and to develop friendships by making cultural exchanges with other countries. Yunus Emre Institute, which started its activities in 2009, has 58 cultural centers operating abroad today. Collaborations are made with both Turkish language education and Turcology departments and other educational institutions in cultural centers; Apart from this, many national or international events are organized for promotional purposes. Yunus Emre Institute is positioned as a cultural diplomacy tool, as can be understood from its aims. Cultural diplomacy is the main function of Yunus Emre Institute as well as supporting international cultural communication and interaction. Yunus Emre Enstitüsü, Turkey's cultural diplomacy actor, carries out its activities in two areas with educational activities such as language education and cultural activities. In this way, Yunus Emre Institute not only provides Turkish education with cultural centers abroad but also implements cultural diplomacy with cultural and artistic activities (yee, 2013).

The working areas of Yunus Emre Institute are as follows:

- Teaching Turkish: Turkish courses for foreigners, distance Turkish teaching
- Culture and Art Studies: Protecting and promoting the world's cultural heritage, art events, supporting artists around the world.
- Science and Academy Studies: Turcology in world universities
- Studies, scientific education programs, promoting Turkey's scientific and academic knowledge and creating collaborations.
- Cultural Diplomacy Studies: Cultural Diplomacy Academy was established to conduct theoretical studies on cultural diplomacy (Yee,2013).

Founded with the opening of its center in Ankara on May 7, 2009, YEE opened its first center abroad on October 17, 2009, in Sarajevo, the capital of Bosnia and Herzegovina, under the name "Sarajevo Yunus Emre Turkish Cultural Center", five months after its establishment. Thus, YEE, which chose the Balkan geography as its first expansion area, started its second institute in Tirana, the capital of Albania, on 11 December 2009, in this manner. These institutes were followed by Skopje, Astana, Brussels, Cairo, London and Damascus YEE centers opened in 2010. On the other hand, Damascus, the second institute that opened in the Middle East after Cairo, had to close its YEE center due to reasons such as the civil war that started in Syria and the deteriorating bilateral relations. YEE, mostly in the Balkan geography, currently carries out its activities with 58 cultural centers in 5 continents. It plans to increase the number of cultural centers to 100 by 2023.123 Thus, with the target of 2023, it will be possible to reach 6 continents with 100 centers from Mongolia to Brazil, from Sudan to America (Güzel 2016).

As part of My Preference Turkish Project, a protocol was signed between Bosnia and Herzegovina Ministry of Education and Science and the Turkish Republic Ministry of National Education, aimed at offering Bosnian as an elective language course in Turkey. Within the scope of the protocol, Bosnia and Herzegovina Minister of Education and Science of Elvira Dilberovic and Turkish Deputy Minister of National Education Mr. Orhan Erdem attended the first Bosnian class in Bayrampaşa Mehmet Akif İnan Secondary School. Bosnia and Herzegovina Minister of Education and Science Elvira Dilberovic expressed that she was glad to be in Turkey for such an important purpose and that this protocol would strengthen the ties between the two countries, wishing success to students who will take Bosnian as an elective course in Turkey. Sarajevo Yunus Emre Enstitüsü has carried out My Preference Turkish Project since the 2011-2012 academic year, and as part of the project, Turkish is offered as an elective language course in Bosnia and Herzegovina state schools. The project began with 1,100 students in the 2011-2012 academic year, reached 7.263 students in the 2016-2017 academic year. In addition to this, In Georgia, 395 students learned Turkish in 2 primary schools in Tbilisi. (Yunus Emre Enstitüsü, 2013: 78) Curricula have been prepared by Yunus Emre Institute for Turkish education in these countries. In addition, Turkish teaching sets prepared by Yunus Emre Institute were prepared to take into account socio-cultural dimensions of the two countries.

Within the scope of the studies carried out for the teaching of the Turkish language abroad, it would be appropriate to mention the Turcology Project carried out by Yunus Emre Institute with the aim of popularizing Turkish language learning abroad and promoting Turkish culture abroad better. The Turcology project, which was initiated by TİKA in 1999, was put into practice for the first time in the 2000-2001 academic year and the project was transferred to Yunus Emre Institute with the protocol signed on September 20, 2011. Within the framework of this project, it is aimed to make the Turkish language more qualified, to strengthen Turkey's ties with other countries, to expand the Turkish-speaking audience abroad, and to better promote Turkey and Turkish Culture abroad. In addition, support is provided to Turcologists working in the Turkish

Language and Literature / Turcology departments of universities in the countries. The support is given for academic activities such as seminars, conferences, symposiums, panels and workshops (yee, 2013).

Another important project is the Reconstruction of Cultural Heritage in the Balkans. Through the "Reconstruction of Cultural Heritage in the Balkans Project", a joint project of the Yunus Emre Institute and the Central Bank of the Republic of Turkey, It is aimed to identify, repair and maintain the manuscripts from the Ottoman period in Bosnia-Herzegovina, Macedonia, Albania, Kosovo, Serbia, Montenegro and Croatia and to preserve the existing works in modern conditions. The project aims to repair and maintain the manuscripts destroyed during the war, to create copies of the destroyed works from the existing copies in other geographies and to deliver them to the relevant library, to create suitable storage conditions for the works that cannot be preserved under modern conditions due to financial difficulties, to catalog the manuscripts, to help to transfer them to digital media and to raise experts on the revival of the works (yee, 2014).

One of the important activities of Yunus Emre Institute is the establishment of "Turkish Voice Radio". The introductory meeting of the Voice of Turkish Radio was held on 23 December 2015 in Ankara. It is stated that the purpose of the said radio is to convey the voice of Turkey and Turkish to wider audiences and to strengthen Turkish teaching in the world. (Yunus Emre Enstitüsü, 2015: 17-18) In addition, those who want to learn Turkish from all over the world can easily access the Voice of Turkish Radio via smartphones and social media; The programs that make up the content of the radio was prepared according to the language teaching system determined in the European Language Portfolio; It is broadcasting 24 hours a day and Turkish is basic, intermediate and advanced language (Yunus Emre Enstitüsü, 2015: 19).

In 2014, one of the important works is "The Revival of Traditional Turkish Handicrafts in the Balkans - Art Journey from Turkey to the Balkans". Developed through the Yunus Emre Institute and Halkbank, this project offers courses to train new masters in the field of Turkish handicrafts and organizes training and seminars. Speaking at the opening attended by Macedonian high-level bureaucracy and representatives of non-governmental organizations, Nezir stated that they see Turkey as their motherland and that the cultural activities carried out through Yunus Emre Institute further strengthen the relations between the two brotherly countries (Yunus Emre Enstitüsü, 2014).

One of the issues that our Yunus Emre Institute worked on throughout 2015 was to put forward a standard program under the title of Turkey Days, which includes a series of events consisting of different components such as concerts, exhibitions, film screenings, interviews, scientific meetings, which will promote Turkey in various countries. The pilot application was carried out in Amman, the capital of Jordan, between 21-24 December 2014. The second of the Turkey Days Program was held in Rabat, the Capital of Morocco, between 02-06 March 2015, then in Beirut, the capital of Lebanon, on 10 June 2015, and in Shkodër, Albania between 8-10 September 2015. concerts, traditional arts, works embodying cultural interaction, exhibitions, symposiums, folk dances, food culture, film screenings were available (Yunus Emre Enstitüsü, 2015).

Another project is Bridges of Literature. With the project, it is aimed to enable internationally renowned authors to visit Turkey's historical, touristic and culturally important cities and to publish their impressions as a result of their visits. In addition, Turkish writers were encouraged to participate in international literature festivals held abroad. Organized for the second time between 24-31 May 2015, Through the Ottoman Foundation Geography project, Yunus Emre Institute Centers operating in various parts of the world brought students who were successful in their fields to Turkey and prepared a program on the Foundation Geography of the Ottoman Empire. The activities organized within the scope of the project provided the opportunity for the participating young people to get to know each other, to create the ground for cultural interaction, and to learn the historical, cultural and artistic riches of Turkey on site (Yunus Emre Enstitüsü, 2015).

In 2017, Through the "Turcology Project Collaboration" project signed with 86 universities in 45 countries, the Institute aimed to strengthen academic interaction and to make Turkish and Turkish studies abroad more attractive. For this purpose, some projects have been carried out. For example, Kadesh: This cultural activity titled 'Colors of Anatolia' consists of a 50 – minute dance show. It is the name of the first official peace treaty made after a bloody war between the ancient civilizations of that time in the lands of Anatolia thousands of years ago (Yunus Emre Enstitüsü, 2017).

Nearly 20 high school and university students from the US visited Istanbul, Bursa and Ankara between 27 August and 4 September 2018 as guests of Yunus Emre Institute. Within the scope of the trip supported by Istanbul Metropolitan Municipality and Touring and Automobile Association of Turkey (TURING), the guest students had the opportunity to get to know our culture closely while visiting the historical and touristic places of these three cities. The trip, which assumed an important task in terms of enriching the humanitarian relations between Turkey and the USA, aimed to increase the self-confidence of the Somali-born US Muslim youth (Yunus Emre Enstitüsü, 2018).

"Turkish Cinema Summer School" was held by Yunus Emre Institute in cooperation with Istanbul Şehir University and with the contributions of the General Directorate of Cinema, at Istanbul Şehir University Dragos Campus between 30 July and 12 August 2018. In the Turkish Cinema Summer School, which lasted for 2 weeks, 23 participants from 20 countries, including

film industry employees as well as students studying in the field of cinema, took part. Within the scope of the program, lectures were held from important names in Turkish cinema history, Turkish film screenings and analysis, turning points in the history of Turkish cinema and many more (Yunus Emre Enstitüsü, 2018).

The Institute carried out an interesting study in 2019. The Covidoscope project brought together emotional and artistic expressions from all over the world. The project was launched in 2020, right after the days when the COVID-19 epidemic started to show its effects intensely all over the world. The website, which is a virtual and global museum, prepared with a special design and software, was opened to visitors in August 2020. The collection, which includes impressive examples of the artistic works and aesthetic narratives produced in this process all over the world, is presented in 4 languages like Turkish, English, Spanish and Arabic on the covidoscope.org website. In addition to this project, Yunus Emre Enstitüsü opened the site it established under the name "Covid-19 Hub" by collecting all information on a single platform in order to contribute to the scientific and technological struggle against the coronavirus (Yunus Emre Enstitüsü, 2020).

4. CONCLUSION

Cultural diplomacy, which is a very effective type of diplomacy after the end of the Cold War, has become a soft power that countries cannot give up, especially with the rapid spread of the process called globalization. In today's world, thanks to globalization and technological developments, the peoples of the world have started to know each other more closely and the distances between different cultures and languages have disappeared. In this direction, efforts to create prestige and sympathy among the citizens of other countries by marketing its own values and image of a country became one of the main features of foreign policy. In this context, the importance of countries' investments in cultural promotion has increased. Thanks to cultural diplomacy, countries not only export their historical culture and political system to other countries but also carry out foreign aid activities by creating added value in the countries where they operate with practices such as language education and artistic activities. In this context, Yunus Emre Institute makes the historical, artistic and cultural values of Turkey more known in the world. It is also an extremely important institution at the point of making Turkish a world language.

Although Yunus Emre Institute is a newly established cultural center, it has opened branches in many parts of the world. However, in some regions where Turkey's historical-cultural ties are strong, the number of branches is not enough. For example, there are not enough branches in Africa, which has been under the auspices of the Ottomans for years and belongs to the religion of Islam. Finally, Yunus Emre Enstitüsü, which is an important element of Turkish soft power, should focus on project-based studies, develop strategies that will produce medium and long-term results, and deepen cooperation with Turks living abroad so that Turkey can use its historical power and cultural potential more effectively in international relations.

AUTHOR DECLARATIONS

Declaration of the research: This study has been prepared in accordance with the rules of scientific research and publication ethics.

Ethics Committee Approval: Since this research does not include analyzes that require ethics committee approval, it does not require ethics committee approval

Author Contributions: The author has done all the work alone

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