YUNUS EMRE INSTITUTE AS A TOOL FOR CULTURAL DIPLOMACY AND NATION BRANDING

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ABSTRACT

Modern meaning of diplomacy gained ground after the World War II; as a result of having two World Wars, forced states to use more transparent diplomacy in the relations for the means of peace and stability. During the 'Cold War' era, modernization of diplomacy received bloc policy perspectives as well and this kind of perspective led states to develop foreign policy actions according to the bloc tendency. End of Cold War, led states to have foreign policy and diplomacy free from the bloc politics. After the end of 'Cold War' era, 'cultural centers' (like Goethe Institute, British Council, Confucius Institute etc.) played a crucial role for introducing a country’s image towards to foreign audiences. Most importantly, thanks to ‘Cultural Diplomacy’ concept, this type of introduction recognized as exportation of a country’s brand and positive image towards international area. Nation Branding, can be described as the increase of a country’s positive recognizability in the world through the construction of attitudes and emotions towards that nation. Yunus Emre Institutes, introducing Turkish language, art and culture towards foreign audiences, teaching Turkish language and providing insight about Turkish art and culture is quite important for exporting Turkey’s positive image. In this paper, its aimed to explain ‘Cultural Diplomacy’ concept with nation branding point of view through Yunus Emre Institutes that now acknowledged as one of the main tools for Turkish diplomacy understanding.

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Cultural Diplomacy can 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. Through this exchange, relationships between states could be strengthened, socio-cultural cooperation between states may be enhanced or mutual national interests could be promoted. Cultural Diplomacy can be practiced by either the public sector, private sector or civil society (Akıllı, 2016: 153-4). Cultural Diplomacy is defined as a behavior introducing cultural advantage to audiences (Fisher, 2009: 253-254). In this context, the importance of the message and the perception that is intended to transfer to audiences are revealed. So, having the potential to awaken curiosity and interest to the targeted state, messages given to audiences will in the future cause a barrier for a potential prejudice to targeted state (Sancar, 2012: 170). More precisely, it is easy for a country you can influence with your cultural values to make it easy to accept the legitimacy of your foreign policy decisions.

It can be shown as an example of how to use Cultural Diplomacy in terms of language and education. For France, Cultural Diplomacy is a way of implementing her policies to other states under the name of “the Francophone” by establishing international school networks and French Culture education centers (Cull, 2010: 33). Cultural Diplomacy foresees the promotion of written works (books), television and radio programs, art exhibitions and concerts as well as language. The purpose here is to ensure people of a state to establish ‘acquainted’ to another country in terms of culture and language it has and try to establish positive feelings towards that country (Purtas, 2017: 91). It is foreseen that the countries that are “acquainted” culturally in the spirit of Cultural Diplomacy will bring political interaction and communication among them as a natural extension of this acquaintance. It is thought that among the “acquaintance” countries, the legitimacy of the foreign policy action of one of the countries in question will be recognized and if necessary supported by the other country (Purtas, 2017: 93). However, since the interaction will be bilateral, the items to be used in the Cultural Diplomacy must be bilateral; in fact, academic and cultural exchange programs are examples of this vision (Finn, 2002).

Before explaining the nexus between cultural diplomacy and nation branding, it is essential to explain the nation branding concept in detail. There are multiple definitions of branding but the term ‘brand’ is originally defined by American Marketing Association as ‘a name, term, sign, symbol or design, or a combination of these intended to identify the goods and services of one seller or a group of sellers and to differentiate them from those of competitors’ (Kotler and Gertner, 2002: 249-261). Nation branding can be described as the increase of positive recognizability of a country in the world through constructing attitudes and emotions towards that nation. Nation branding is an important concept in today’s world. As a consequence of globalisation, all countries must compete with each other for the attention, respect and trust of investors, tourists, consumers, donors, immigrants, the media, and the governments of other nations: so, a powerful and positive nation brand provides a crucial competitive advantage. It is essential for countries to understand how they are seen by publics around the world; how their achievements and failures, their assets and their liabilities, their people
and their products are reflected in their brand image. The nation brand is the sum of people’s perceptions of a country across six areas of national competence: tourism, exports, investment and immigration, people, culture and heritage, governance (Anholt, 2016).

Soft Power and Nation Branding are terms of post-Cold War era; during Cold War years, countries’ images are pregiven due to their alliance status between the Western or Eastern Blocs. But after the dissolution of USSR, countries suffer to realign themselves in the international system. Thus, Soft Power and Nation Branding are valuable tools for a multi polar World; by those tools, countries have capacity to reconstruct or enhance their images in the hearts and minds of people. Furthermore, globalisation process also made Cultural Diplomacy and Nation Branding a must for countries as well; since, trust of investors, tourists, consumers, donors, immigrants, the media, and the governments of other nations are directly related to the positive image of a country, those tools are vital armaments in the arsenal of diplomacy for countries (Nye, 2002: 34). In short, it’s clear that a powerful and positive nation brand provides a crucial competitive advantage. As mentioned before, cultural diplomacy can be described as course of actions, which are based on and utilize the exchange of ideas, values, traditions and other aspects of culture or identity. Through this exchange, relationships between states could be strengthen, socio cultural cooperation between states may be enhanced or mutual national interests could be promoted. Cultural diplomacy can be practiced by either the public sector, private sector or civil society (Akıllı, 2016: 153-4). Henceforth, cultural diplomacy is a tool of states, that implemented with the aim to have a political impact on each other that arouses on the belief on cultural interaction might bring political interaction as well. Nonetheless, positive image that delivered through cultural diplomacy may facilitate diplomatic affairs (Nye, 2004: 15-21).

Keywords: Cultural Diplomacy, Nation Branding, Soft Power, Culture, Yunus Emre Institutes.

BİR KÜLTÜRSEL DİPLOMASİ VE ULUS MARKALAMA ARACI OLARAK YUNUS EMRE ENSTİTÜSÜ

ÖZET

Modern anlamda diplomasinin uluslararası sistemde zemin kazanması II. Dünya Savaşı’nın ardından oluşmuştur. Öyle ki, devletler iki dünya savaşının ardından barış ve istikrar adına daha şeffaf bir diplomasi yürütme zorunluluğu hissetmişlerdir. Soğuk Savaş döneminde ise diplomasinin modernleşmesi, blok politikaları hakkında bir süreçlenmiş ve ülkeler dış politika eylemlerini blok politikaları yönetimlerine göre geliştirmişlerdir. Ancak Soğuk Savaş’ın sonra ermesi, blok merkezi dış politika yönetimlerinden de ülkeleri azade bırakmıştır. Bu nedenle dış politik eylemleri yabancı kamuoyuna ifade etmek ve tanıtmak için farklı diplomasi araçlarını benimsemişlerdir. Öyle ki, Soğuk Savaş’ın ardından oluşan yeni dünya düzeni içerisinde (İngiliz Kültür, Konfîçyüs Enstîtûsû, Goethe Enstîtûsû gibi) ‘kültür merkezi’ kendi ülkelerinin (ulus) marka ve olumlu imajlarını yabancı kitlelere

**Anahtar Kelimeler:** Kültürel Diplomasi, Ulus Markalama, Kültür, Yumuşak Güç, Yunus Emre Enstitüsü.

**Language, Identity and Culture: New Tools in Foreign Policy**

Language is one of the core elements that countries build up their cultures on and is a very significant tool to provide insight for the nature of their way of life. Since language has strong relation with culture, common definition on culture describes it as: “shared beliefs, values and behaviors of a social group”. It’s clear to see that language and culture are two core elements for understanding and defining relations with a country. During pre-1990s, politics had been implemented as a single faceted structure: constructed on political ideology and most of all, aligned with dedicated bloc’s definition of identity. Those two points; political ideology and bloc’s identity were the main stones for a state’s definition of self-expression towards to World. Furthermore, countries interaction with each other also effected with this strict bloc-based definition too; hence, Mr. Churchill’s so called “iron curtain” term defined the division of Europe (and World) with bloc politics. However, dissolution of the Union of Soviet Socialist Republics (USSR) removed the strict politics of blocs for West and East, and enabled communication and interaction between states that had been lost contact for almost more than five decades. During this new introduction of newly independent states and rest of the vice versa processes, identity, language and culture played a crucial role for both sides. Therefore, it can be said that identity, language and culture concepts in International Relations have become more focus oriented at the end of Cold War. With the dissolution of USSR in early 1990s, while international system got into transition due to shift of power; ideology-based politics weakened and value, culture and identity prioritizing approaches aroused (Wendt, 2003).

Hence, according to this “language, identity and culture” based approaches aroused in various regions such as: Association of Southeast Asian Nations (ASEAN), Commonwealth of Independent States (CIS), BRICS, Economic Cooperation Organization (ECO), Shanghai Cooperation Organization (SCO), Organization of the Black Sea Economic Cooperation (BSEC), Eurasian Economic Union (EAEU) and many different others. Nonetheless, thanks to the gaining high importance of language, identity and culture in international politics; new definitions for regions are also being made. Undoubtedly, one of the most recent and newest re definition of a geographic region in terms of international politics in the Central Asia region known as the Turkic World. It is the concept that mainly implies six independent Turkish speaking Turkic states namely as; Azerbaijan, Kazakhstan, Kyrgyzstan, Turkey, Turkmenistan, and Uzbekistan. As it can be noted from the explanation, with 1990s, World politics has been changed into a new way in which self-

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expression has a vital importance (Akıllı, 2016). Therefore, countries started to focus more on exporting language, identity and culture in various ways.

In literature, there is a vast amount of variety definitions of identity. A definition describes identity as a term that defines an individual or an object due to his/her/its uniqueness (Çalış, 1999: 9). Another view implies that identity term is heavily related with socio-phycology that refers a process of relations that an actor gets in touch with it’s others; and in this process, definition of idea images and differentiate insight (Bozdağlıoğlu, 2003: 22). One another view describes identity as a being’s sense of belonging (Eralp, 1997: 19). All beside to those definitions; as Wu suggests, if one thinks of identity as being concerned with either belonging to or not belonging to a group, since it is shared by a group, its needed to be considered culture as something that differentiates people from one another (Wu, 2006: 62).

On the other hand, culture concept has many definitions and discussions, such as it being a set of shared norms, beliefs, and collective thoughts. Knowledge of how to belong to a group is what culture represents or suggests, culture is “the norms, attitudes, values and beliefs” that individuals hold and share within a group (Wu, 2006: 62). Culture is “public” because its meanings are shared (Geertz, 1973). Meanings are “inherited” and expressed in various “symbolic forms by means of which men communicate, perpetuate, and develop their knowledge about and attitudes toward life” (Geertz, 1973: 89). Communities acquire similar views about topics and the world. These “cultural” views and behaviors are “solidified” over time which makes it seemingly like “natural behavior” (Kramsch, 1998: 7) which becomes internalized through socialization.

**Definition of the Concept: Cultural Diplomacy**

Culture is on a higher plain than institutions, values, or efforts to secure a greater say in international affairs and to play a greater role in shaping World discourse in so far it imbues all these things and many beyond (Zhang, 2017: 44). If one considers Soft Power concept as a body of a tree; branches of the tree should be Cultural Diplomacy, Public Diplomacy, Foreign Aids, Nation Branding and Digital Diplomacy (Akıllı, 2016: 152). All these alt concepts are related to the Soft Power concept. Joseph Nye, who coined the Soft Power concept into International Relations literature with his famous book “Bound to Lead: The Changing Nature of American Power”, explains “The ability to persuade through culture, values and ideas, as opposed to ‘hard power’, which conquers or coerces through military might” (Nye, 1990: 34).

Cultural Diplomacy can be described as course of actions, which are based on and utilize the exchange of ideas, values, traditions and other aspects of culture or identity. Through this exchange, relationships between states could be strengthen, socio cultural cooperation between states may be enhanced or mutual national interests could be promoted. Cultural Diplomacy can be practiced by either the public sector, private sector or civil society (Akıllı, 2016: 153-4).

Another description of Cultural diplomacy as following is; “Cultural diplomacy represents a facet of diplomacy that has not been utilized completely in building better relationships and although it could serve as a linking bridge toward better relations...” (Kitsou, 2011: 21). According to another definition of Cultural Diplomacy; “it is an actor's attempt to manage international relations by transferring its cultural resources and achievements abroad.” The underlying assumption is that the political interaction will be easier between those who are close to each other in cultural terms. Because of that, the scope of the term is hard to be determined correctly (Sönmezioğlu, et all, 2010: 438). Generally speaking, it is accepted that cultural diplomacy owned by a state is mostly related to that state’s government (Sancar, 2012: 169). It is said that cultural diplomacy is one the most important instrument to advertise positive image facilitating diplomatic affairs (Chartrand, 1992: 134). Cultural diplomacy, according to another definition; is the strategy of
developing mutual understanding between states through human communication and exchange as a concept of international relations (Purtaş, 2013).

Apart from that, Cultural Diplomacy is defined as a behavior introducing cultural advantage to audiences (Fisher, 2009: 253-254). In this context, the importance of the message and the perception that is intended to transfer to audiences are revealed. So, having the potential to awaken curiosity and interest to the targeted state, messages given to audiences will in the future cause a barrier for a potential prejudice to targeted state (Sancar, 2012: 170). More precisely, it is easy for a country you can influence with your cultural values to make it easy to accept the legitimacy of your foreign policy decisions.

As Sancar emphasizes that the power of directing the masses without resorting to crude powers and persuading them to certain issues has risen in “language” (Sancar, 2012: 170). In this context, countries using the Cultural Diplomacy instrument have two main elements on which they stand; namely language and education. It is much easier for a country to be effective in the target country or countries where it spreads its own language compared to other countries. On the other hand, education is used as a means of supplementing the language. Beyond the classical meaning of education, areas of arts and culture are also implemented into the definition. Countries that make the most use of cultural diplomacy are former colonialists; or, countries those of which can afford such activities in terms of their foreign policy goals (Sönmezoğlu, et al, 2010: 438-9).

**Implementers of the Cultural Diplomacy**

It can be shown as an example of how to use Cultural Diplomacy in terms of language and education. For France, Cultural Diplomacy is a way of implementing her policies to other states under the name of “the Francophone” by establishing international school networks and French Culture education centres (Cull, 2010: 33).

Cultural Diplomacy foresees the promotion of written works (books), television and radio programs, art exhibitions and concerts as well as language. The purpose here is to ensure people of a state to establish ‘acquainted’ to another country in terms of culture and language it has and try to establish positive feelings towards that country (Purtaş, 2017: 91). It is foreseen that the countries that are “acquainted” culturally in the spirit of Cultural Diplomacy will bring political interaction and communication among them as a natural extension of this acquaintance. It is thought that among the “acquaintance” countries, the legitimacy of the foreign policy action of one of the countries in question will be recognized and if necessary supported by the other country (Purtaş, 2017: 93). However, since the interaction will be bilateral, the items to be used in the Cultural Diplomacy must be bilateral; in fact, academic and cultural exchange programs are examples of this vision (Finn, 2002).

A generally accepted understanding that the US is the most effective country in the world benefiting Cultural Diplomacy as a foreign policy instrument. International educational and cultural exchanges, sponsored by the United States, use information in an important way (Snow, 2009: 239). However, in the American Cultural Diplomacy reports, the other dimensions of thought, knowledge, art, and culture are defined as the names given to all of the changes that are made to feed and grow mutual understanding among states and their peoples. Arkansas Senator William Fulbright spoke to the US Congress in 1945, referring to "encouraging international goodwill through student exchange programs in education, culture and science". Educational and cultural exchanges that the US government sponsored gained momentum in 1961 by the "Law on Mutual Educational and Cultural Change", also known as the Fulbright-Hays Act. With this Act, support for American studies outside of the United States, presentation of US schools and universities were formalized (Purtaş, 2017: 98).
The Fulbright Scholarship Program, which many students and academics around the world have benefited through the exchange, explains their mission as follows: “The Fulbright Program is the United States Government’s most prestigious grant program. The U.S. Congress created the Fulbright Program in 1946, immediately after World War II, to foster mutual understanding among nations through educational and cultural exchanges. Senator J. William Fulbright, the sponsor of the legislation, saw this legislation as a step toward building an alternative to armed conflict. The Fulbright Program enables U.S. students and artists to benefit from unique resources in every corner of the world and allows students, teachers, and academics from all over the world to study in the U.S.A. The Fulbright Program provides individuals with the chance to gain international competence in an increasingly interdependent world.”

If one looks at the other examples of Cultural Diplomacy, the UK is the country that uses Cultural Diplomacy most effectively after the United States. England conducts its Cultural Diplomacy through the British Council centres. The British Council was established in 1934 to ensure that the way of life and ideas of the British people are better known abroad and to coordinate the strengthening of common cultural traditions with the colonies. The main aim of the British Council is to increase the attractiveness of the UK by building relationships between people in the UK and people in other countries on the basis of mutual benefits (Sancar, 2012: 175). In line with this, every year thousands of people, by contacting the UK, participate in art and education activities for the purpose of learning British Culture and language. As a result, it seems that Britain has been effectively using the Cultural Diplomas for seventy-nine years. Also, TOEFL and IELTS exams also have a vital role to be construct key importance regarding the language and cultural diplomacy correlation.

The most important tool that Germany uses in its Cultural Diplomacy is the Goethe Institut (Goethe Institute). The Goethe Institut, Germany’s most effective instrument of cultural activities around the world, was established to teach German to the foreigners. It was founded in 1951 in the name of "refreshing" the image of the international public opinion so that Germany’s relations with her enemies in the World War II could be re-established in the ground of good faith and Germany could re-enter into good relations with her neighbours. As it is mentioned in the above lines, the institution, which was set up to teach German to foreigners, is now carrying out its activities in order to encourage understanding and dialogue among cultures and peoples in harmony with other soft power elements of the German Government (Zöllner, 2009: 249-261). The institution, however, is organizing various aspects of the German government's foreign culture and education policy. The Goethe Institut has three main objectives to convey the German image to the entire world public; (1) to conduct German language education abroad, (2) to encourage international cultural co-operation, and (3) to increase Germany's attractiveness by providing information on German culture, society and politics (Lanshina, 2015: 86-8).

The Japan Foundation was established in 1972 as Japan's cultural diplomacy tool. The foundation was established to cooperate with international agencies such as UNESCO. In 1987, the "Japanese Exchange and Teaching Program" was initiated under both the Ministry of Foreign Affairs and the Ministry of National Education. The program, which serves about thirty thousand participants from forty different countries since its establishment, implements the logic of working in a similar way to the Fulbright Program of the USA (Sancar, 2012: 196).

The Cervantes Institute was established at 1991 by the Spanish government to promote Spanish language in worldwide. It is named after Miguel de Cervantes (1547–1616), the author of Don Quixote and perhaps the most important figure in the history of Spanish literature. The Cervantes

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Institute, a government agency, is the largest organization in the world responsible for promoting the study and the teaching of Spanish language and culture. (Cervantes Institute, website)

Dimitrie Cantemir Cultural Centre (Romanian Cultural Institutes) based on the Romanian Government Decision no. 492 of 2004, Romanian cultural institutes have been set up in various world capitals and large cities (Paris, New York, Vienna, London etc.), leading to the gradual transformation of the Romanian Cultural Institute into an international player. Today’s institute retains this status, also continuing its preoccupations from previous years to promote prospective artists, to collaborate with the influential cultural media in different countries, and to ensure Romania’s participation in major international events (book fairs, festivals, conferences, exhibitions etc.). Through this events and activities, promoting Romanian language and culture in Worldwide scale is the paramount aim of the institute. (Romanian Cultural Institute, website)

Cultural Diplomacy and Nation Branding Nexus

Before explaining the nexus between cultural diplomacy and nation branding, it is essential to explain the nation branding concept in detail. There are multiple definitions of branding but the term ‘brand’ is originally defined by American Marketing Association as ‘a name, term, sign, symbol or design, or a combination of these intended to identify the goods and services of one seller or a group of sellers and to differentiate them from those of competitors’ (Kotler and Gertner, 2002: 249-261) nation branding can be described as the increase of positive recognizability of a country in the world through constructing attitudes and emotions towards that nation. Nation branding is an important concept in today’s world. As a consequence of globalisation, all countries must compete with each other for the attention, respect and trust of investors, tourists, consumers, donors, immigrants, the media, and the governments of other nations: so, a powerful and positive nation brand provides a crucial competitive advantage. It is essential for countries to understand how they are seen by publics around the world; how their achievements and failures, their assets and their liabilities, their people and their products are reflected in their brand image. The nation brand is the sum of people’s perceptions of a country across six areas of national competence: tourism, exports, investment and immigration, people, culture and heritage, governance (Anholt, 2016).

There is some evidence to suggest that some countries in the Europe have been creating their national branding values by way of organising cultural events, creation level of awareness on national features, for instance, Germany puts forward of their “Germanness” via touristic gifts, historical narratives. Furthermore, governments have been increasingly interested in cultural diplomacy to explain themselves to the international public opinion (Pilon, 2005: 124-131). This can be acknowledged as classic diplomacy approach towards to foreign audiences could be seen as a part of propaganda, but through cultural diplomacy there is no bias. So, at this point, Fan claims that nation branding may help the government to improve their well-intentioned relations with both other governments and societies (Fan, 2008: 147-158). Accordingly, successful nation branding strategies provide the governments to capture the hearts and minds of the foreign societies around the world (Fan, 2008: 12). As mentioned through Nye above, a country’s attitudes and reputations have a place in cultural diplomacy for instance, the speech level of the governments, the culture of the nations, the appearing of the country from the outside, technological and scientific developments, economics of the countries and etc. create the roots of soft power. So, in the terms of cultural diplomacy, Van Ham mentions that the aim of ‘Nation Branding’ has also the same purposes with cultural diplomacy in the same context like the importance of credibility and reputation of the country (Van Ham, 2008: 126-149).

Turkish Cultural Diplomacy: Yunus Emre Institutes

The Yunus Emre Institute, established under the Yunus Emre Foundation, carries out education and training activities and scientific research and applications in order to realize its aims.
stated in its foundation law. The Institute conducts research in order to better introduce and teach Turkish culture, history, language and literature in the direction of its institutional aims. It cooperates with different institutions to support scientific studies and to carry out activities aimed to publicize the results through various publications. The Yunus Emre Institute aims to contribute to the training of qualified academicians and researchers in Turkish language, history, culture, art and music. Yunus Emre Institute also aims to implement education and training programs with certificate programs. By means of Yunus Emre Turkish Cultural Centers (YETCC) that are the products of Yunus Emre Institute, the Institute has been working to present the Turkish language, Turkish culture, Turkish art and Turkish history across the world (Ateş, et al, 2016).

While scientific projects, cultural activities and courses are being carried out in order to promote Turkey’s popularity, on the other hand, it is aimed to improve cultural interaction and consolidate friendship between Turkey and other countries. Thanks to the Turkish language courses (Erdil, 2017: 287) that will be conducted in YETCC, Turkish language learning opportunities are provided for those who want to learn Turkish as a foreign language. Turkish citizens in the countries concerned also will have the opportunity to get to know more closely their language and they will be able to preserve cultural ties with Turkey. The essence of YETCC’s activities is by grasping the heart of historical and cultural depth in the Turkic spoken countries - to revitalized the standing heart by the collapse of the Ottoman Empire. Furthermore, thanks to the YETCCs Turkey’s soft power implemented through culture, history and common values. Especially in Balkans, Turkey’s presence strengthened by YETCC based on the mentioned common values (Güzelipek, 2017: 773).

In this context, YETCCs started to work in the Balkans in the first place, then moved to the Middle East. It started activities by organizing Turkish teaching courses and cultural events (Çetinoğlu ve Güllülü, 2018: 331). A large number of YETCCs have been opened in the Balkans, in Albania (Tirana and Shkodra), Bosnia and Herzegovina (Sarajevo and Foyntisa), Kosovo (Peia, Pristina and Prizren), Macedonia (Skopje) and Romania (Bucharest and Constance), Podgoritsa, Zagreb, Komrat; in Central Asia in Kazakhstan (Astana), Karachi, Kazan, Lahor, Moscow, Kabul; in the Caucasus in Georgia (Tbilisi) and Azerbaijan (Baku); in Europe, Belgium (Brussels), Holland (Amsterdam), Germany (Berlin and Köln), Austria (Vienna), Poland (Warsaw), Italy (Rome), France (Paris), Hungary (Budapest), United Kingdom (London) and Ukraine (Kiev); in the Middle East, Lebanon (Beirut), Egypt (Cairo and Alexandria), Jordan (Amman), Palestine (Jerusalem) and Iran (Tehran); TRNC (Nicosia) in the Mediterranean; in the Far East in Japan (Tokyo), Kuala Lumpur and North America (Washington DC). Yunus Emre Institute has taught Turkish to more than 99 thousand people in 40 countries and has introduced Turkish culture since its establishment in 2009. The interest towards YETCCs that aims to introduce Turkish culture and language to the world in 54 centers in 43 countries, steadily increases. Henceforth, in 2018 new 12 centers are expected to be opened in various regions around the globe. Yunus Emre Cultural Centers are providing many courses in extend of a diplomacy approach to create close relations with local people (Akkaya ve Gün, 2016: 13). Such as in Kiev, YETCC, that founded in 2017, provides free Turkish courses to Ukrainian citizens besides promoting Turkish culture and arts. YETCC will also step up cultural exchange and consolidate friendship

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3Yunus Emre Enstitüsü. (Access), http://yunusemreenstitusu.org/turkiye/index.php?lang=tr&page=68&anl1cat_1=0&anl1itm_1=1, 14.02.2018
between Turkey and Ukraine, as they are doing the exact same approach towards to every host country in the World.  

**Conclusion**

Soft Power and Nation Branding are terms of post-Cold War era; during Cold War years, countries’ images are pregiven due to their alliance status between the Western or Eastern Blocs. But after the dissolution of USSR, countries suffer to realign themselves in the international system. Thus, Soft Power and Nation Branding are valuable tools for a multi polar World; by those tools, countries have capacity to reconstruct or enhance their images in the hearts and minds of people. Furthermore, globalisation process also made Cultural Diplomacy and Nation Branding a must for countries as well; since, trust of investors, tourists, consumers, donors, immigrants, the media, and the governments of other nations are directly related to the positive image of a country, those tools are vital armaments in the arsenal of diplomacy for countries (Nye, 2002: 34). In short, it’s clear that a powerful and positive nation brand provides a crucial competitive advantage. As mentioned at before, cultural diplomacy can be described as course of actions, which are based on and utilize the exchange of ideas, values, traditions and other aspects of culture or identity. Through this exchange, relationships between states could be strengthened, socio cultural cooperation between states may be enhanced or mutual national interests could be promoted. Cultural diplomacy can be practiced by either the public sector, private sector or civil society (Akıllı, 2016: 153-4).

Henceforth, cultural diplomacy is a tool of states, that implemented with the aim to have a political impact on each other that arouses on the belief on cultural interaction might bring political interaction as well. Nonetheless, positive image that delivered through cultural diplomacy may facilitate diplomatic affairs (Nye, 2004: 15-21). Furthermore, cultural diplomacy establishes a two-way communication and trust with other countries. Primary focus is not merely political but also cultural (education, Olympics, art etc.) As mentioned above, through cultural diplomacy more high culture and education focused (less popular culture, publications, radio or TV). As a consequence, cultural diplomacy allows for more permanent and clearer results, although it does require long-term activities; in this context, cultural diplomacy has the potential to make a lasting impression in other countries and peoples if it is managed well (Akıllı, 2016: 153). As Presidential Spokesman İbrahim Kalın discusses that Turkey’s soft power differs from other countries in its type and extent; noting that Turkey’s soft power potential is a manifestation of its historical and cultural depth: “Turkey’s fine power potential that begins in the Balkans and stretches towards deeper Central Asia owes not to its military or technological superiority, but to its inherited historical and cultural depth” (Kalın, 2011; 10-11). Yunus Emre Institute is one of the great powers in the sense of Turkish Cultural Diplomacy and Nation Branding and helps prestige and reputation of Turkey all around the World. Yunus Emre Institute serves fifty-four centres in forty-three countries; and, in the mentioned countries, artistic and cultural activities and training such as the Turkish language, Turkish culture and Ebru Art are taught. YETCCs, which is the practical locomotives of the value-oriented foreign policy approach, act as a 'peace centre' as expressed thanks to the Turkey’s new diplomacy approach.

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