# FUNCTIONS OF NATIONAL CULTURAL INSTITUTES IN TERMS OF PROMOTION OF INTANGIBLE CULTURAL HERITAGE IN THE CONTEXT OF CULTURAL DIPLOMACY*

## Kültürel Diplomasi Bağlamında Millî Kültür Enstitülerinin Somut Olmayan Kültürel Mirasın Tanıtılması Bakımından İşlevleri

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**ABSTRACT**

The processes of cultural evolution of societies have been among the main issues discussed by cultural scientists in the light of various theories ever since the 9th century when the cultural identities were classified and defined by some determining elements such as folklore and language, and national identities were built on the basis of 'us and the others'. Possessing cultural elements and determining areas of influence based on these elements have been the main motivation source at the focus of many of these discussions. In this context, at the beginning of the 20th century, institutionalization studies aimed at investigating the basic cultural dynamics for the construction of nation-states have expanded from the center to the periphery and evolved towards creating an awareness level of themselves in others by shifting from the local to the international dimension. Defined as national cultural institutes, these institutions have aimed at the aforementioned notion of creating an awareness of themselves in others by carrying out their cultural and artistic activities- mainly language teaching, in different countries according to their own cultural policy and strategies in line with their cultural policies. In the modern century, these institutions, which were at the center of the cultural policies that states have structured accordingly to the international arena, fulfill many functions overtly or tacitly. First of all, it performs a superior function like protecting the cultural heritage of societies and transferring this memory to international platforms, to position it correctly among the world's cultural heritage. It can also be speculated that these institutions have a crucial function in the realization of cultural interaction in a true and efficient way, also have another tacit role in helping individuals' developing intercultural sensitiveness and minimizing the intercultural clashes. Although transmitting the cultural heritage to the next generations constitutes the cultural policy of all states, socio-economically and interculturally active states aim to uplift and promote their cultural heritage to wider geographies around the world. At this point, cultural diplomacy comes into play and enables the promotion of intangible cultural heritage elements not only in its own geography but also in a wider area and in other cultures. Hence, when the governments have been convinced that they wouldn't be that effective through classical ways of declaration and demanding, they were to reorganize their cultural transmission by adopting an inclusive and integrative attitude in order to have a voice in socio-cultural arenas and political platforms globally. Turkish culture, which has a well-established history and a rich content, has been late in introducing particularly intangible cultural heritage elements to larger spaces by establishing a national cultural institute to implement its cultural diplomacy with respect to its Western counterparts. Today, the first institution or the first authority that comes to mind first for anyone who wants to carry out an activity abroad, obtain first-hand information about a country including all the features of the related culture have become the national cultural institutes of the relevant country. In the study, initially some information on the most essential and the most efficient cultural institutes of Europe and Yunus Emre Institute, a Turkish counterpart which undertook the responsibility as the leading institution in cultural diplomacy in Turkey will be presented. Yunus Emre Institute, which undertook Turkey's cultural diplomacy responsibility since 2007 has been examined in its educational, artistic and cultural services examined in a comparative approach with its Western counterparts. Besides the position of Turkish culture has

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been tried to be determined compared to other cultures in the world. Comparative process of the study is largely based on cultural and artistic properties from 2014 onwards.

**Key Words**

Cultural diplomacy, cultural heritage elements, intercultural communication, European Union National Institutes for Culture (EUNIC), Yunus Emre Institutes.

**ÖZ**

Kültürel kimliklerin, folklor ve dil gibi belirleyici unsurlarla tasnif edilip tanımlanarak 'biz ve öteki ' temelinde millî kimliklerin inşa edildiği on dokuzuncu yüzyıldan günümüze kadar toplumların geçirdiği kültürel tekâmülün süreçleri çeşitli kuramlar ışığında kültür bilimcilerin tartıştığı temel konular arasındadır. Kültürel unsurları sahiplenme ve bu unsurlar üzerinden nüfuz alanları belirleme bu tartışmaların birçoğunun merkezindeki ana motivasyon kaynağı olmuştur. Bu çerçevede yirminci yüzyılın başlarında ulus-devletlerin inşası için temel kültürel dinamiklerin araştırılmasına yönelik kurumsallaşma çalışmaları merkezden çevreye genişleyerek, yerelden uluslararası boyuta taşınarak ötekinde kendine dair bir farkındalık düzeyi oluşturma amacına evrilmiştir. Millî kültür enstitüleri olarak tanımlanan bu kurumlar, dil öğretimi başta olmak üzere kültür ve sanat faaliyetlerini kendi kültür politikaları ve politikalara uygun stratejilerle farklı ülkelerde yürüterek kendine dair ötekinde güçlü bir farkındalık oluşturmayı hedeflemiştir. Modern yüzyılda devletlerin uluslararası alana yönelik yapılandırdıkları kültür politikalarının da odağında olan bu kurumlar, birçok işlevi açık veya örtük yerine getirmektedir. Öncelikle toplumların kendi kültürel mirasını korumak ve bu belleği uluslararası platformlara taşımak suretiyle dünya kültür mirasında doğru konumlandırma gibi bir üst işlevi gerçekleştirmektedir. Ayrıca kültürlerarası etkileşimin daha doğru ve etkin bir şekilde gerçekleşmesinde önemli bir işleve sahip olan bu kurumlar, bireylerde kültürlerarası duyarlık becerilerinin gelişmesinde ve kültürel çatışmaların en aza indirgenmesi gibi rolleri de örtük bir biçimde katkı sağladığı söylenebilir. Kültürel mirasın sonraki kuşaklara aktarımı bütün devletlerin kültürel politikasını oluştursa da sosyo-ekonomik açıdan uluslararası alanda etkin devletler, bu kültürel miraslarını dünya genelinde geniş coğrafyalara taşımayı ve tanıtmayı hedefler. Burada ise kültürel diplomasi devreye girerek somut olmayan kültürel miras unsurlarını sadece kendi coğrafyasında değil daha geniş bir uzamda, başka kültürlerde bu unsurların tanıtımını sağlar. Devletler, günümüz dünyasında klasik bildirim ve talep etme ile başarılı olamayacaklarına kanaat getirdiklerinde, dünyanın sosyal ve kültürel arenalarında söz sahibi olmak için bütüncül-kapsayıcı bir yaklaşım sergileyerek kültürel aktarım şekillerini yeniden tanımlamak durumunda kalmışlardır. Köklü bir geçmişe ve zengin bir içeriğe sahip Türk kültürü ise kültürel diplomasi aracılığıyla bir millî kültür enstitüsü aracılığıyla özellikle somut olmayan kültürel miras unsurlarını geniş uzamlara tanıtmada Batılı muadillerine karşı geç kalmıştır. Bugün yurtdışında bir faaliyette bulunmak, herhangi bir ülke ile ilgili birinci elden bilgi edinmek veya o kültüre ait tüm unsurları isteyen kişilerin ilk başvurduğu kurum veya aklına gelen ilk merci ilgili ülkenin milli kültür enstitüleri haline gelmiştir. Çalışmada öncelikle Avrupa'daki en köklü ve etkili milli kültür enstitüleri hakkında bilgi verilmiş, bu bilgilere kıyasla Türkiye muadili olan ve 2007 yılından itibaren Türkiye'nin kültür diplomasisi sorumluluğunu üstlenmiş olan Yunus Emre Enstitüsü'nün eğitim, sanatsal ve kültürel hizmetleri incelenerek Batılı muadilleri ile kıyaslanmış, Türk kültürünün dünya kültürlerindeki konumu tespit edilmeye çalışılmıştır.

**Anahtar Kelimeler**

Kültürel diplomasi, kültürel miras unsurları, kültürlerarası iletişim, Avrupa Birliği Millî Kültür Enstitüleri (EUNIC), Yunus Emre Enstitüleri.

## Introduction

The concept of interculturalism has been increasing its effect in the world and has continuously been turning into a more global aspect. Intercultural interaction has also started to use a silent and universal language to bring cultures together, make them stand side by side and face to face according to the present conditions. The culture, which is weak in this intercultural interaction, is deemed to be lost or changed being defeated by the stronger ones. Thus, cultural diplomacy emerges where it is necessary to avoid conflict or assimilation of cultures, and even to create a more dominant one.

Cultural diplomacy can be described as the "exchange of ideas, information, art and other aspects of culture among nations and their peoples in order to foster mutual understanding (Cummings 2003: 1). Cultural propaganda, cultural diplomacy and cultural exchange are generally used interchangeably but usually inaccurately, though.

When the importance of cultural diplomacy in politics was finally realized, the developments in this line gained momentum in Turkey by the establishment of Yunus Emre Institutes. (The name of the institute will be written as YEI within the paragraphs as the abbreviation Yunus Emre Institute henceforth where necessary). All the activities the Institute which is now Turkey's principal medium of cultural diplomacy counts the definition of cultural diplomacy. The foundation which successfully realized the cultural diplomacy approach, needs to concentrate on theoretical studies in order to determine a horizon in cultural diplomacy, monitor the cultural diplomacy facilities in Turkey and direct the government policies in this field. And with this object in mind, it was decided to establish an Academy of Cultural Diplomacy and then the studies for preparation and establishment were completed (WEB 1). Also, the symbolism observable in the name chosen for the Institute along with the locations where centers were established reflects about the government's public diplomacy ever-changing. In this context, the emphasis given to the regions like Balkans and Middle East features subsidiary characteristics in sense of common cultural heritage approach. Moreover, the importance given to Turkish Language and historical heritage is also included (Kaya ve Tecmen 2011: 11). The institute did not ignore the importance of common language and cultural heritage pursuing its expansionary program by opening its former centers preferably in Balkan countries like Sarajevo, Tiran, Astana (2009). Among its former European headquarters there are Berlin (2010), London (2011), Paris (2012) the Turkish counterparts of which are well-known. The main objective of the Institute which was established in 2007 and got into act actively in 2011 is to be the representative of Turkish culture and providing the best circumstances for Turkish to be taught as a foreign language and be studied as a means for supporting academical studies on Turcology. The institute plans to reach 100 centers all around the world by 2023.

The Institute states its vision on its website as "to provide that Turkey is better known from the right sources by the other communities in the world through the facilities in other countries under the topics of culture, art and teaching Turkish as a foreign language and through the cooperations to be realized." And its mission cited as "To promote Turkey, its cultural heritage, the Turkish language, the very culture itself and the branches of art in Turkey; to improve Turkey's fellowship with other countries, to make cultural exchanges, to make all the information and documents about all these available to the rest of the world, to provide education for the ones who wants to be educated on Turkish language, Turkish culture and art abroad (WEB 1).

To attain an impact in promoting one's culture over others is somewhat depends on using soft power instead of obsolete means of hegemonies. "Soft power is the ability to affect others to obtain the outcomes one intends to acquire through attraction rather than coercion or payment. A country's soft power rests on its resources of culture, values, and policies" (Nye 2008). According to Nye, again, power means the ability to get the outcomes desired, having the capabilities to affect the behavior of others to make those things happen. And there are several ways to achieve it one of which is coercing others with threats, the other of which is to induce payments while there are some others like to attract or to co-opt them to what you want. And the soft power of a country rests primarily on three resources: its culture (is the places belonging to the culture in question attractive to others?), its political values (are they realizable domestically or on international arena?) and its foreign policies (are the national policies sound legitimate and valid to others?) (Nye 2009). At that point it is crucial to keep in mind that the cultural promotion arises automatically in itself the more it is highlighted with its unique attributes and publicized

with its all tangible and intangible characteristics making it traditional and authentic. Because "at the same time, branding soft power has become as important as owning soft power" (Tüylüoğlu 2019: 1). Together all these, it is equally important to combine cultural diplomacy and soft power as well as monitoring and managing the perception of others in terms of how one's culture is viewed.

Facilitating individual aspects of a country, culture can be counted as the leading factor to organize the medium of soft power in benefitting from intangible cultural heritage.

UNESCO adopted The Convention for the Safeguarding of Intangible Cultural Heritage on October 17, 2003 by different countries due to negative effect of wars and globalization process. By this convention; heritages which are in danger of disappearing, like folk traditions, folkloric practices, performance arts, handicrafts and festivals are safeguarded by UNESCO and accepted as the intangible cultural heritage of humanity (Ulukan 2018: vii). The Convention included the participation of communities, groups and individuals and NGOs. Turkey became a party to the Convention in 2006 for safeguarding its "intangible cultural heritage" (ICH).

After considering what ICH elements are, it is possible to see that YEI and ICH elements and the facilities of YEI are significantly interrelated both in reflecting the essence of Turkish culture, Turcology and Turkish language internationally as well as promoting and brightening it up domestically in sense of preserving and transferring it to future generations. According to Yıldız, the role of communities, groups and individuals in safeguarding the intangible cultural heritage is often more important and indispensable than the heritage itself. Also, the lack of resources for consultation, lack of awareness in NGOs and communities about the convention, inadequate organization and weakness of the capacities of communities, groups, individuals and non-governmental organizations (NGOs), and lack of dialogue and solidarity among communities are among the major problems on the civil society side in addition to the ones related to problems resulting from economic, social and cultural differences (2020: 160). As a matter of fact, these issues are somehow resembling and are in tune with the individual framework of what YEIs have tried to promote on national and international cultural heritage of Turkey. Again, in Yıldız's study (2020:146) the distribution of NGOs- all of which contribute to the Convention in both national and international scale- accredited to UNESCO by their areas of expertise in terms of the lists of ICH Convention as oral tradition, performance arts, societal practices, rituals and festivals, knowledge and practice on nature-universe and handicrafts which are parallel to the social and cultural facilities and events provided by the YEIs in Turkey and abroad as well.

## 1. European Union Institutes of Culture and Cultural Diplomacy

European cultural institutes are operating with a union from a single center all across Europe. Named European Union Institutes of Culture (EUNIC) from 2006 on, it consists 36 national culture institutes and ministries of culture from 28 countries. 28 of which are European Union member carrying out facilities for cultural connections and cultural diplomacy. Global networks over a hundred in number have been working to produce projects based on cooperation and to integrate cultures as much as possible. Also, the union has been working integrally with all the institutions and organizations of dealing with European cultural politics and European Commission (WEB 2).

It is quite prevalent that major European countries like French, Spain, Germany to small and decent countries like Ireland, Malta have their national institutes of culture.

Thus, out of Europe countries like China has its Confucius Institute in Boğazici University and Russia's Russkiy Mir Foundation in Ankara in Turkey. These institutions are generally established with an act of state or with an ordinance of parliament and feature as public foundation most of which were established within the body of related embassies and working in line and cooperation with them on various common international cultural concepts like education, language instruction, social connections. European Union member or not, national institutes of culture perform their facilities in two essential fields: native language instruction and national culture promotion.

**Table 1.** Info on Service Span Some European Union National Institutes for Culture Headquarters in Turkey with Respect to YEI abroad

| **National Institute of Culture** | **Established in** | **Established in Turkey / in Europe** | **Total Years of Service in Turkey / Abroad** |
|---|---|---|---|
| **Goethe Institute** | 1957 | Istanbul- 1951 | 69 |
| **Cervantes Institute** | 1991 | Istanbul-2001 | 19 |
| **French Culture Center** | 1883 | Istanbul-1940 | 80 |
| **British Council** | 1934 | Istanbul-1940 | 80 |
| **Yunus Emre Institute** | **2009** | **Köln-2014**<br>**Berlin-2011**<br>**Paris: 2012** | **Köln-6 years**<br>**Berlin-9 years**<br>**Paris-8 years** |

As can be seen above among the national culture institutes with the oldest service life in Turkey belongs to French Culture Center and British Council after which follows Goethe Institute. Stemming from the need for a counterpart of the European Cultural Institutes which will operate as a tool for cultural diplomacy, YEI was established and started its facilities abroad in 2009. In comparison with its European counterparts like French Cultural Center and British Council which have been actively promoting their culture and applying their cultural diplomacy in Turkey for almost over a century, YEI's formation and settlement of the institutional units in 2000s seem to have arrived late in terms of the contemporary conjuncture of Turkish cultural diplomacy. But compared with its European counterparts in terms of service history, types, numbers and qualities of its facilities provided, it can be easily judged that some headquarters of YEI like Köln and Berlin, are almost as busy as its European counterparts in Turkey in that short span of time. It can neither be ignored that the present Turkish diaspora in the cities mentioned are considerably large and Turkish-German relations have been different in character since the early 60s due to labour migration from Turkey.

**1. 1. British Council and Cultural Diplomacy**

Established in 1934 and originally named British Committee for Relations with Other Countries, British Council has concentrated on five major facility areas then like providing scholarships to the universities and establishing British Libraries abroad, organizing series of seminars with prestigious British spokespersons, enabling prominent journalists and professionals to visit Britain and screening films. Also, the institution gave

special emphasis on getting over possible negativities by promoting national cultures reciprocally both in Britain and abroad. One of the main motives of the Council is to maintain a cultural propaganda on behalf of Britain to support its both international industrial and commercial interests by enhancing Britain's prestige and cultural image abroad. To be compared with the other institutes in the study to be mentioned "Goethe Institute and Alliance Française were its nearest comparable organizations but that direct comparisons were not possible as their precise functions differ from that of the Council, as do their methods of funding. In the case of France, the cultural section of Foreign Ministry, the Institutes Français and parts of the Department for International co-operation and Development, carried out some of the functions performed by the British Council (WEB 3).

**1.2. French Cultural Center and Cultural Diplomacy**

It was established in France in 1883 with the vision of introducing French language and culture. French Cultural Center which has connections with France Embassy of Turkey and Institute Français in Paris has active three headquarters in Turkey: Ankara the Capital City, İstanbul and İzmir. The establishment of the institute in our country dates back to the starting years of Galatasaray University and it is the oldest and the longest serving national cultural institute. Turkish French Culture Center aims to get involved in the cultural lives of the cities in which they are located. With this object in mind, it has been developing continuous relationships with local partners in different fields of arts. Turkish-French cultural and art activities such as Music Feast, XXF contemporary music fest and Franco appeals the area of interest of people from all ages. Its departments are generally busy with the education of French language both in and outside France in addition to raising awareness about Francophone culture.

**Table 2.** Reciprocal Data on the Cultural Facilities Given for French Culture Center in Turkey and Yunus Emre Institute in France

| ***Institutes*** | ***Cinema*** | ***music*** | ***theatre*** | ***literature*** | ***atelier*** | ***scientific*** | ***education*** | ***exhibition*** | ***festival-fair*** |
|---|---|---|---|---|---|---|---|---|---|
| **FCC in Turkey** | 18 / 0 | 23 | 3 | 7 | 1 | 1 | 0 | 14 | 9 |
| **YEI in France** | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

According to the data on 2017 annual report of YEI, the institution didn't organize many events-activities or provided facilities in France despite the fact that it has a headquarter in Paris while French Cultural Center in Turkey provided at least one in each category except for seminars-education of the instructors. Although French Cultural Center is the oldest among its counterparts it total number of event-activity was not more than 70 in 2017. (The related data about FCC was obtained from the center's website: WEB 4) Again to make another comparison about the reciprocal situations, it can easily be seen that YEI didn't provide events and facilities more than only one. French Cultural Center has also been applying its public-cultural diplomacy through the programs for cultural promotion, academic development and language instruction for 80 years now. Although it has a headquarter in Paris and, in comparison with the French Cultural Center's activity areas and numbers in Turkey, YEI wasn't very active in France in sense of providing opportunities promoting Turkish culture and Turkish language along with the Turkish

cultural diplomacy. This could be dependent on social, economic and political reasons depending on the status quo. But it is a well-known fact that Turkish diaspora is considerably high in France and from second generation on Turkish immigrants in France have surely been disadvantaged in sense of learning their mother tongue and reaching at their original culture at first hand. Besides it cannot be ignored that the department or the office concerned about promoting national culture needs to provide the information and facilities if demanded by whether French citizens or Turkish immigrants. This makes the French headquarters of YEI provide rich materials, opportunities and facilities at present. For all these and to compensate the asymmetry in cultural diplomacy between Turkey and France, Paris headquarter of YEI needs to provide and organize as much activity, facility, course, events etc. as possible to be able to successfully promote Turkish culture along with Turkish language. But it should also be noted that France Culture Center is among the oldest of its kind and a long history in Turkey which makes it more advantageous and settled in its institutional practice. Comparing the development and the facilities in cultural promotion YEI seems to have a rapid settlement in almost all of its practices.

**1. 3. Goethe Institute and Cultural Diplomacy**

The institute defines its mission on its website as promoting knowledge of the German language abroad and foster international cultural cooperation. Also conveying a comprehensive image of Germany by providing information about cultural, social and political life in our nation. Its cultural and educational programs encourage intercultural dialogue and enable cultural involvement. The institute provides services and activities based on teaching German and spreading German culture around the world (WEB 7).

Looking at cultural diplomacy's theoretical foundations in Germany, one will notice big changes over a short period of time. Initially, cultural diplomacy was expected to repair the country's ruined image after the Nazi dictatorship by regaining trust among nations. In Germany's post-war period, cultural diplomacy was assigned many noble tasks to justify and to explain its purpose: Aiming at dialogue, understanding and building mutual trust between people on an international level, thus securing peace among nations. Later, it was supposed to serve as an 'early warning system' for conflicts abroad (Hans Magnus Enzensberger), serving a cross-cultural engine in a global 'learning community' (Wolf Lepenies) and as a means to build civil societies in formerly authoritarian regimes and to introduce and disseminate a Western style "culture of liberty" (Joschka Fischer) worldwide (Sölter 2008). This approach is based on the assumption that in an age of soft power, Western democracies will be more successful in propagating their beliefs and values via the exchange of ideas and people. They will fare better with cultural exchange than with hard power (Sölter 2008).

**1.4. Cervantes Institute (Instituto de Cervantes) and Cultural Diplomacy**

It was established by Spain in 1991 with the aim of introducing and teaching the culture of Spain and Spanish speaking countries. The center of the institute is in Madrid (Alcala de Henares) which is the birthplace of Miguel de Cervantes, the eponym of the institute. The institute is active in four continents with more than 40 centers. Other activities performed by the institute are supporting the researchers who are making research on Spanish language and culture described as "Hispanista" and cooperating with the other institutions and organizations for Hispanic culture (WEB 9).

The working area of Cervantes Institute is determined by the representatives from academic, cultural and literary world of Spain and other Spanish speaking countries. The institute forms cooperation in its activities in Istanbul with museums, art galleries, theaters and other organizations which directs the cultural-art life. The cultural diplomacy

within the body of the institute seems to have arrived later than the appeal for such institutes and the term "soft power" raised and diffused around Europe. The main reason is that the democracy came to Spanish land only after the death of Franco, ruler of the dictatorship. Two factors that enabled Spain to appear on the arena of cultural diplomacy are 1992 Olympics in Barcelona and International Expo'92 in Andalusia State. "The works of the institute gained multi-directional character. It made use of Spanish language, a factor which has a great importance as a value that connected Latin American communities. The institute used this factor to restore the image of a community with a low production rate and trying to enjoy the sea and the sun" (Ybanez at all 1996: 52).

**1.5. Yunus Emre Institute and Cultural Diplomacy**

Yunus Emre Foundation is a public foundation established in 05.05.2007 in accordance with the law no. 5653 with the aim of introducing Turkey, Turkish language, history, culture and arts. It also aims to provide service for the people from abroad who wants to have education on the fields of Turkish language, culture and to increase the cultural connections and relationship with other countries (WEB 1). Besides its activities on teaching Turkish language, YEI carries out studies in order to support scientific and academic studies and introduce Turkey's scientific and academic capacity and its rich intellectual knowledge such as Turcology studies in the universities worldwide, introduction of Turkey's scientific and academic Knowledge and creation of new collaborations, creation of scientific teaching programs.

As paralleled to the transition realized in domestic policy that has been experienced since the beginnings of the millennium, Turkish foreign policy has been undergoing a serious transformation. Democratization, social progress and economic growth have characterized as been reciprocally nurturing and empowering processes. When in 2013 already, non-governmental organizations turned out to be active in Turkish politics to the extend they had never been and Turkish foreign policy exploited the extrinsic factors and became open to their attendance as it has never been. While the concepts of culture and civilization are found as the most frequently uttered ones in the discourse of Turkish foreign policy and its practice, its rooted bounds with the geography where it is situated made for its soft power to be realized both in meso-level and on a global scale (Purtaş 2013: 2). As a result of the adoption of this perspective actively, YEI was opened in 2009, Coordinating Office of Prime Ministry Public Diplomacy was established in 2010 while the Prime Ministry Turkish International Cooperation and Development Agency (Turkish Abbreviation TIKA) became operational in 1992 and it has been made more active in geographies that have cultural bonds with Turkey (Aral 2014: 44).

**2. Primary Areas of Activity for Institutes of Culture**

Among the activity and facilities organized most frequently within the bodies of these institutions are literary discourses, conferences, panels at the center of which stands expression. Other common facility types common seems to be musical events, cinema, theatre and various branches of visual arts like painting, photograph, exhibition of all types etc. The facility and activity types can be grouped as below based on the information collected from the published and broadcast notices and announcements available on their official websites (WEB 4, WEB 5, WEB 6):

**Table 3**. Main and frequent facility and activity types of the national culture institutions

| **Instituto de *Cervantes*** | ***Goethe Institute*** | ***British Council*** | ***French Cultural Center*** | ***Yunus Emre Institute*** |
|---|---|---|---|---|
| Literature/ Discourse | Literature/ Discourse | Literature/ Discourse | Literature/ Discourse | Literature/ Discourse |
| Lang. Teaching | Lang. Teaching | Lang. Teaching | Lang. Teaching | Lang. Teaching |
| Cinema-Film | Cinema-Film | Cinema-Film | Cinema-Film | Cinema-Film |
| Music | Music | Music | Music | Music |
| Theatre / Dance | Cultural Instruction | Theatre / Dance | Theatre / Dance | Theatre / Dance |
| History | Theatre/ Dance | Cultural Talents | Cultural Instruction | Cultural Instruction |
| Visual Arts | Visual Arts | Visual Arts | Visual Arts | Visual Arts |
| Media and online events | Media and online events | Creative Economy | Gastronomy | Turkish Cuisine - Gastronomy |
| Architecture | Architecture | Architecture | Science / Academy | Science / Academy |
| Gastronomy | Gastronomy | Fashion | Fashion | Handicrafts and Cultural Talents |
| | Science / Academy | Media and online events | Media and online events | Media and online events |

**3. Artistic and Cultural Activity Areas of Yunus Emre Institute**

Below the numbers of the centers opened can be seen in number and facility number. It is highly observable that the extension was quite rapid in between certain years like 2010 and 2016.

**Table 4:** The figures for the extension of new Yunus Emre Institutes around the world.

| **Years** | **Centers Opened** | **Cultural and Art Facilities** |
|---|---|---|
| **2007** | - | - |
| **2008** | - | - |
| **2009** | (+) 2 | 15 |
| **2010** | (+) 6 | 40 |
| **2011** | (+) 7 | 124 |
| **2012** | (+) 9 | 388 |
| **2013** | (+) 8 | 400 |

| Years | Centers Opened | Cultural and Art Facilities |
|---|---|---|
| **2014** | (+) 7 | 465 |
| **2015** | (+) 6 | 713 |
| **2016** | (+) 4 | 796 |
| **2017** | (+) 4 | 887 |
| **2018** | (+) 5 | 908 |
| **2019** | (+) 2 | 942 |

As can be seen above YEI has continued to enlarge its centers around the world with a relatively rapid growth with the years 2010-2015 having a relative intensity. The density and variety in the facilities provided by YEIs has evolved in accordance with the number of centers multiplied as YEI which started its various facilities with only 15, has now been able to provide considerably more. The number of facilities provided seems to have risen especially between the years 2014 and 2015.

**Table 5.** Percentages for the main facility areas of YEI according to recent years

| Facility Type | 2016 | 2017 | 2018 | 2019 | 2020 (January-July) |
|---|---|---|---|---|---|
| **Exhibition** | 12.35 % | 5.18 % | 11.16 % | 12.2 % | 9.23 % |
| **Music/ Dance, Performance Shows** | 14.68 % | 16.01 % | 12.3 % | 10.08% | 7.79 % |
| **Cinema / Film** | 14.68 % | 11.08 % | 9.27 % | 8.43% | 50.64 % |
| **Festivals** | - | 10.26 % | 5.11 % | 9.75 % | 1.2 % |
| **Courses** | - | 7.66 % | 9.90 % | 10.94% | 1.2 % |
| **Handicrafts, ateliers workshops** | 5.49 % | 9.72 % | 4.63 % | 4.08% | - |
| **Academy and Science (Conferences, Seminars, Masterclasses and Symposiums)** | - | 6.84 % | 12.78 % | 3.25% | 5.1 % |
| **Literature (Panels, Forums, Cultural conversation and Book Launch)** | 19.89 % | 5.88 % | %8.3 % | 5.54% | 11.68 % |
| **Cuisine / Gastronomy** | 4.25 % | 5.20 % | 1.76 % | 2.37% | 1.2 % |

| | | | | | |
|---|---|---|---|---|---|
| **Memorial days / Celebrations / Thematic, Special and Cultural Day Organizations / Historical Facilities** | 8.78 % | 3.83 % | 9.75 % | 1.84% | 6.49 % |
| **Fairs** | - | 3.01 % | 3.99 % | 1.98 % | 1.2 % |
| **Competition** | - | 1.50 % | 1.92 % | 2.37% | 1.2 % |
| **Fashion** | - | 0.82 % | - | - | - |
| **Project Supports and other social facilities** | 19.89 % | 3.01 % | 8.63 % | 5.4 % | 2.59 % |

The reason why the statistical tracking was kept limited from 2016 on was due to the fact that the annual reports prepared before 2016 didn't have a spectrum on the distribution for the types of facilities realized within the body of YEIs all around the world after 2016 as the facilities varied a lot in time. As grouping and organizing is a great deal of presenting useful information, it is important to remind that some data present in the official website through the annual report for 2016 didn't cover some of the prominent categories like academical facilities, festivals or courses separately so they must be considered to be covered in the category: others.

According to the table above and looking at the general tendency within the spectrum, the main facility areas seem to concentrate on categories like exhibitions, music and performance arts, cinema, science and academy, festivities, literature, thematic-memorial days, special day organizations. Fairs, competitions, fashion and other kind of facilities seem to be held often as well. But facilities based on gastronomical culture and cuisine also stands out. Along with other fields of art, academical and scientific facilities and services, the Institute organizes a number of Turkish gastronomy events in many of its centers every year with the aim of promoting Turkish cuisine around the world. Fashion also seems to be one of the rarely held categories in organizations and event thematically; there seems to be almost none held in the last three years.

To give some details on the most frequent categories; it is highly visible that the institute frequently has provided exhibitions which deals with social, cultural themes created by Turkish and Turkic artists along with exhibitions from other countries. Besides photography, oil painting and similar genres, the exhibitions also contained traditional and characteristic Turkish pieces of art created through techniques like paper marbling, calligraphy, tile-making, illumination, etc. And as for music, it is possible to add the concerts and live musical performances have been the most frequent events in the category along with various tunes, auditions, selections and music/dance performances from Anatolia's and Turkic Republics 'range of folk and classical music. Cinematic events largely covered Turkish cinema with its recent and popular, mostly award-winning examples giving bits of Turkish culture-family, community, interpersonal relations etc. Besides film productions, documentaries have also been quite popular among the YEI film presentations. Cinema has also been the prominent field of event or facility type during the first six months of 2020 due to pandemic conditions. For instance, the institute provided film sessions under the title "Turkish film night at Pink 2" on national channels like Serbia's Pink RTV every Wednesday evening. One of the categories which have been highly active is literature. Live chats, online talks with celebrities, artists and prominent names in

art, cinema, literature etc. have been other convenient channels for realizing distant meetings with the institutes' community all around the world which is, certainly, the only option at the time.

As in every field of life, the pace and the efficiency of the facilities and events held by the institute have been affected from process of the Covid-19 pandemic and the precautions taken. Gatherings, celebrations, organizations, workshops which happen to require physical attendance were cancelled or postponed indefinitely. Hence, the events and facilities decreased. The year 2020 with its first six months of time has the most different characteristics between the five the most naturally. Additionally, as in many other institutions of any kind all around the world YEI has continued its events online which are available through online realizations or broadcasting.

**Conclusion**

The efforts of any state to keep its culture and civilization alive within its borders, and attempts to transfer it to the next generations, is a must. But powerful states have the intention to make their culture and civilization felt as a soft power beyond their borders and in as wide a geography as possible. According to the Convention on the Safeguarding of the Intangible Cultural Heritage adopted by UNESCO (Gürçayır Teke 2018: 20), it is of great importance to raise awareness against intangible cultural heritage elements, ensure their transfer, inventory and revitalize them. While it is aimed that these elements are kept under protection and kept alive in their own cultural geography, it is also crucial that the same is provided outside the borders of Turkey for the elements belonging to Turkish culture which has existed on a larger geography throughout the history as well.

Stemming from the need for a counterpart of the European Cultural Institutes which will operate as a tool for cultural diplomacy, YEI was established and started its facilities abroad in 2009. In comparison with its European counterparts like French Cultural Center and British Council which have been actively promoting their culture and applying their cultural diplomacy in Turkey for almost over a century, YEI's formation and settlement of the institutional units in 2000s seem to have come late in terms of the contemporary conjuncture of Turkish cultural diplomacy. But also, seemingly the Institute has caught up with the other precedent institutions of its kind and with their facility areas and events it provides yearly.

The institute has been providing nearly one thousand academical, artistic and cultural facilities every year since 2017 and the scale of headquarters available on different continents has been expanding. Looking at the overall information presented in the study it is most probably possible to say that YEI has managed to implement quite an efficient development in its first decade and has been able to rival with the essential cultural institutes in facilitating and promoting its native culture's qualities in its intricate details from handicrafts to traditional Turkish cuisine. But looking at the cultural and artistic facilities organized largely seems to have focused on exhibitions, music and cinematic events. The institute has also been highly active in gastronomical events when compared to other national culture institutes' gastronomical promotions. Another factor to be included in cultural promotion is that the Institute generally concentrates on national days; especially children are not omitted in Childrens' Day celebrations and related events which suggests to build a high conscious of Turkish national values. Thereby, the institution has been playing a key role in the promotion of Turkish culture and Turkish cultural diplomacy with all its facilities and units like cultural diplomacy academy of Turkey for almost more than twenty years now.

While YEI have gained a momentum fairly close to its European counterparts in many capitals and prominent cities in Europe, it hasn't had a headquarter in some of the countries until quite recently like Madrid in Spain which has been running its cultural diplomacy and national promotions in Turkey over Cervantes Institute. The Institute has been applying programs for promoting Spanish culture and Spanish language for almost 18 years now but there hasn't been a Yunus Emre headquarter in a prominent city of Spain like Barcelona which is the capital and largest city of the autonomous community of Catalonia. But again, in 2017-2018 Strategic Plan Report of YEI, it was stated that the Institute projects opening new centers in line with Northern and Southern America, Africa and Middle Asian countries in a compatible way with its foreign policies to complete the establishment of 100 headquarters at total by 2023. So the number of Europe headquarters is also likely to expand in time. But it must be considered a requisite to open new YEI headquarters in some prominent and central cities of Europe (like Zurich, Stockholm, Lisbon, Helsinki etc.), Northern (Canada) and Southern parts of America (like Brasilia, Salvador, Buenos Aires, Santiago, Buenos Aires, Lima) Far Eastern countries in Asia (like New Delhi, Mumbai, etc.). Remembering the institute's 100 headquarter around the world goal for 2023 enlarging the number of centers must be among the future plans but it must also be kept in mind affordability, economic and political situations play significant role in these kind of attempts on behalf of institutions.

To enable the transmission of ICH elements, which are safeguarded by the UNESCO Convention and whose viability is assured, to the international arena is the duty of the States Parties among which Turkey is present. In addition to the education of Turkish language, which is the most important element of our culture, the mission of the YEI, whose numbers are increasing, is to bring the national elements of our culture and other ICH elements to the international arena. And the Institute has been increasing its importance day by day.

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