

BABEȘ-BOLYAI UNIVERSITY
FACULTY OF HISTORY AND PHILOSOPHY
INTERNATIONAL RELATIONS AND SECURITY STUDIES DOCTORAL SCHOOL

The Republic of Turkey
between
Cultural Diplomacy and Cultural-Creative Industry.

Scientific coordinator:

Univ. Prof. Adrian Liviu IVAN, PhD

PhD candidate:

Margareta RĂCHITĂ (married as ASLAN)

Cluj-Napoca

2022

Contents

Introduction	3
Chapter I. Culture. Between Cultural Diplomacy and Cultural Creative Industry.	9
1.1. Definitions. Concepts.	9
1.2. Turkey, an emerging socio-cultural power in the international geopolitical context	14
1.3. Missions and Cultural Ambassadors. Strategies. Models.	25
1.4. Cultural intelligence	37
1.5. Symbols and codes.	45
1.6. Interferences among the policies of cultural diplomacy and the production directions of Cultural Creative Industry. XI Development Plan (2019-2023)	74
1.7. Cultural Creative Industry.	77
1.8. Branding and cultural brand securing	88
Chapter II. Cultural Diplomacy and Education	97
2.1. The Ottoman educational system, as a tolerance policy for the socio-cultural groups of the empire	98
2.2. Socio-humanistic mechanisms in Cultural-educational diplomacy ...	101
2.2.1. Maarif Foundation's educational institutions	105
2.2.2. YTB- Ministry of Diaspora and ethnic communities	113
2.2.3. YEE- Yunus Emre Cultural Institute.....	116
2.3. Books, manuscripts and artifacts in the economy of Cultural diplomacy.	124
Chapter III. Open Space festivals and museum activities.	139
3.1. Festivals.....	144
3.2. Museums – between classical and rebranding.....	168
Chapter IV. Turkish TV series on the foreign competitive market	178
Conclusions	203
Abbreviations	208
Bibliography.....	209

SUMMARY

The evolutions of Turkey's Cultural Diplomacy have been analyzed within the study by relating to certain existential realities at international level. Before it became a global emerging power, Turkey didn't have a well-defined and extended official socio-humanistic mechanism that would represent its image and cultural diplomacy interests. In 1992, by efforts of Turgut Özal (YTB) there was such an attempt, but the results were short-term. However, through its institutional structures, Yunus Emre Cultural Center (since 2007), the Turkish Cooperation and Coordination Agency – TİKA, Maarif educational units and the Ministry of Diaspora and ethnic communities – YTB, Turkey had a tremendous activity area to regain. New Turkey comes with new directions and strategies for state representations on the international chessboard, wishing for prosperous bilateral relations with the states that share a common history and not only, and in the consolidation and substantiation of these relations it shall greatly focus on using the common cultural background. Culture is an excellent soft power instrument that will support Turkey's interests in the global geopolitical strategies. The classical system undergoes a metamorphosis and turns into a multifunctional system, with socio-humanistic mechanisms that function in an organized manner. Socio-humanistic mechanisms are empowered at their highest levels, and the official and private environments work together and support each other in the pursuit of national interest. Turkish culture “touches souls and hearts”. The five pillars have been established, geo-cultural dissemination channels for the cultural products in the international environment. The cultural event evolution has emphasized an interdependent relation among Cultural Diplomacy – Cultural Creative Industry – Economy (Revitalization), a relation clearly established and explained through applied analyses. The Symbol journey was followed from the stage of cultural information/matter, to its evolution into a cultural brand. The correlation between the presence of symbols and codes in the Turkish visual productions and the increased number of tourists in Turkey due to the impact of consuming Turkish cultural productions (watching well-known TV series, educational-cultural products, festivals, mass media) support the strong connection among the three abovementioned elements. The promotion of the Turkish culture, either through Cultural Diplomacy, or through Cultural Creative Industry, managed to record an impressive advance in the last fifteen years.

The evolutions of Turkey's Cultural Diplomacy have been analyzed within the study by relating to certain existential realities at international level. Before it became a global emerging power, Turkey did not have a well-defined and extended *official socio-humanistic mechanism* that would represent its image and cultural diplomacy interests. Yunus Emre Cultural Center is established in 2007, later becoming an Institute, which takes over this role. Globally, cultural politics of the great powers such as Great Britain, France, Germany, Russia, China, has been functional for a long time, through clearly established directions and structures, via the representative Cultural Institutes.

Turkey had a century-long activity area to regain, which it managed to do quickly, reaching impressive numbers after only fifteen years of activity.

Seen from this point of view, the development of the Turkish cultural diplomacy must be perceived as a regain of operation area, a task that the state has not officially undertaken until recently. The results of the study underline one of the important causes underpinning insufficient representation: by then, Turkey settled with the position of regional power, from its foundation until New Turkey's interests began to outline. Cultural policies under Turgut Özal attempted to re-launch the directions of the Ministry of Diaspora and ethnic communities – YTB, in 1992, and aimed at educating pupils belonging to Turkic language speakers in Turkey, but the results were short-term, as was his governance.

New Turkey comes with new directions and strategies for state representations on the international chessboard, wishing for prosperous bilateral relations with the states that share a common history and not only, and in the consolidation and substantiation of these relations it shall greatly focus on using the common cultural background. Culture is an excellent soft power instrument that will support Turkey's interests in the global geopolitical strategies. The results of these undertakings show that we can speak more and more about culture geopolitics marked by geo-cultural areas where Turkey pursues a particular interest.

Thus, Culture plays a major role in creating a positive image of Turkey in the international environment, in establishing and developing existing interstate relations, facilitating and establishing new multilateral relations, reestablishing others that became temporarily sensible, opening toward new markets for Turkish merchandise, etc.

New Turkey's policies and vision are no longer identified with the old ones, that we were used to until recently, but rather have clear directions, dynamic strategies, policies that pursue the national interest at international level.

The classical system undergoes a metamorphosis and turns into a multifunctional system, with socio-humanistic mechanisms that function in an organized manner. The 2019-2023 Five-Year Plan of the Ministry of Development is a detailed analysis of the position of Culture, establishes objectives, directions and strategies to be followed, works on statistics and market analyses elaborated by leading specialists of the academic, university, scientific and private cultural world. Socio-humanistic mechanisms are empowered at their highest levels, and the official and private environments work together and support each other in the pursuit of national interest.

If in democratic areas, the official environment acts separately from the private environment, and the interaction level is (de)limited, we notice that in Asia's authoritarian states (China etc.) the private environment is controlled/subordinated by the state, it works for the state. The model of New Turkey is a constructive one, where the state supports the private environment and they work together for the national interest. This model can be assumed and can work only in the states that tend to resize their state power, image and meaning in the international geopolitics, by adapting to the current requirements of the 21st Century. Thus, Turkey, by its Cultural Diplomacy mechanisms, as well as by those of the Cultural Creative Industry, used cultural intelligence to disseminate its products on the global market, following five major geo-cultural pillars, as dissemination channels for the cultural information toward target groups.

Transformations that mark Turkish culture generally fit the cultural evolutions of the great powers that, through the applied strategies and systems, maintain their leading position on the international political chessboard.

Although the paper falls into the Culture area, it contains approaches from related fields, which bring an added value to the study, by new directions of interpretation and analysis. Thus, the first part of the paper, *Culture. Between Cultural Diplomacy and Cultural Creative Industry* presents extensive analyses in the field of cultural diplomacy, Turkey's geopolitics as an emerging power, cultural geo-strategy, cultural intelligence, symbols and codes, cultural creative industry and securing cultural brands. We presented a theoretical framework that explains the triangle of cultural diplomacy, cultural creative industry and the

undeniable role of cultural intelligence as key factor in branding, from *in nuce* idea, to turning it into a symbol and then obtaining the cultural brand. We subsequently attempted to correlate the presence of symbols and codes from Turkish visual productions with the increased number of tourists in Turkey due to the impact of consuming Turkish cultural productions (watching well-known TV series, educational-cultural products, festivals, mass media).

In the analysis of the interpretation directions, cultural diplomacy is the catalyst of social change and transformation, at the same time being a generator of behavioral and perception change. Cultural diplomacy shall benefit from dialogues and cooperation initiated via different means, and through its instruments it shall earn the trust and respect among states. Perhaps the most clear definition of Turkey's cultural diplomacy is provided by Selçuk Aydın – graduate of the Cultural Diplomacy Academy YEE class of 2019, as a whole range of preoccupations aiming at creating a positive impact in other cultures, in order to establish trust and reputation, as well as long-term relationships; it „*touches souls and hearts*”, as it lacks treacherous interests.

The paper has created a comparative and explanatory framework, developing case studies on the disseminated cultural productions (from TV series inspired from military or daily life, to festival symbols and other cultural activities), which enabled us to emphasize aspects of cultural intelligence in the use of behavioral codes and symbols. The five pillars have been established, geo-cultural dissemination channels for the cultural products in the international environment: the Turkic pillar of Central Asia, the ethnic minority pillar in the Balkan geo-cultural area, the diaspora pillar of the international environment, the Islamic pillar mainly in the Middle East and Africa, and finally, the global pillar covering the rest of the Turkish culture consumers, either occasional or regular. For each dissemination channel a certain type of cultural product fits better. For instance, in relatively conflict areas, TV series focusing on the great Turkish clans and men's struggle to do their own justice records high audience (Karadayı, Kurtlar Vadisi, Deli Yürek etc.).

The analysis of historical movies like the Magnificent Century, Ertuğrul: Diriliş, Payitaht: Abdulhamit, although they were produced for the entire international market, through the cinema act, the events described, messages and symbols, indicate a high success on various levels. The first one, broke all records of international audience, being ahead of all other productions so far, but providing weight to the Ottoman culture, and had quick access in three geo-cultural channels: the ethnic minority pillar in the Balkan geo-cultural area, the

diaspora pillar of the international environment, the Islamic pillar mainly in the Middle East and Africa. When structuring the analyses of the military inspired series, we also considered previous studies focusing on the strong presence of cultural-military messages, such as those of Ökmen Y. E. and Göksu O., (*Kültürel diplomasisi bağlamında Türk dizilerinin ihracatı ve kültür aktarımına katkısı: Diriliş Ertuğrul Örneği*) or Tokdoğan N. (*Yeni Osmanlılık: Hinç, Nostalji, Narsisizm*).

The cultural event evolution has emphasized an interdependent relation among Cultural Diplomacy – Cultural Creative Industry – Economy (Revitalization), a relation clearly established and explained through applied analyses and examples: (ICC) the Magnificent Century series – (Economy and Commerce), the Ring of Hürrem Sultan / Cultural tourism – tourism of the sets – cultural diplomacy is insufficiently perceived. Turkish series have an extraordinary tourism potential. Starting from the promotion of some buildings, palaces, locations of high historical and cultural value, to landscapes and locations of geostrategic value, or target locations especially selected to become landmarks with cultural potential for cinema tourism. If we consider that the movie was shot and aired between 2011-2014, we would understand the cause that led to the increase of visitor numbers, recorded by Turkey in 2013 in museums, being the greatest increase by over one million at Topkapı Sarayı Palace and by almost 3,500,000 at the Topkapı Palace Museum. From the point of view of national museum economy, the percentage distributed to the visits of the Harem and the Topkapı Sarayı Palace Museum is 6,55%. Only in Istanbul, 23% of the museum cards were sold for the Harem and Topkapı Palace Museum in 2013. It was the first time, in many years, when the Imperial palace managed to overtake the religious establishment Aya Sofya, and would maintain an ascending trend even after the film ended the broadcasting, until 2018 when there was a slight decrease.

Another example would be the TV series Ertuğrul (ICC) - tamga/proverbial rings from the old Turkic patrimony / Cultural tourism on the set (Economy) - (Cultural diplomacy) visiting attraction included on the agenda of diplomatic visits – the Venezuelan President visited the Ertuğrul set because he was watching this series with great interest. In addition, we can review the enhancement of related economic areas: surgical industry and medical tourism by using beauty - beautiful actors (beauty can be bought), beautiful landscapes (tourism) etc.

The analysis has succeeded to establish the three major stages of Turkish culture penetration in the international environment:

1. *The stage of trading interest* or assessing opportunities, when the image of Turkish culture was represented by various actors of the Cultural creative industry, beginning mainly in 1990, when Balkan countries exit the communist governance system and the Soviet Union collapsed. A massive competitive market was emerging, on which Turkish cultural products had to be marketed. The path was paved by Turkish businessmen, who found in the ex-communist markets a virgin market with a lot of potential. Alongside them, the Cultural Creative Industry is also making inroads. Initially through TV broadcasting systems brought in by Turkish entrepreneurs for their own consumption, and then by entering the market directly.

2. *The dualism stage* or the awareness of the culture importance in the international environment, when, in 2005, the state offers legislative support to Cultural Creative Industry, namely to cultural productions. In other words, the period concurs, in a broader spectrum, with the Turkish administration's struggle with semi-legal business, while trying to enforce solutions for the centralized registration and consolidated records of foreign transactions. During this stage Turkish cultural and educational institutions are opening up and official actors are operating alongside private ones. At the same time, a strong private educational structure was operating abroad, pursuing its own image interests.

3. *The stage of unity in action* or support for Culture, since 2015, when the state not only became aware of the true value of the image created by visual cultural productions, but also develops complex Action Plans (2019), while empowering the Cultural Creative Industry in this direction. Cultural-educational institutions have structured a strong network: the Yunus Emre Cultural Institute operates in more than 60 countries with 60,000 learners (2019: virtually), Maarif Foundation's network of educational units has managed to increase its institutional patrimony by 218 educational units, of the total of 767 schools owned by the FETÖ organization. With more than 300 schools, Maarif has 50,000 students in 49 countries (in addition to cooperation activities carried out with 67 other countries); in 2021 the Ministry of Diaspora and Ethnic Communities (YTB) recorded 165,511 scholarship application files in Turkey from 178 countries, with an increase in study requirements by 165 times in only a decade. The Turkish Cooperation and Coordination Agency – TIKA financially supports cultural projects of interest to the applicant countries, carrying out an impressive activity alongside the other three major Turkish institutions.

The hereby study has also taken into account studies focusing on the aggressive entry or negative perception of Turkish TV series. The messages of TV series, especially those

inspired from history, have been perceived differently by some scholars of various international geopolitics. While some found them aggressive, others considered them excessively fictional and far from the historical truth. Although, as percentage, these series are insignificant compared to those presenting a daily life topic. However, it has been found that even the series based on daily life stories could incite reluctance, not only among specialists. In 2014, Maria Eugenia Costa carried out an analysis of the entry of Turkish series into the Latin American market, looking for the causes and vulnerabilities that have favored such a high consumption of Turkish cultural productions at the expense of Latin American ones. In Serbia, the Serbian sociologist Ratko Bozovic - expressed his concern about the popularity of Turkish dramas that emphasized traditional Turkish values and cultural-linguistic similarities between Turkey and the Balkan states. Researcher Miriam Berg, while conducting research on the impact of Turkish TV series in the Middle East, on samples of 100 young people in Qatar, concludes that TV series lead to breaking down prejudices against the Turkish state and society.

If the reaction to the fictional elements in the series are justifiable, the reactions to the conveyed cultural elements actually reveal certain concerns (losing the position of major supplier of TV series on the international market at Turkey's expense - ranked 2nd worldwide in 2019 after America, or based on negative perceptions of otherness accumulated in Balkan education before 1990 as invaders and enemies, or reluctance due to other interests in the defined geopolitical space, etc.). As a result, we made an introduction to identifying the presence and frequency of messages and codes in TV series, as a factor of explaining their impact on changes in perception, social behavior, etc.

The study proves that the "aggressiveness" suggested by some is nothing but a product of the Cultural Creative Industry in the attempt to render some scenes more expressive and creating stronger emotional impact through gesture behavior, words, sounds, etc., in order to convey certain emotions in geo-cultural environments where Turkish behavioral codes do not have a common traditional background and could not be activated. The nature of the expected result was therefore economic and financial, through an aggressive image policy to position the Creative Industry on the market, and a traditional background marketing of customer loyalty through symbolic costs (\$30/TV series in 1997, entering the Kazakh market).

The novelty of the study is, in addition to the chosen topic, the approach to the work sources, which are almost 90% Turkish. The sound knowledge of Turkey's evolution (in terms of geopolitics, culture, history, linguistics mentality, etc.) enabled us to perform research that covers a broad spectrum of domains.

Outlining Turkish methods and patterns of action as a dynamic power in international geopolitics provides the foundation for the system of socio-humanistic forces set in motion.

Although the courses of action of Turkish Culture allow for varied interpretations due to the Cultural Creative Industry's sales policies, through Cultural Diplomacy strategies, and through the perception shaping methods established by Cultural Intelligence, one should not overlook the history of cultural policies that followed the three elements: Political-Diplomatic Dialogue - Consolidation of Foreign Trading Networks - Image and State Power. The direction is being resized according to current requirements. This has been proven throughout the thesis by statistics illustrating the impact of cultural elements in creative productions on various areas of the economy.

Another novelty element that must be emphasized is the survey conducted on a sample of 34 Turkish entrepreneurs who answered a set of questions, the most important being listed below. These questions helped us to understand how important culture is for Turkish people, who cannot stay outside their country without a Turkish-speaking environment. The survey revealed that the first penetration stage of Turkish culture into the international space after the 1990s was by entry of Turkish businessmen as entrepreneurs into those geographical areas. Their answers also led to the conclusion that one cannot speak of cultural diplomacy in the Balkans and the former Soviet area before the establishment of Yunus Emre Cultural Institutes (30/34), because cultural activities were very few and did not establish Turkey's image (30/34). At the same time, the survey revealed that cultural activities are already quite limited and children in the diaspora do not benefit from as much cultural education as they would like (34/34).

The creation of a viable theoretical and analytical framework for structuring the process of cultural developments in Turkey highlights the transformations that have taken place in the great field of Culture, with immediate implications on other fields such as Economy, Communications, etc. Culture has crossed the boundaries of the institutional space and entered the private space, it has resized its product propagation directions, and the

multicultural dialogue in this sector is gaining an overwhelming importance. As a result, our undertaking has attempted to distinguish the Cultural Diplomacy strategies from those of the Cultural Creative Industry in order to have a deeper understanding of the developments taking place.

Moreover, the examples used aimed at explaining the role of symbols in a state's cultural economy, and followed the path of some historical subjects/objects in their evolution towards symbol, and then its development into a cultural brand. Chapter III *Open Space festivals and museum activities*, and the following one focus on how the crises that occurred on the political scene impacted the production of the Cultural Creative Industry, and the other economic sectors of Turkey (Tourism, Commerce, Private Medical System, etc.). The collaboration of the central administration with the academic and university environment, as well as with the private NGO environment, have the great benefit of turning old Turkish customs or new topics into real brands for festivals or open space events.

Chapter IV *Turkish TV series on the foreign competitive market* examines the production of entertainment visual materials such as TV series. By establishing the evolutionary stages of international market penetration and the timing of the central administration's intervention in the production and marketing process on the foreign market; the force of the intervention and the measures ordered for planning the strategies of Turkish cultural democracy, it was possible to achieve the highlighting and explanation of the methods that Turkey implemented to joining the international market, the steps taken, the nature of the needs that dictated the direction and the emerging position on the global market. We also established the extent to which the dissemination of Turkish cultural products in Turkey's geo-strategic basins have succeeded in breaking down the barriers of otherness perception and creating new opportunities for dialogue, especially around the geo-cultural pillars (dissemination channels of cultural creative products). Knowing Turkey's political line of “creating bridges” of dialogue and “zero problems with neighbors”, successfully implemented policies, the cultural factor for New Turkey's policies plays a paramount role.

The novelty of the study consists in the fact that we do not have reference works that tackle the process of Culture evolution between the official and private environments. The study largely aimed at corroborating the information obtained from analyses with official and media sources, studies that enabled interpretations and explanations by methodological approaches. We opted for a simpler method, through explanations and examples, small case

studies, in order to make the work more accessible to those who are not very familiar with specialized approaches in the field of Turkology.

The scientific analysis of reports, statistics, and scientific studies enabled the creation of a real vision on Culture's evolution stage, and the social surveys conducted on a group of 34 Turkish businessmen from Romania supported the scientific undertakings. Another raw material used consisted of the interviews conducted with the Cultural Diplomacy Academy from Istanbul, class of 2019, who bring new perspectives in understanding the value of Culture as a soft power instrument in Turkey's private and official policies.

The qualitative hermeneutic research on cultural productions aims at outlining a more precise vision on the interests of socio-humanistic mechanism disseminating culture. We took in consideration the impact generated by a cultural activity, and at the same time, our work widely covers the analysis of symbolism and codes applied in movies.

The study proposes a new perspective of scientific analysis of a topic that has not been addressed so far, experiencing fragmented approaches, the point of view of a Turkologist who believes that Turkey will become an inspiration model for other countries that wish to assert themselves in a currently reshaping cultural geopolitics. This analysis is based on an interest in issues related to the Turkic world through linguistic, educational and research skills, developed by the author in her work of over two decades as a Turkologist by means of scientific, educational and cultural activities within the Turkish official environment, having as general aim the development of the Romanian-Turkish cultural interference, etc. The same applies to her specialization at the YEE Cultural Diplomacy Academy in Istanbul (class of 2019), completed through the project Transylvanian Tulip Festival, a project that also enabled the author to enter the Cultural Creative Industry through the trademark obtained. Thus, the hereby analysis was conducted from the perspective of an analyst who is part of the socio-humanistic mechanisms of Turkish culture, both through institutional and NGO activities in the field. Based on the expertise gained in the field, a topical study was obtained, focusing on the developments and transformations taking place in the field of Turkish culture, namely the methods of valuing historical objects/subjects and including them in the international circuit.

KEY WORDS: Republic of Turkey, Cultural Diplomacy, Creative Cultural Industry, Cultural Brands, Festivals, Turkish TV Series, Symbols, Codes, Cultural Intelligence.

BIBLIOGRAPHY:

Oral sources:

1. Interview conducted with Selçuk Aydın, lecturer at Istanbul University, graduate of the Cultural Diplomacy Academy, class of 2019 (library sciences), Istanbul via online, 10-15 May 2022:
2. Recep Kankal, PhD. candidate, Istanbul Medeniyet Üniversitesi, History Department, (YÖK 100/2000 scholarship holder), graduate of the Cultural Diplomacy Academy, class of 2019 (archives, mass media), ORCID no: 0000-0003-3021-9057.
3. Atilla Can, artist of the Ministry of Culture –Turkey, graduate of the Cultural Diplomacy Academy, class of 2019, July 2019, 26-29 May 2022.
4. Hatice Süruri, graduate of the Cultural Diplomacy Academy, class of 2019.
5. Subject no. 1: K.K., 50 years old, Cluj-Napoca, interviewed on July 10th 2020, at 13.30.
6. Subject no. 2: O.K., 49 years old, Cluj-Napoca, interviewed on July 20th 2020, at 14.30.
7. Subject no. 3: O.W., 51 years old, Cluj-Napoca, interviewed on July 29th 2020, at 11.30.
8. Subject no. 4: N.A., 53 years old, Bucharest, interviewed on August 28th 2020, at 11.00.
9. Subject no. 5: T.G., 54 years old, Bucharest, interviewed on August 28th 2020, at 12.30.
10. Subject no. 6: K.R., 56 years old, Bucharest, interviewed on August 28th 2020, at 14.00.
11. Subject no. 7: M.G., 60 years old, Ploiești, interviewed on August 28th 2020, at 17.00.
12. Subject no. 8: W.W., 55 years old, Ploiești, interviewed on August 28th 2020, at 18.30.
13. Subject no. 9: R.M., 53 years old, Bucharest, interviewed on August 29th 2020, at 12.20.
14. Subject no. 10: M.M., 55 years old, Bucharest, interviewed on August 29th 2020, at 13.30.
15. Subject no. 11: C.D., 55 years old, Bucharest, interviewed on August 29th 2020, at 17.00.
16. Subject no. 12: R.A., 51 years old, Cluj-Napoca, interviewed on September 5th 2020, at 12.00.
17. Subject no. 13: M.A., 45 years old, Izmir, interviewed on July 15th 2021, at 14.00.
18. Subject no. 14: C.K., interviewed on April 24th 2021, at 17.30, Bucharest

Official sources:

Surse oficiale:

1. *Almanya Basını: "İstanbul Yeni Havalimanı Dengeleri Değiştirecek"*, în *Igairport*, <https://www.igairport.aero/tr/basin-bultenleri/almanya-basini-istanbul-yeni-havalimani-dengeleri-degistirece>.
2. *Babahariz Türbesi, Türbelerimiz*, accesat 03.05.2022, <http://mengen.gov.tr/turbelerimiz>
3. Biletix Bilet Dagitim Basim ve Tic. A.Ş 2011.
4. Gül Baba Alapitvány: <https://gulbabaalapitvany.hu/>.
5. IKSŞ: <https://film.iksv.org/tr/haberler/41-istanbul-film-festivali-programi-aciklandi>.
6. IKSŞ: <https://tiyatro.iksv.org/tr/haberler/23-istanbul-tiyatro-festivali-basladi>.
7. INSAMER, <https://www.insamer.com/tr/ulke-profilu-arnavutluk/>
8. INSAMER: Emin Emin, *Kuzey Makedonyanın Nüfus sayımı sinavi*, 09.09.2021, <https://www.insamer.com/tr/kuzey-makedonyanın-nufus>.
9. Kültür Varlıkları ve Müzeler Genel Müdürlüğü: <https://kvmgm.ktb.gov.tr/TR-43980/ozel-muzeler.html>.
10. Kültür Varlıkları ve Müzeler Genel Müdürlüğü: <https://kvmgm.ktb.gov.tr/TR-108408/2016-2020-yillari-arasinda-yeni-yenilenen-muzelerturbel-.html>.
11. Kültür Varlıkları ve Müzeler Genel Müdürlüğü: <https://kvmgm.ktb.gov.tr/TR-43336/muze-istatistikleri.html>.
12. Kültür Varlıkları ve Müzeler Genel Müdürlüğü: <https://kvmgm.ktb.gov.tr/TR-43336/muze-istatistikleri.html2000>.
13. Kültür Varlıkları ve Müzeler Genel Müdürlüğü: <https://kvmgm.ktb.gov.tr/TR-44423/dunya-miras-listesi.html>.
14. On Birinci Kalkınma Planı (2019-2023), Görsel Hizmetler Sektörünün Geliştirilmesi Çalışma Grubu Raporu, TC Kalkınma Bakanlığı, Ankara 2018, pp. 71-72.
15. Raport YEE 2019
https://www.yee.org.tr/sites/default/files/yayin/yee_2019_v2_31122020.pdf.
16. UNESCO: <https://whc.unesco.org/en/list/1572/>.
17. Uniunea Europeană, Aderarea la UE, https://european-union.europa.eu/principles-countries-history/joining-eu_ro
18. Türksoy: *Türksoy, Türk Dünyasında Birlik ve beraberlik Sembolu: Nevruz*, în „Türksoy, Türk Kültür Teskilatı”, 15.03.2010, accesat 03.05.2022,

https://www.Turksoy.org/tr/news/2010/03/15/Turk_dunyasinda_birlik_ve_beraberlik_sem_bolunevruz

19. TİKA:

<https://www.tika.gov.tr/upload/2018/G%C3%BCI%20Baba/G%C3%9CL%20BABA.pdf>.

20. TCK - TÜRK CEZA KANUNU (Dreptul Penal Turc), Legea nr. 5224 din 2005

„Legea pentru Evaluarea și Clasificarea și Sprijinul Filmelor Cinematografice”.

21. Türkiye Cumhuriyeti Dışışleri Bakanlığı, Yurtdışında yaşayan Türk Vatandaşlarımız,

https://www.mfa.gov.tr/yurtdisinda-yasayan-Turkler_.tr.mfa.

22. Türkiye Maarif Vakfi: Maarif Bülten, an 5, nr. 20, iunie 2022, p. 14.

23. Türkiye Maarif Vakfi: *Maarif Vakfi, Türk Üniversitelerini Dünyaya Açıyor, Son Eğitim Fuarı Erbil’de*, Türkiye Maarif Vakfi, 28.04.2019,

<https://Turkiyemaarif.org/post/309-maarif-vakfi-Turk-universitelerini-dunyaya-aciyor-son-egitim-fuari-erbilde-657?lang=tr>.

24. Türkiye Maarif Vakfi: *Türkiye Eğitim Fuarı Mali’de Yapıldı*, în Türkiye Maarif Vakfi,

04.02.2019, <https://Turkiyemaarif.org/post/309-Turkiye-egitim-fuari-malide-yapildi-613?lang=tr>.

25. Türkiye Maarif Vakfi 10. İstisare Toplantısı Düzenlendi, 22.03, 2021.

26. Türkiye Maarif Vakfi: <https://Turkiyemaarif.org/post/-Turkiye-maarif-vakfi-10-istisare-toplantisi-duzenlendi-1450?lang=tr>.

27. Türkiye Maarif Vakfi: Türkiye Maarif Vakfi: *Türkiye Maarif Vakfi Ukrayna’da Eğitim Alanında Aktif Rol Üstlenmeye Hazırlanıyor*, web: Türkiye Maarif Vakfi,

21.06.2022, <https://Turkiyemaarif.org/post/7-Turkiye-maarif-vakfi-ukraynada-egitim-alaninda-aktif-rol-ustlenmeye-hazirlaniyor-2122?lang=tr>.

28. Türkiye Maarif Vakfi: *FETÖ’nün yurt dışındaki 218 okulu Maarif Vakfi’nda*, în „Türkiye Maarif Vakfi”, 17.07.2019, <https://maarifschool.org/post/7-fetonun-yurt-disindaki-218-okulu-maarif-vakfinda-732?lang=tr>.

29. Türkiye Maarif Vakfi: *Türkiyenin Yeni Yumuşak Güç Unsuru: Eğitim Diplomasisi*, în „Türkiye Maarif Vakfi”, 30.05.2022,

30. Türkiye Maarif Vakfi: "Yabancılar Türkçe Öğretim Müfredatı" în „Türkiye Maarif Vakfi”, 30.05.2022.

31. Türkiye Maarif Vakfı: *Gambiya Maarif Okullarında Mezuniyet Heyecanı*, web: Türkiye Maarif Vakfı, 21.06.2022, <https://Türkiyemaarif.org/post/7-gambiya-maarif-okullarinda-mezuniyet-heyecani-2123?lang=tr>
32. Türkiye Maarif Vakfı: *Türkiye Maarif Vakfı Belçika 'da Faaliyetlerini Genişletiyor*, in „Türkiye Maarif Vakfı”, 26.06.2022, <https://Türkiyemaarif.org/post/7-Türkiye-maarif-vakfi-belcikada-faaliyetlerini-genisletiyor-2132?lang=tr>.
33. Türkiye Maarif Vakfı: *Afganistan'da Türkçe Çalıştayı*, web: Türkiye Maarif Vakfı, 29.06.2022, <https://Türkiyemaarif.org/post/7-afganistanda-Türkce-calistayi-2134?lang=tr>.
34. Türkiye Maarif Vakfı: *Maarif Okul Öncesi Öğretmen Eğitim Programı Tamamlandı*, in Türkiye Maarif Vakfı, 14.06, 2022, <https://Türkiyemaarif.org/post/7-maarif-okul-oncesi-ogretmen-egitim-programi-tamamlandi-2119?lang=tr>.
35. Türkiye Maarif Vakfı: *Türkiye-Sudan Eğitim ve Kültür Fuarı Başladı*, in Türkiye Maarif Vakfı, 05.01.2018, <https://Türkiyemaarif.org/post/309-Türkiyesudan-egitim-ve-Kültür-fuari-basladi-354?lang=tr>.
36. Türkiye Maarif Vakfı: *Türkiye-Sudan Eğitim ve Kültür Fuarı Başladı*, in Türkiye Maarif Vakfı, 05.01.2018, <https://Türkiyemaarif.org/post/309-Türkiyesudan-egitim-ve-Kültür-fuari-basladi-354?lang=tr>.
37. Türkiye Maarif Vakfı: *Türkiye Maarif Vakfı Eğitim Fuarın 3'üncüsünü Tunus'ta düzenlendi*, in Türkiye Maarif Vakfı, 02.03.2019, <https://Türkiyemaarif.org/post/309-Türkiye-maarif-vakfi-egitim-fuarin-3uncusunu-tunusta-duzenlendi-620?lang=tr>.
38. „Maarif Bülteni”, nr. 20, p. 4, https://www.Türkiyemaarif.org/uploads/bulten/MaarifBulten_Sayi20.pdf.
39. Türkiye Maarif Vakfı: *Kosova Uluslararası Maarif Okullarında Bilim Şenliği*, web: Türkiye Maarif Vakfı, 27.06.2022, <https://Türkiyemaarif.org/post/7-kosova-uluslararası-maarif-okullarında-bilim-senligi-2133?lang=tr>.
40. UNESCO: <https://whc.unesco.org/en/list/1572/>.
41. YAYINCI RTUK: http://yayinci.rtuk.org.tr/web/web_giris.php.
42. https://yee.org.tr/sites/default/files/yayin/faaliyet_raporu_2021_28.06_kucuk.pdf.
43. *Türkiye Maarif Vakfından Arnavutluk'ta "Türkiye Eğitim Fuarı"*, in Türkiye Maarif Vakfı, 28.05.2019, <https://Türkiyemaarif.org/post/309-Türkiye-maarif-vakfindan-arnavutlukta-Türkiye-egitim-fuari-684?lang=tr>.
44. *Dünyada Türkiye Maarif Vakfı*, in „Türkiye Maarif Vakfı”, <https://Türkiyemaarif.org/page/553-DUNYADA-MAARIF-16>.
45. IFEA: <https://www.ifea.com>

46. https://www.Turkiyemaarif.org/uploads/Maarif_Global_Education_Series.pdf.
47. Türksoy: <https://www.Turksoy.org/Turksoy/about>.
48. https://www.Turkiyemaarif.org/uploads/bulten/MaarifBulten_Sayi20.pdf.

General sources:

1. AKSOY, Z., *Kültürlerarası iletişim ve yönetimde başarının anahtarı: kültürel zekâ*, în „Yeni İletişim Teknolojileri ve Toplumsal Dönüşüm” II. Uluslararası İletişim Sempozyumu, Manas Üniversitesi, Türkiye, 2012, pp. 1098-1111.
2. ARIK, B. M., “Popüler Kültüre Temel Yaklaşımlar” İstanbul Üniversitesi İletişim Fakültesi Dergisi, Istanbul University Faculty Of Communication Journal, 0 (19), 2012, <http://Dergipark.Gov.Tr/İuifd/Issue/22874/244408>,
3. ASLAN, Margareta, *Dezvoltarea studiilor de Intelligence și aplicarea practică în lupta împotriva terorismului. Turcia 2010-2021*, în *GeoPolitica*, nr. 1(92), 2022, <https://www.geopolitic.ro/2022/02/dezvoltarea-studiilor-de-intelligence-si-aplicarea-practica-lupta-impotriva-terorismului-turcia-2010-2021/>
4. BEĞEN, Emre, KAYA, Mustafa, KELEŞ, Salih, KARADAĞ, Bora, ÇUBUKÇU, Ceren, ATIKER, Berrin, *Sosyal Medya ve Bilişim Suçları*, în „Enformatik, Toplum ve Hukuk”, Legal Yayıncılık, pp. 1-35,
5. CHUN, Sadi Yang Chao, *Türkiye ve Çin arasındaki Kültür Mücadelesinin tarihi Geçmişi*, în „Dergipark”, pp. 749-772. <https://dergipark.org.tr/tr/download/article-file/692715>.
6. DEMİREL, H. G., KİŞMAN, Z. A., *Kültürler arası liderlik*, în „Turkish Studies International Periodical for the Languages, Literature and History of Turkish or Turkic”, 9(5), 2014, pp. 689-705.
7. DOĞAN, Recai, *Osmanlı Eğitim kurumları ve eğitimde ilk yenileşme hareketlerinin batılılaşma açısından tahlili*, pp. 407-442.
8. EHTİYAR, R., *Kültürel sinerji: uluslararası işletmelere yönelik kavramsal bir irdeleme*, Akdeniz Üniversitesi İ.İ.B.F. Dergisi, 3(5), 2003, 66-78.
9. FELEZEU, Călin, *Statutul Principatului Transilvaniei sub suzeranitatea Porții otomane (1541-1688)*, Cluj-Napoca, 2018.
10. FUGER, Ilter, *Ankara'nın Eski Kent Dokusunda Yahudi Mahallesi ve Sinagog*, în „Belleten,,, Aralık 1996, vol. 60, nr. 229, pp. 719-732.

11. GOLEMAN, Daniel, *Inteligența socială*, Curtea veche, București, 2001, 420 p.
12. IDEM, *Inteligența emoțională*, Curtea veche, București, 2001, 411.
13. GÜNGÖR, Tunga, DAYI, Müslim, ÇİFTÇİ, Hakan, *Sosyal Medya ortamlarında Türkçe dil özelliklerine dayalı olarak sahte hesap tespiti*, în „Boğaziçi Üniversitesi Dergisi”, accesat 18.12.2021,
14. HENZE, Raphaela, *Why we have to overcome paternalism in times of populism*, în „CDAFG”, eds. Milena Dragičević Šešić, Ljiljana Rogač Mijatović, Nina Mihaljinac, Belgrade, 2017, pp. 73-87.
15. İÇDUYGU, Ahmet et. alii, *Türkiye'nin Uluslararası Göç Politikaları, 1923-2023: Ulus-Devlet Oluşumundan Ulus-Ötesi Dönüşümlere*, İstanbul, Koç Üniversitesi Araştırmaları Merkezi, MiReKoç Araştırma Raporları 1/2014, pp. 140-141.
16. KAYA, Mehmet, *Sanayi 4.0da Yapay Zeka ve Türkiye*, Fırat Üniversitesi. IIBF Uluslararası İktisadi ve İdari Bilimler Dergisi, vol. 5, nr. 2, 2021, p. 82.
17. MOKRE, Monika, *Cultural Diplomacy from Below: Artistic Projects with Refugees and Migrants*, în „CDAFG”, eds. Milena Dragičević Šešić et alii, Belgrade, 2017, pp. 61-71
18. KIRDEMİR, Barış, *Türkiye`de Dijital haber ortamı. Kutuplaşma, Sosyal Medya ve Yükselen Trendler*, în „Ekonomi ve Dış Politika Araştırmalar Merkezi”, 03/2020,
19. LAGGIARD FUENTES, Leda Celia, *Cities and Regions in International Cultural Relations: Fostering Cooperation Through Cultural Networks*, în „CDAFG”, eds. Milena Dragičević Šešić et alii, Belgrade, 2017, pp. 211-218
20. LIVERMORE, D., *Leading with Cultural Intelligence: The Real Secret to Success*, New York: Amacom, 2015.
21. ONAL, Buket, *Çin`in Kültürel Diplomasisi: Konfucus Enstitülerinin Rolu ve Eleştiriler*, în „International Journal of Politics and Security”, vol. 2, nr. 4, iulie 2020, pp. 217-245.
22. PALADI, Oxana , CAUŞ-AVRAM, Olga, *Relația dintre inteligența emoțională și motivația pentru succes la preadolescenți*, Psihologie, 2/2013, pp. 14-21.
23. VICKERY, Jonathan, *Since internationalism: diplomacy, ideology, and a political agency for culture*, în „CDAFG”, eds. Milena Dragičević Šešić et alii, Belgrade, 2017, pp. 35-49.
24. ÖZDEMİR, Gloria Shkurti, *Türkiye`nin ulusal yapay zeka stratejisi bundan sonra ne beklenmeli?*, în „SETA Perspektif,” septembrie 2021, nr. 317, pp. 1-6.

25. OKAY, Bülent, *Çin Seddinin yapılış nedeni hakkında değişik bir görüş*, în „Ankara Üniversitesi Dil ve Tarih Coğrafya Fakültesi Dergisi”, vol. 36, nr. 1-2, 1993, pp. 143-158.
26. Du PLESSIS, Y., Cultural intelligence as managerial competence. *Alternation*, 2011, 18(1), pp. 28-46.
27. SIMILEANU, Vasile, *România. În ochiul Uraganului*, în „Geopolitica”, TopForm, Bucureşti, 2016, p. 27.
28. ŞENER, Gülüm; ABINIK, Nilay, *Türkiyede dijital şiddet araştırması*, în „Toplumsal Bilgi ve İletişim Derneği”, pp.5-17,
29. THOMAS, D. C., *Domain and development of cultural intelligence: the importance of mindfulness*, în „Group and Organization Management”, 2006, 31, pp. 78– 99.
30. UZUN, Hilal, Sosyal Medyanın Bilgi Kalitesine Etkisi: Sahte Hesaplar, în „Academia Journal of Social Sciences”, 2016, 2(1), pp. 1-31.
31. ŽUVELA, Ana, *The Dialectics of Cultural Diplomacy – Example of the Dubrovnik Summer Festival*, în „CDAFG”, eds. Milena Dragičević Šešić et alii, Belgrade, 2017, pp. 173-207.
32. YEŞİL, S , Kültürel farklılıkların yönetimi ve alternatif bir strateji: kültürel zeka. Kahramanmaraş Sütçü İmam Üniversitesi İ.İ.B.F. Dergisi, 11(16), 2009, pp. 100-131.
33. WARR, C. , ELLIOTT, J. *Introduction: Reassessing Naples, 1266–1713*, în „Art History”, 2008, 31, pp. 423–37.
34. YILDIRIM, Kürşat, *Türk menşeli Çin aileleri*, în „Türkiyat Mecmuası”, 25/Bahar, 2015, pp. 315-330. <https://dergipark.org.tr/tr/download/article-file/173159>.

Special sources:

1. AKSOY, A., ROBINS, K., *Peripheral vision: Cultural industries and cultural identities in Turkey. Environment and Planning*, vol. 29, 2009, pp. 1937–1952.
2. ANG, S., Van DYNE, L., *Conceptualization of Cultural Intelligence: Definition, Distinctiveness and Nomological Network*, Eds. Soon Ang and Linn Van Dyne, Handbook of Cultural Intelligence: Theory, Measurement, and Applications, New York: M.E. Sharp Inc., 2008, pp.3-15.
3. ANG, S., LINN, V., CHRISTINE, K., KEE, N., Klaus., J. T., CHERLY, T. ve CHANDRASEKAR, N. *Cultural intelligence: its measurement and effects on cultural*

- judgment and decision making, cultural adaptation, and task performance. Management and Organization Review*, 3(3), 2007, pp. 335-371.
4. AVŞAR, Zakir, *Kültürel Diplomasi ve İletişim, İstanbul, 2022* p. 159; Faruk Şen, *Türkiye`de Kültür (Kreatif) Ekonomisinin Boyutları, Ocak 2017*, TAVAK, Turkish European Foundation for Education and Scientific Studies. Paschalidis, G. *Exporting national culture: Histories of cultural institutes abroad. International Journal of Cultural Policy*, 15(3), 2009, pp. 275-289.
 5. AYCAN, Ersin, ÇALIŞKAN, Sadık, *Dijital Kamu Diplomasisi Aracı Olarak Türkçe Öğretimi: Yunus Emre Enstitüsü İnternet Sitesi İncelemesi*, in „Sanat ve İnsan Değisi”, 2020, nr. 4, pp. 133-140.
 6. AYDEMİR, E., *Kamu Diplomasisi*, İstanbul, Kalkedon Yayıncılık, 2018
 7. BURCAK, Evren, *Balkanların ve Türk Sinemasının İlk Yönetmenlerinden: Manaki Kardeşler*, in „Türk Sinema Araştırmaları,” 21 mai 2014.
 8. COSTA, Maria Eugenia, *El Desplazamiento de la Telenovela Latinoamericana en el Mercado Televisivo Croata*, Buenos Aires, Universidad Torcuato di Tella, Escuela de Negocios, iunie 2014, 78 p.
 9. CUMMINGS, M. C. Jr., *Cultural diplomacy and the United States government: A survey*, Washington, Center for Arts and Culture, 2003.
 10. EKŞİ, Muharrem, *Kültürel Diplomasi ve Yunus Emre Enstitüsü, Türk Dış Politikası ve Kamu Diplomasisi*, eds. Mehmet Şahin, Senem Çevik, 2015, pp. 345-364.
 11. ERZEN, M. Ü., *Kamu Diplomasisi*, İstanbul, Ed. Derin, 2004.
 12. FİŞEKÇİOĞLU, Aşlı, *Yabancılarla Türkçe Öğretiminde Diller için Avrupa Ortak Örneklerin Çerçevesi Ölçütlerine Göre Türk Kültürü Tanımlayıcılarının Oluşturulması: B1 Dil Düzeyi Model Önerisi*, tezâ de doctorat, ianuarie 2019, Çanakkale Onsekiz Mart Üniversitesi, Canakkale, pp. 90-100.
 13. van GRAAN, Mike, *Theatre, theatre festivals and cultural diplomacy*, in „CDAFG”, eds. Milena Dragičević Šešić et alii, Belgrade, 2017, pp. 185-192.
 14. de GREEF, Hugo, *Arts Festivals are our voices in society. Opening Speech @ BITEF Belgrade Conference*, in „CDAFG”, eds. Milena Dragičević Šešić et alii, Belgrade, 2017, pp. 123-132.
 15. JOVICEVIC, Aleksandra, *Festivals as Social Dramas and Metaphors: Between Popular and Subversive*, in „CDAFG”, eds. Milena Dragičević Šešić et alii, Belgrade, 2017, pp. 133-142.

16. KARAKÖK, T., *Yüksek Öğretim Kurumu olarak Osmanlı`da Medreseler. Bir değerlendirme*, in "BÜEFAD, vol. 2, nr. 2, iarna 2013, pp. 208-234.
17. KARTARİ, Asker, *Kültür, Farklılık ve İletişim, Kültürlerarası İletişim Kavramsal Dayanakları, İletişim*, 2014, 315 p.
<https://iletisim.com.tr/Images/UserFiles/Documents/Gallery/farklilik.pdf>.
18. KAYA, Metin, *Eğitim Diplomasisi: Kavramsal Bir Çerçeve*, in „Türkiye Eğitim Dergisi”, 2019, vol. 4, nr. 1, pp. 1-12.
19. KENDİ, Alper, *Yapay Zekanın Milli Güvenlik Politikalarına Etkileri*, in „ThinkTech STM Teknolojik Düşünce Merkezi, Trend Analizi” Mart 2019, pp. 1-7, accesat vineri, 10 decembrie 2021, orele 20.00, https://thinktech.stm.com.tr/uploads/docs/1608998557_stm-yapay-zekanin-milli-guvenlik-politikalarina-etkileri.pdf
20. KIRDEMİR, Barış, *Türkiye'nin Dezenformasyon Ekosistemi. Genel Bakış*, in Ekonomi ve Dış Politika Araştırmalar Merkezi, Siber Politikalar ve Dijital Demokrasi (EDAM), <https://edam.org.tr/wp-content/uploads/2020/07/Türkiyenin-Dezenformasyon-Ekosistemi-Genel-Bakış-Barış-Kirdemir.pdf>
21. KJULAVKOVSKY, Biljana Tanurovska, *Cultural Diplomacy, a dialogue with the civil society*, in „CDAFG”, eds. Milena Dragičević Šešić et alii, Belgrade, 2017, pp. 219-226.
22. LUKIC, Darko, *Inclusive Practices at the International Performing Arts Festivals*, in Cultural Diplomacy: Arts, Festivals and Geopolitics, eds. Milena Dragičević Šešić, Ljiljana Rogač Mijatović, Nina Mihaljinac, Belgrade, 2017, pp. 163-170.
23. MERCAN, Nuray, *Çok Kültürlü ortamlarda Kültürlerarası farklılıkları yönetme sanatı: Kültürel zeka*, Anadolu Üniversitesi, Acikogretim Uygulamaları ve Arastirmaları Dergisi, 2016, 2, pp. 32-49.
24. NEMLIOĞLU, Candan, *Osmanlı Mimari bezemelerinde sarayın nazlı çiçeği, Lale*, in „Tulips. The Symbol of Friendship and Multiculturality”, ed. Margareta Aslan, Cluj-Napoca, 2022, in press, 23 p.
25. NISBETT, Melissa, *Who Holds the Power in Soft Power?*, in „CDAFG”, eds. Milena Dragičević Šešić et alii, Belgrade, 2017, pp. 107-120.
26. OCON, David, *Cultural diplomacy and co-operation in ASEAN: The role of arts and culture festivals*, The Hague Journal of Diplomacy 17, 2022, 1-29, BRILL, pp. 1-29.
27. ÖKMEN, Yunus Emre; GÖKSU, Oğuz, *Kültürel diplomasisi bağlamında Türk dizilerinin İhracatı ve Kültür Aktarımına Katkısı: Diriliş Ertuğrul Örneği*, pp. 247-291.

28. ÖZEL, Meltem, *Eğitim Diplomasisi bağlamında uluslararası değişim programları: Erasmus+ programı örneği*, in The Turkish Online Journal of Design, Art and Communication – TOJDAC, iulie 2021, vol. 11, nr. 3, pp. 943-966.
29. ÖZTÜRK, Melek, ATİK, Abdulkadir, *Ulusal Pazardan Küresel Pazarlara Uzanan Süreçte Türk Dizilerinin Gelişimi*, Maltepe Üniversitesi İletişim Fakültesi Dergisi, 2016, 3(2), güz, pp. 66-82.
30. POPOVIC, Mina, *The Roles and Practices of Fashion in Cultural Diplomacy*, in „CDAFG”, eds. Milena Dragičević Šešić et alii, Belgrade, 2017, pp. 251-262.
31. RODRIGUEZ, David, *Cultural Diplomacy and Arts Festivals. The case of the Montreux Jazz Festival in Switzerland*, Open University of Catalonia, June 2019, <http://openaccess.uoc.edu/webapps/o2/bitstream/10609/99568/6/rodriguezvitTFM0619dissertation.pdf>.
32. SEÇKİN, Sevim, *Türkiye'deki Yerli Televizyon Dizileri; Film Enflasyonundan Dizi Enflasyonuna*, in „Akademik Sosyal Araştırmalar Dergisi”, 4/31, Ekim 2016, pp. 288-301.
33. ŞAHİN, Muhammed Mazhar, *Yunus Emre Enstitüsünün Türkçe Öğretimi Kapsamında Ortadoğu'daki Varlığı ve 2020 Faaliyet Raporu'na Göre Ortadoğu Vatandaşlarının Türkçe Öğretim Portalı'na İlgisi*, in „Uluslararası Yabancı Dil Olarak Türkçe Öğretimi Dergisi”, nr. 5, an 2022, pp. 55-71.
34. ŞAHİN, Mehmet ÇEVİK, Senem, *Türk Dış politikasında diaspora diplomasisi açılımı*, 2015, pp. 92-129.
35. ŞEN, Faruk, *Türkiye'de Kültür (Kreatif) Ekonomisinin Boyutları*, Ocak 2017, TAVAK, Turkish European Foundation for Education and Scientific Studies, 214 p.
36. TOKDOĞAN, Nagehan, *Yeni Osmancılık: Hinc, Nostalji, Narsisizm*, https://books.google.ro/books?id=L7rcDwAAQBAJ&pg=PT78&lpg=PT78&dq=başbakani+muhtesem+Yüzyıl+dizi+setini&source=bl&ots=varL8bl6pe&sig=ACfU3U1A6Se488d3tdp1pRVJJ6gM8glO0Q&hl=ro&sa=X&ved=2ahUKEwitj8rA0v_4AhXvhP0HHeOvCWgQ6AF6BAhAEAM#v=onepage&q=başbakani%20muhtesem%20Yüzyıl%20dizi%20setini&f=false
37. TORUN, Halime, LALE, Tahsin, *Istanbul'dan Japonyaya lale*, 01.05.2022, <https://www.sondakika.com/haber/haber-istanbul-dan-japonya-ya-lale-2157127/>
38. TÜRKMENOĞLU, Dilek, *Sanatsal Bir Belge Olarak Surname-î Hümayun Minyatürleri ve Toplumsal Anlamları*, in „Elektronik Sosyal Bilimler Dergisi”, Güz-2008, vol.7, pp. 98-116.

39. VICKERY, Jonathan, *Since internationalism: diplomacy, ideology, and a political agency for culture*, in „CDAFG”, eds. Milena Dragićević Šešić et alii, Belgrade, 2017, pp. 35-49.
40. YAĞMURLU, Aslı, *Kamu Diplomasisi Bakışından Spor Diplomasisi*, in „Gaziantep University Journal of Social Sciences,” 18(4), pp. 1367-1380.
41. YILMAZ, M., PACOLARI, E., *Kamu Diplomasisi ve Halkla İlişkiler Açısından Yunus Emre Enstitüsü'nün Kosova'daki Faaliyetlerinin Analizi*, in „Türkish Studies Social Sciences,” 14 (4), 2009, pp. 1905- 1929.

Electronic sources:

1. AA, *Irak, Bayraktar ve ATAKa talip*, in „TRT Haber”, 31 august 2021, accesat 19 decembrie 2021, orele 19.22, <https://www.trthaber.com/haber/dunya/irak-bayraktar-tb2-ve-ataka-talip-605212.html>.
2. *Almanya`da dört kişiden biri göçmen kökenli*, in „Deutsche Welle Türkce”, 28.07.2020, <https://www.dw.com/tr/almanyada-dört-kışiden-biri-göçmen-kökenli/a-54352822>.
3. *Almanya`da 2,8 milyon Türk kökenli yaşıyor*, in „Deutsche Welle Türkce”, 30.07.2020. <https://www.dw.com/tr/almanyada-28-milyon-türkiye-kökenli-yaşıyor/a-54385723>.
4. ALEMDAR, Ahmet, *Bayraktar TB2 SİHA Libya`da darbeci Haftır'e mühimmat taşıyan kargo uçagını vurdu*, in „Defence Türk.net”, 13 aprilie 2020, accesat 19 decembrie 2021, orele 19.13, <https://www.defenceTürk.net/bayraktar-tb2-siha-libyada-darbeci-haftere-muhimmat-tasiyan-kargo-ucagini-vurdu>.
5. Art Station – *Türkey Map Design of Mural Wallpaper*, <https://www.artstation.com/artwork/XnyzWy>.
6. *Azerbaycan ordusundan 'Karabağ Fatihı' Bayraktar TB2 SİHA'ları ile tatbikat*, in „Yeni Şafak”, 4 mai 2021, accesat 19 decembrie 2021, orele 19.05, <https://www.yenisafak.com/dunya/azerbaycan-ordusundan-karabag-fatihı-bayraktar-tb2-sihalari-ile-tatbikat-3621734>.
7. Aslan: Kurkuş Katip Elmas in Box Office Mojo by IMDbPro , https://www.boxofficemojo.com/releasegroup/gr1605718533/?ref_=bo_ydw_table_105
8. AYDOĞAN, Bekir, *TIKA Orta Doğu ve Afrika Daire Başkanı Korkmaz: TIKA bütün mezhep ve etnik gruplara eşit yaklaşan bir kalkınma kuruluşu*, in „AA Gazetesi”,

- 04.12.2020., accesat 01.07.2022, orele 15.25, <https://www.aa.com.tr/tr/dunya/tika-ortadogu-ve-afrika-daire-baskani-korkmaz-tika-butun-mezhep-ve-etnik-gruplara-esit-yaklasan-bir-kalkinma-kurulusu/2065791>.
9. *Bakan Çavuşoğlu: Orta Asya`da Açılacak ilk Maarif Vakfı Okulu Olacak*, 11 martie 2021, <https://orasam.manas.edu.kg/index.php/tr/kirgizistan/4194-bakan-avu-o-lu-orta-asya-da-a-ilacak-ilk-maarif-vakfi-okulu-olacak>.
10. *Bakan El Veda Rumeli setinde*, în „Yeni Şafak Gazetesi”, 28 mai 2009, <https://www.yenisafak.com/hayat/bakan-elveda-rumeli-setinde-188988>.
11. Beyaz Perde: <https://www.beyazperde.com/haberler/filmler/haberler-100804/>
12. Beyaz Perde: <https://www.beyazperde.com/sanatcilar/sanatici-596981/>
13. BoxOfficeMojo: https://www.boxofficemojo.com/year/world/?ref=bo_nb_se_tab.
14. BoxOfficeMojo: accesat 10 iulie 2022, orele 18.00, <https://www.boxofficemojo.com/charts/overall/?area=TR>
15. *Bükreş Maarif Okulu burslu öğrenci alacak*, în „Balkan Gazetesi”, 05.04.2022, <https://gazetebalkan.ro/2022/04/05/bukres-maarif-okulu-burslu-ogrenci-alacak/>.
16. *Cele 218 şcoli ale FETÖ din străinătate sunt la Fundația Maarif*, în „AA Gazetesi”, 16.07.2019, <https://www.aa.com.tr/tr/Türkiye/fetonun-yurt-disindaki-218-okulu-maarif-vakfinda/1533402>.
17. CONGAR, Kerem, *Ukrayna istedi, Hürrem Sultan türbesindeki Rus asıllı yazısı kaldırıldı*, în „EuroNews Press”, 30.01.2019, <https://tr.euronews.com/2019/01/30/ukrayna-istedi-Hürrem-sultan-turbesindeki-rus-asilli-yazisi-kaldirildi>.
18. COSTEA, Cătălin, *Ucraina a primit un nou lot de drone Bayraktar TB2. Aparatele vor lucra conjugat cu sistemul propriu de rachete de coastă “Neptun”*, în „Defence Romania”, https://www.defenseromania.ro/ucraina-a-primit-un-nou-lot-de-drone-bayraktar-tb2-aparatele-vor-lucra-conjugat-cu-sistemul-propriu-de-rachete-de-coasta-neptun_614163.html.
19. *Cumhurbaşkanı Erdoğan Macaristan`a gidecek*, în „AA Gazetesi”, <https://www.aa.com.tr/tr/Türkiye/cumhurbaskani-Erdogan-macaristana-gidecek/1637198>.
20. ÇETİNKAYA, Behlül, *Yunus Emre Enstitüsü 60 bin kişiye çevrim içi derslerle Türkçe öğretiyor*, în „AA Anadolu Ajansı”, 30.03.2021, <https://www.aa.com.tr/tr/egitim/yunus-emre-Enstitüsü-60-bin-kisiye-cevrim-ici-derslerle-Türkce-ogretiyor/2192432>.
21. Emlak Kulisi: <https://emlakkulisi.com/guncel/topkapi-sarayi-ziyaretci-sayisi/564467>
22. EREMIA, Cristian, *Supremația la Marea Neagră în dispută*, în „Monitorul Apărării și securității”, 23 decembrie 2019, accesat 12 iulie 2022, orele 11.50, <https://monitorulapararii.ro/suprematia-militara-la-marea-neagra-in-disputa-1-25649>.

23. Facebook: <https://www.facebook.com/pinarbasiizmir/photos/1900lu-yılların-başları-pinarbaşı-ayva-nar-festivali-internet-kaynaklı-fotoğraf/449180845193031/>.
24. Facebook: <https://www.facebook.com/ReformMobilya/photos/sultan-süleyman-koltuk-takımıürünü-detayları-httpreformmobilyacomurunlerimizsal0/426084240848731/>.
25. Fest Tr: <https://festtr.com/festival/kakava-senlikleri/>
26. *Fenomeno No Exclusivo Espana Turquia Segundo Exportador*, în *El Espanol*, https://www.elespanol.com/bluper/20210306/fenomeno-no-exclusivo-espana-turquia-segundo-exportador/563195032_0.html.
27. Fest Tr, *Urla Enginar Festivali*, accesat 01.05.2022, <https://festtr.com/festival/urla-enginar-festivali/>.
28. *Forumul de investiții Valoarea anuală a schimburilor comerciale*, în „Lumea Banilor”, <https://luba.ro/forum-de-investitii-valoarea-anuala-a-schimburilor-comerciale-romania-turcia-va-depasi-10-miliarde-de-dolari/>.
29. GÜRER, Mahmut, *Muhteşem Yüzyıl dizisi bizi rencide etti*, 4 noiembrie 2012, <https://www.aksam.com.tr/guncel/muhtesem-Yüzyıl-dizisi-bizi-rencide-etti--147697h/haber-147697>
30. LUCA, Felicia, *Inteligența culturală. La ce e bună o graniță, dacă nu să construiești o punte peste ea?*, în „Cariere. Jurnal de leadership”, 9 iulie 2019, accesat luni, 11 aprilie 2022, orele 21.00, <https://revistacariere.ro/leadership/inteligenta-culturala-la-ce-e-buna-o-granita-daca-nu-sa-construiesti-o-punte-pestea/>
31. *Makedonya Türk Dizilerini Yasaklıyor*, în *Doğru Haber Gazetesi*, 14.11.2012, <https://dogruhaber.com.tr/haber/57787-makedonya-Türk-dizilerini-yasakliyor/>.
32. *Muhteşem Yüzyıl*, episodul 135, min. 20.00, accesat 29.04.2022, orele 21.52, <https://www.youtube.com/watch?v=tHKfwxHrcj0>
33. *Muhteşem Yüzyıl: Kösem*, ep. 7, min. 4-7, accesat în 30. 04.2022, <https://www.youtube.com/watch?v=vcUcAfGK3eU>.
34. <https://manaki.com.mk/40-years-festival-monograph/>.
35. Netflix: <https://www.netflix.com/ro/title/81257567>.
36. *Prensen Farya kimdir işte Farya Bethlen`in hayatı!*, în „Internet Haber”, 25.11.2016, accesat 30.04.2022, <https://www.internethaber.com/prenses-farya-kimdir-iste-farya-bethlenin-hayati-1734030h.htm>
37. *Prof. Şimşirgil: Muhteşem Yüzyıl dizisinde anlatılanlar gerçeği yansıtmıyor*, în „İyi Günler Gazetesi”, 25 decembrie 2011, <https://www.iyigunler.net/gundem/prof-simsirgil-muhtesem-Yüzyıl-dizisinde-anlatılanlar-gercegi-yansitmiyor-h62302.html>

38. Prof. Dr. İlber Ortaylı: “Dünyaya Türkçe öğretmek ırkçılık değil, kültür paylaşımıdır”, in „Türkiye Maarif Vakfı” 18.06, 2022, <https://Türkiyemaarif.org/post/7-prof-dr-ilber-Ortaylı-dunyaya-Türkce-ogretmek-irkcilik-degil-Kültür-paylasimidir-2120?lang=tr>.
39. Rada, Melek, *Asmalı Konak neresi çekildi*, in „Kapadokya Gezi Rehberi,” 30 octombrie 2021, <https://mdchotel.com/blog/asmali-konak-nerede-cekildi/>.
40. *Ruslardan Hürrem Sultan tepkisi*, in „Haber 7 Com”, <https://www.haber7.com/polemik/haber/1032774-ruslardan-Hürrem-sultan-tepkisi>.
41. <https://www.youtube.com/watch?v=3JNcjDOqkaQ>.
42. <http://impresa.elmercurio.com/mermobileiphone//Pages/NewsDetailMobile.aspx?dt=01-10-2015%20:00:00&PaginaID=16&SupplementId=0&BodyID=3&IsNPHR=0&Anchor=>
43. International Cinematographers Film Festival Manaki Brothers, accesat vineri 22 aprilie 2022, manaki.com.mk/.
44. Izmir Fx: *Altın Kiraz Kültür ve Sanat festivali*, http://izmirfx.mekan360.com/haberler_527,-izmir-haberleri-40-kiraz-festivali-9-gun-surecek.html?.
45. *Kanuni Sultan Süleyman`in Kayıp Mezarı*, in Haberler, <https://www.haberler.com/kanuni-sultan-suleyman-in-Kayıp-mezarinin-8381582-haberi/>.
46. Kurultaj: <http://kurultaj.hu/kurultaj/>.
47. Luxuri Line Furniture: <https://www.luxurylinefurniture.com/hunkar-classic-living-room>.
48. *Mehmed Abud Efendi ve Boşnakların İş Ahlakı*, in „Dunya Bizim”: <https://www.dunyabizim.com/mehmed-abud-efendi-ve-bosnaklarin-is-ahlaki-makale,38.html>.
49. Monografija 40 godini Manaki Brothers, *Cinematheque of Republic of North Macedonia*, 2019, pp. 8-9.
50. *Muhteşem Yüzyıl dizisi nerede çekildi*, in „Milliyet emlak”, 26.01.2018, <https://www.milliyet.com.tr/emlak/muhtesem-Yüzyıl-dizisi-nerede-cekildi-63859>.
51. Netflix: <https://www.netflix.com/ro/title/81257567>.
52. <https://www.nurdanhaber.com/tr-tr/haberler/41263/dirilis-Ertuğrul-arapca-yayinlanacak/>.
53. https://onedio.com/haber/Türk-televizyon-tarihinin-yurt-disinda-en-cok-sevilen-ve-firtinali-ruzgarlar-estiren-27-dizisi-908023_

54. <https://onedio.com/haber/Türk-televizyon-tarihinin-yurt-disinda-en-cok-sevilen-ve-firtinali-ruzgarlar-estiren-27-dizisi-908023>.
55. Takıda Sanat: <https://www.takidasanat.com/Kayı-boyu-yuzukleri>.
56. Tweeter AA Canlı, 10 martie 2021, <https://twitter.com/AACanlı/status/1369549574675824643>.
57. *Türk dizilerin yurtdışı rekoru*, în „Milliyet Gazetesi”, 15.10.2011, accesat duminică 17.04.2022, <https://www.milliyet.com.tr/ekonomi/Türk-dizilerinin-yurt-disi-rekoru-1339711>.
58. *Türk Filimleri Yurtdışında*, în „Milliyet Gazetesi”, accesat 10 iulie 2022, orele 20.00, <https://www.milliyet.com.tr/cadde/sina-kologlu/Türk-filimleri-yurt-disinda-2707684>
59. *Türkiye`den gelen nitelikli iş gücü arttı*, în „Deutsche Welle Türkçe”, 24.07.2020, <https://www.dw.com/tr/türkiyeden-almanyaya-gelen-nitelikli-iş-gücü-arttı/a-54311343>.
60. Ulusal Yapay Zekâ Stratejisi (2021-2025) ile İlgili 2021/18 Sayılı Cumhurbaşkanlığı Genelgesi (Circulara prezidențială nr. 2021/18 privind Strategia națională de inteligență artificială (2021-2025), nr. 31574 din 20.08.2021), <https://www.resmigazete.gov.tr/eskiler/2021/08/20210820-22.pdf>;
61. UŞTUK, Hilal, *ABD`den sonra en fazla dizi ihraç eden ülke Türkiye*, în „AA Gazetesi”, 11.11.2019, accesat în 9 aprilie 2022, orele 10.31, <https://www.aa.com.tr/tr/Kültür-sanat/abdden-sonra-en-fazla-dizi-ihrac-eden-ulke-Türkiye/1641524>.
62. VARDUHI, Balyan, *Türkiye dizileri Ermenistanda zirvede*, în „Agos Gazetesi”, 25.11.2016, <https://www.agos.com.tr/tr/yazi/17117/Türkiye-dizileri-ermenistanda-zirvede>.
63. YILMAZ, Müzaffer Musab, *Ortadoğuda dizi savaşları*, în „Açık Görüş”, 28.03.2020, <https://www.star.com.tr/acik-gorus/ortadoguda-dizi-savaslari-haber-1526221/>
64. You Tube: <https://www.youtube.com/watch?v=SdeCtflj514>
65. <https://www.youtube.com/watch?v=-oWWFQasKzI>.
66. <https://www.youtube.com/watch?v=gYmfyZBSS40>.
67. <https://www.sensacine.com/series-tv/mejores/genero-13036/pais-5026/>
68. *70 ülkeye 250 milyon dolarlık dizi film ihraç ettik*, în „AA Gazetesi”, 13.01.2016, accesat sâmbătă, 09.04.2022, orele 14.18, <https://www.cnnTürk.com/ekonomi/Türkiye/70-ulkeye-250-milyon-dolarlik-dizi-film-ihrac-ettik>.
69. *250 milyon dolarlık Türk dizisi ihraç ettik*, în „Haber Türk Gazetesi”, 13.01.2016, <https://www.haberTürk.com/ekonomi/is-yasam/haber/1180431-250-milyon-dolarlik-Türk-dizisi-ihrac-ettik>.

