

Branding and National Identity: The Analysis of “Turkey: Discover The Potential” Campaign

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Abstract

Nation branding has been an important communication strategy for the governments all around the world in the 21st century. Functioning as a vehicle for conveying messages regarding the nation’s identity to internal and external audiences, nations are imaged and communicated to the wider audiences as brands. As a regional power with political, historical, cultural and economic significance, Turkey is one of the countries attempting at nation branding in recent years. In this regard, this article analyzes Turkey’s nation branding campaign initiated in 2015, under the slogan “Turkey: Discover the Potential”. With the analysis of elements constituting brand identity, logo and advertisements, this article aims to point out the textual and visual ways in which Turkey is branded with a particular national identity for internal and global audiences.

Keywords

Advertising, branding, brand identity, nation branding, national identity, Turkey

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INTRODUCTION

The advent of consumer cultures across the globe throughout 20th century marked the necessity to differentiate products and services from one another in order to attract the attention of the consumers. Branding, in this regard, gained utmost importance since it emerged as a practice to communicate between consumers and producers by attaching certain meanings on products and services to persuade targeted consumer segments. Considering in mind the increasing importance of images and visuality in the postmodern condition of culture witnessed throughout the second half of the 20th century, brands have proved themselves as powerful images which can attract the consumer interest in symbolic, emotional, ideological, political or cultural ways. Consequently, in today's globalized world, branding is a crucial tool for companies to promote their products and circulate the consumption of their goods in national and global markets.

In addition to the mainstream products and services that have been branded, the late 20th century witnessed the branding of other entities such as places, geographies, cities, states and nations. The branding of nations has been a recent phenomenon that was began to be practiced in the late 1990s and the early 2000s (Volcic and Andrejevic 2011: 598). The currents of globalization introduced competitive dynamics not only for companies, but also for the states to promote their images to the rest of the world to attain greater visibility. Therefore, various states and governments undertook branding campaigns to promote their images on international level for certain political, economic or national ambitions as such attempts have been theorized in the existing literature as "nation branding". Branding of nations with international campaigns also included the processes by which the governments tend to imagine and define their nations in certain ways. As a result, nation branding can be characterized as a dual activity, concomitantly directed to the international audience and the national citizens for the meanings that it constructs.

With references to the recent discussions on nation branding, this article analyzes the recent nation branding campaign by Turkish government that was initiated in 2015. Promoted with the slogan "Turkey: Discover the potential", the campaign sets forth the national image of Turkey with

certain signifiers that are attached with particular meanings directed both for internal and external audiences. Analyzing the meanings regarding the nation promoted by the campaign, this article aims to decode the processes of meaning construction by which Turkey is commercially and culturally being branded. For this purpose, this article will first of all refer to the academic debates on nation branding to provide a theoretical basis for discussion and then analyze the campaign materials including the elements constituting brand identity, Turkey logo and advertisements. The analyses will point at the ways in which the nation is imagined and further conveyed to the audiences by the practice of branding.

NATION BRANDING: AN OVERVIEW

Nation branding has been a widely popular activity among governments all around the world since the late 1990s and most especially in 21st century. The term was first coined by marketing specialist Simon Anholt in 1996 (Anholt 1998, 2003, 2007). Gaining an increasing importance in the 21st century, nation branding was listed among the year's most notable ideas in 2005 by the New York Times Magazine (Kaneva 2011: 117). Over the past 15 years, more than 80 countries have been engaged in nation branding campaigns to provide greater visibility to their nations (Jansen 2008: 126). Several academic studies explored the significance of nation branding facilities in countries across the globe, including Japan (Valaskivi 2013, Iwabuchi 2015), Australia (Khamis 2012), Ireland (Pelan 2012), Montenegro (Vitic and Ringer 2008), Bosnia and Herzegovina (Volcic, Erjavec and Peak 2014), Estonia (Jansen 2008), Kazakhstan (Fauve 2015), Basque Country (Raya and Bieterb 2015), Greece (Panagiotopoulou 2012), China (Panagiotopoulou 2012), South Korea (Choi and Kim 2014), Spain (Ulldemolins and Zamorano 2015), Sweden (Christensen 2013), Iceland (Loftsdottir 2015), South Africa (Knott, Fyall and Jones 2013) and Ukraine (Miazhevich 2012). Similar to the marketing campaigns of consumer goods, the campaigns attributed the nations with certain slogans and logos, such as "Brand Estonia", "Cool Britannia", "Magical Croatia" and "Incredible India" (Jansen 2008: 122).

Nation branding has been defined as a "unique, multi-dimensional blend of elements that provide the nation with culturally grounded differentiation and relevance for all of its target audiences" (Dinnie 2008: 15). Ana-

lyzing the branding efforts of twelve countries including Botswana, Canada, Chile, Estonia, Georgia, Germany, Jamaica, Libya, Poland, Spain, Sweden and Uganda, Melissa Aronczyk underscores that nation-branding is an important element in increasing the nation's economic capacities, as well as its political strategies, in the sense that it involves "the creation and communication of national identity" by using tools, techniques, and expertise from the world of corporate brand management (Aronczyk 2013: 15). As a distinctive practice of branding with regard to commercializing the nations, nation branding theoretically emanates from destination branding and place branding; marketing practices that have been two of the most popular enterprises in brands industry (Kotler, Haider and Rein 1993, Morgan Pritchard and Pride 2002). Yet different from place or destination branding, nation branding has closely been linked to the political and economic aims of governments in pursuit of economic development and public diplomacy. Nation branding is functional for the states as an apparatus by which "governments engage in self-conscious activities aimed at producing a certain image of the nation state" (Bolin and Stahlberg 2010: 82). In contemporary society distinguished with the global market interest of governments, nation branding aims to differentiate a nation with a distinctive identity among its competitors, competing for trade, tourism and investment (Anholt 2000, Moor 2007). Nation branding campaigns aims to convey the governments' ambitions and national identities to wider audiences in the international arena, as it serves to the purposes of international public diplomacy to communicate a certain image and reputation of those governments (Jordan 2014: 284). As a form of "soft power" during the post-cold war era of globalized international relations, nation branding attempts to facilitate an image of the nation as a manifestation of power (Jordan 2014: 284). Closely tied with the ways in which governments differentiate themselves in the global marketplace and international political affairs, the aims of nation branding have been to "create greater visibility"; to "attract foreign investors and tourists and expand exports; to "enhance a nation's geo-political profile among the member states of international organizations such as the United Nations and the European Union"; to "generate national pride and internal solidarity"; and to "repair damaged reputations" (Jansen 2008: 124).

One of the most challenging outcomes of nation branding as discussed in the existing literature is that the attempts of nation branding not only aims to facilitate an image of the nation for international audiences, but also its purpose is to define the nation in a certain way and to send a message for the citizens regarding their self-identity (Nas 2017: 56). In this sense, nation branding presents the nation as a brand both externally and internally. The way in which government authorities represent the nation also paves the way for a distinct understanding of the collective belonging of citizens, which eventually leads to the imagining of the nation in a certain way. In this regard, nation branding also brings about the reproduction of the core values of an “imagined community” (Anderson 1991), which is directed against the internal audience (Sinclair 2008: 220, Jordan 2014: 284, Valaskivi 2013: 487). This article will approach Turkey’s branding effort from the perspective of “imagining of the nation” by pointing at the ways in which Turkish nation is historically, economically and culturally imagined and constructed as a brand with the help of certain narratives that aim to represent the nation.

NATION BRANDING: THE CASE OF TURKEY

Turkish government’s promotion and publicity attempts date back to the early 2000s, when the Ministry of Economy introduced “Turquality” program to the public at 2004 and launched the website <http://www.turquality.com> to disseminate related information. Turquality was defined as a state-supported branding program, providing support for Turkish companies to gain international recognition in the global market. Differentiating itself from the programs aiming at increasing exports initiated by the state, Turquality claimed itself to be particularly interested in creating global brands for Turkish businesses. In this regard, the mission of Turquality has been stressed as “Creating global Turkish brands”, “strengthening the organizational infrastructure and brand recognition of companies”, and “increasing brand awareness in Turkey”. The program aimed to provide support for companies based in Turkey especially with regard to their international operations, ranging from financial supports for potential brands, organizational and strategic consulting for companies, educational support for administrators for branding practices, to media and communication campaigns that aims to increase the recog-

nition of Turkish brands internationally. As of 2017, Turquality program supported 74 brands from 162 companies in Turkey.

Apart from Turquality program implemented by the Ministry of Economy since 2004, Turkish government initiated several advertising campaigns over the past 16 years to increase Turkey's visibility abroad and to draw attention to the country's sources. The first logo for Turkey was designed at 2000 by the Ministry of Culture and Tourism and circulated in international audiences with advertisements and public relations applications. The aim of these initial activities was to attract global tourist attraction as well as to improve the image of the country as a democratic, Western state, bridging the East and the West. Several campaigns were undertaken with specific slogans such as "Go with the Rhythm, Enjoy Turkey" in 2004, "Turkey Welcomes You" in 2005, "Mediterranean and More" in 2006 and "What a Feeling" in 2007 and "More is Always on the Way" in 2008 (Aksungur 2008: 96). After series of attempts undertaken by government officials with regard to Turkey's publicity abroad as a tourist destination, a nation branding campaign was initiated by Turkish Exporters Assembly (TIM) at 2014 with the support of Turkish government and the Presidency. The branding campaign introduced a slogan, "Turkey: Discover the Potential" with a new logo and aimed at not only touristic ambitions but also economic and industrial goals of the country (Image 1). The slogan replaced the expression "Made in Turkey" to be present on products manufactured by Turkish companies and distributed to national/international markets. In his speech at the public ceremony of Turkey's nation branding campaign, President Recep Tayyip Erdoğan declared that the campaign will contribute to the growth of Turkey's image abroad and will function as the symbol of Turkey's global power (Erdoğan 2014a). It was also declared that the new campaign would publicize Turkey's "2023 goals", namely, the anniversary of the foundation of the Republic of Turkey. The campaign was further elaborated and officially declared to the public on December 2015, with the speeches held by Turkey's former Prime Minister Ahmet Davutoğlu. In his speech, Davutoğlu asserted that historically Turkey stands at the heart of global trade and has a unique capability in terms of its bridging between the East and the West (Güler 2015). In a similar manner, the president of Turkish Exporters Assembly,

Mehmet Büyükekşi stated that “Turkey: Discover the Potential” is a promise to the whole world and can be considered as a synthesis of the local and universal values that constitute Turkey historically and shape the country’s future. He further stressed that “Turkey: Discover the Potential” calls for the whole world to discover what Turkey promises as a valuable and a global brand (Turkish Exporters Assembly 2015).



Image 1. “Turkey: Discover the Potential” Logo

[<http://www.turkeydiscoverthepotential.com> Accessed: 09.09.2017]

The increasing government interest towards nation branding in Turkey in the recent years shows that the government aims to enhance Turkey’s image abroad with certain cultural narratives that aim to generate the global visibility of Turkey’s cultural, industrial and political potentials. According to the Nation Brands report 2015 published by BrandFinance, Turkey ranked 19th and was recognized as a regional power who has the potential to increase its brand recognition due to its growing economy, cultural inheritance and political significance [<http://brandfinance.com/knowledge-centre/reports/brand-finance-nation-brands-2015/> Accessed: 09.09.2017]. The country, however, recorded a decrease in its brand value in 2015 by 11%, which explains the attempts held by the government authorities to increase Turkey’s brand value in the upcoming years. The report underlines the period of political instability that Turkey

experienced in the region in 2015 as a detrimental agent for the country's brand value, although it reckons that nation branding program has the potential to positively affect the country's standing (2015: 8). In this regard, Turkey's nation branding campaign initiated a website, <http://www.turkeydiscoverthepotential.com/>, that includes various insights on Turkey brand such as the explanations of the logo, slogan and Turkey's historical and contemporary significance. The campaign further released an advertisement in different languages such as Turkish, English, German, Italian, French and Arabic, which were broadcast online and on TV channels for national and international audiences. The ways in which Turkey is imagined, narrated and discursively established within this campaign is significant to point at the cultural manifestations attributed to the nation and the nation brand. The designation of Turkey's logo and the advertisement in this regard involve cultural narratives that tends to establish Turkey as a nation with certain characteristics and convey it to global audiences. Although Turkey's nation brand value recorded further decrease in 2016, the campaign, nonetheless, managed to govern brand image, as Turkey ranked 25th most valuable nation brand in the world [<http://brandfinance.com/knowledge-centre/reports/brand-finance-nation-brands-2016/> Accessed: 09.09.2017].

"TURKEY: DISCOVER THE POTENTIAL" CAMPAIGN

The website of the campaign, <http://www.turkeydiscoverthepotential.com/>, was launched by Turkish Exporters Assembly to introduce the campaign to global audiences. The website is available in Turkish and in English languages as it includes sections such as "Discover the Potential", "History", "Brand", "News", "Download" and others. Three of these sections, "Discover the Potential", "History" and "Brand" include significant narratives regarding the ways in which the nation is represented by the policy-makers and conveyed to the audiences as well as to the citizens of Turkey.

"Our History"

The notion of history has been utilized as a crucial denominator in constituting Turkish national identity. The experiences of the past in national

and geographical terms especially in the Anatolian region had an immense influence on Turkey's self-perception and recognition abroad. Likewise, Turkey's nation branding campaign forefronts the phenomenon of historicity with regard to Turkey's national identity as history is evaluated as the country's source of original assets and values. The narrative goes as follows:

Turkey has been a hub of ideas and cultures for over 10,000 years. It has been home to Mesopotamia, the Ottoman Empire, parts of the silk road and some even say the wheel was invented here. Our land and its people have been the home of incredible potential for time out of mind. More recently the reforms of Kemal Atatürk brought our country forward into the 20th century and opened our doors to renewed trade.

The narrative focuses on Turkey's geographical and regional significance, particularly underscoring on trade and technology. In doing so, the emphasis is on universalizing human development, rather than attributing such steps of development to the Turkish nation itself. In this sense, the narrative tends to universalize Turkey rather than nationalizing it with a certain narrow-down approach, and aims to underscore a national identity that is the inheritor of a diverse experience from history. The image of "Mount Nemrut", a world heritage site, is positioned next to the narrative as an indicator of Turkey's historical importance. As the signifier of the modern era, the narrative draws attention to the reforms undertaken in the 20th century by Kemal Atatürk, the founder and the first President of Turkish nation-state. However, the narrative depicts this transition as a "reform" rather than a progress to nationalist ideology or the nation-state and rather signals Turkey's transition to modern era with enhanced networks of further internationalization and trade. This section is followed by sub-sections including "Ability", "Potential", "Discover" and "Values". The "Ability" section narrates as follows:

Our ability to not only deal with rapid change but to master it and make the most of it has its roots in our history. Every day, we make friends out of strangers and help them make the most of Turkey's potential.

Different from "Our History", "Ability" section portrays an image of Kemal Atatürk as the signifier of transition from the past into the modern era particularly with respect to the notion of "ability". The narrative focuses on Turkey's distinctive feature as rapid change and governing change, which historically constitutes Turkey's ability as something that promises vast potential for foreigners. "Potential" section is narrated as follows:

We Turks don't wait for change to happen to us. We create it - every day - in our lives and businesses. We push ourselves and our country forward, like we have done for the past 10,000 years. We change the way we work and live so that we can change the way our clients and partners work and live for the better. In the products, we manufacture and the services we deliver, we're not afraid to question status-quo and be the first to do something new and do something better. We truly are the change we wish to see in the world.

For the first time, the narrative includes a nationalized marker as the narrator is identified as "We Turks". This is a clear manifestation of how the text relates itself to the reader; it directly speaks to the global audience rather than Turkey's citizens in order to define the state of being a Turk. In defining Turkish identity, the narrative underscores "change" and how this notion dominates daily life in Turkish society. Drawing attention to a continuity in history towards the future since the past 10.000 years, the discourse put forward by nation branding campaign promises dynamism that is adept at change regarding manufacturing and services. Drawing upon the notion of dynamism, the narrative describes the attributes of Turkish lifestyle as challenging the status-quo and seeking for innovation in all areas of life and work. Eventually, the narrative conveys the characteristics of Turkish national identity as innovation, dynamism, change and the mutuality of work and life. The following part, "Discover", makes an explicit call for the global audience to take part in Turkey's call towards the rest of the world:

Discover the Potential is an invitation to our partners and customers. We'll help them make the most of the opportunities in front of them. By adding expertise,

industrial capacity and reliable delivery to their business equation. Making sure that they can see their business blossom and innovations come to fruition with Turkey. When our customers win, so do we. Our services and products demonstrate the incredible potential Turkey is discovering every day – and how others can do the same with us at their side.

The emphasis on “discovery” constitutes an open call for the global audiences and investors to take part in Turkey’s national experience. Particularly focusing on business and industry, the narrative promises that Turkey provides the investors with the ideal settings and infrastructures as well as the philosophy for innovation. Finally, the narrative stresses the “values” that Turkey as a brand possesses:

Long-term vision, Courage, Entrepreneurialism, Adaptability. We become masters of change as a result of the remarkable history our country has. With adaptability, empathy and a practical attitude, Turkish companies export to over 200 countries worldwide. Warm relations with customers and partners build reliable long-term relationships that hold firm in times of rapid change.

The narrative underlines four core values proposed as “Long-term vision”, “Courage”, “Entrepreneurialism” and “Adaptability”, fulfilling Turkey’s brand identity with intensive focus on change spread throughout the history. The notion of rapid change constitutes the basis of Turkey’s brand identity, as the brand proclaims itself as the “masters of change” that not only provides dynamism internally but globally as the historical center of civilizations over centuries. The focus on change provides a message for the future in the way that it promises future change that invites the global audiences to explore and take part in Turkey’s brand identity.

“Brand”

The goals and characteristics of Turkey brand are further elaborated with its new logo, which was defined in detail under the “brand” section of the campaign website. Definitions and instructions on how to use the logo

in various mediums are provided in a guideline published online in February 2015. The guideline includes the instructions for the use of fonts, typography and the placement of Turkey logo on publicity resources. It further explains the symbols that make up Turkey logo, which defines the cultural meanings attached to Turkey brand.

The guideline suggests that the logotype was "inspired by the original geometry of Kufic calligraphy and that of the art of Kilim tapestry." The motives in the logo are made of eight different figures that correspond to the following concepts: Growth, Synergy, World, Meeting, Both Eastern and Western, Innovation, Togetherness and Harmony (Guidelines 2015: 14) (Image 2). Designed as a collage of these concepts representing certain meanings, the logo includes geometric elements of Kufic calligraphy and Kilim art that provides Turkey brand with a "unique identity" with is "both modern and millenary" (Guidelines 2015: 15). Kufic calligraphy is the earliest Islamic style of handwritten alphabet, which was used by early Muslims to record the Quran. Based in Kufah in Iraq, an early Islamic cultural center, the calligraphy was used on tombstones, coins and buildings. The calligraphy was most widely used between the 8th and 12th centuries, and was later continued to be used as a decorative element under different scripts (Encyclopædia Britannica 2016). Another element of Turkey logo, "Kilim", refers to tapestry-woven carpets that were historically originated at the regions of Anatolia, Persia and the Balkans. Varying in different cultures, kilims include motifs that represent certain meanings that relate to the daily life experiences and expectations of individuals as these motifs may include animals, plants, nature, human figures and daily objects (Ortaç 2010: 142). With its motifs representing the sequences of daily life, the kilims are anthropological artifacts that portray the lifestyles of early civilizations particularly in Anatolia and Persia since the ancient times. Kilims are still widely used today in various geographies and function as a decorative element in Western households apart from its Eastern origins.

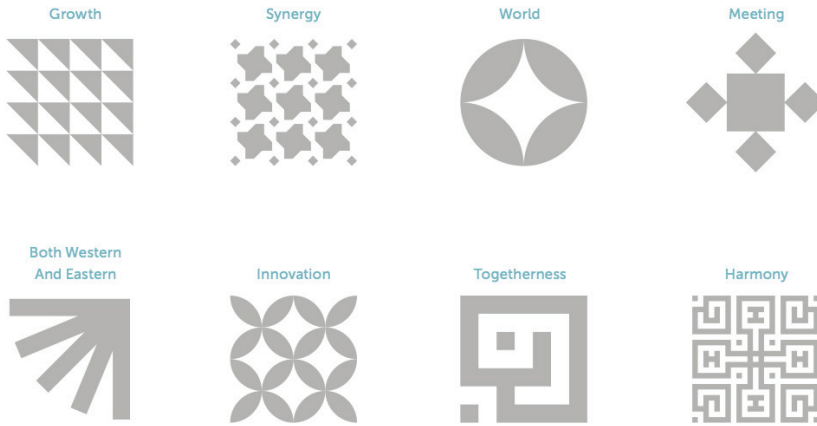


Image 2. *Kilim motifs in Turkey's brand identity*

[<http://www.turkeydiscoverthepotential.com/> Accessed: 09.09.2017]

Turkey's newly designed logo is a clear manifestation of the type of national identity that the government aims to construct and convey to global audiences. Kufic calligraphy has a historical significance in the sense that it is the first alphabet script by which the Quran was recorded in written format. Based in Kufah, a cultural center of Iraq and the Middle East during the times of Islamic Enlightenment, the calligraphy signifies Turkey's historical inheritance as the successor of Islamic civilization. The preference to choose Kufic calligraphy as the script of the nation brand also points at Turkey's ambitions to lead the Middle Eastern region and the Arabic world politically and culturally. Moreover, the motif of "kilim" is significant in terms of its representation of a vast and dynamic geography, namely, the Balkans, Anatolia and the Middle East. The kilim is metaphorically employed as a sign that connotes the cross-cultural exchange of ideas and lifestyles. Furthermore, the motifs of the kilim emphasize the daily life experiences of individuals living in the region, as it reasserts the concomitant importance of life and work as claimed in the definition of the nation's history, and signals how Turkish individuals produce values while they live. The motifs of the kilim are attributed with eight different meanings that correspond to the characteristics of Turkish society, namely, "Growth, Synergy, World, Meeting, Both East-

ern and Western, Innovation, Togetherness, Harmony". In this respect, the motifs consist of two different layers of meaning: the dimension of technology and development, and the emphasis on culture. The motifs attached to the brand conceive of Turkey as a growing country, which has the synergy and innovation ability that has the potential to spread its influence all over the world. The technological and developmental meanings attached to the brand is accompanied by a cultural narrative, which suggests that Turkey's potential relies on its unique character as bridging the East and the West, serving as the meeting of civilizations in harmony and offering the togetherness of civilizations over the past centuries of human history.

Advertisements

Following the announcement of Turkey's nation branding campaign in December 2015, an advertisement was broadcast online and on national TV channels in two versions. A version of the advertisement in Turkish language was broadcast on national TV channels as "obligatory broadcast", the type of state-sponsored advertisements that nationally licensed broadcasting institutions are obliged to screen daily in specific time intervals. The international version of the advertisement is available in English, German, French, Italian and Arabic, which was broadcast online on the campaign's official YouTube channel. The English version of the advertisement narrates the following:

A glorious history. A speed driven by human resources and technology. Surprising opportunities. Innovation. Intelligence combined with creativity. Come to Turkey, the other half of your soul is here. Turkey, discover the potential. [https://www.youtube.com/watch?time_continue=8&v=AOBu2NbwTKc Accessed: 09.09.2017]

The advertisement includes the main motivations behind Turkey's nation brand identity particularly with the emphasis on history, technology and innovation. The narrative is an explicit call for foreign investors and tourists to enjoy what Turkey offers them as a national brand in technological, business-related and cultural spheres of work and life. The narrative is accompanied by a visual language, which reasserts the aims

of the Turkey brand with visual-discursive strategies. The advertisement begins with a scene of Bosphorus, signaling İstanbul as the country's economical, historical and cultural center. The discourse of "glorious history" portrays two iconic images of Turkey's cultural heritage, the Ephesus and Galata Tower. In doing so, the language of advertisement emphasizes a historicity that Turkey maintains across civilizations with Ephesus, an Ancient Greek complex as well as the historical Galata Tower as a Genoese-built structure, representative of Turkey's Christian past. The scene is followed by a view of one of the historical mosques of İstanbul, a structure that is not openly identified, where a woman is taking photos of the mosque in a distant viewing terrace. The photographer is portrayed as enjoying the view with her camera as the narrative adds to Turkey's national brand identity with the emphasis of mosque, symbolizing Islamic culture. The figure of the woman is entirely Western, signifying the Western attention towards Turkey's historical heritage. With "quality" and "technology" written on the screen, the following part of the advertisement represents scenes of technological development by the portrayal of factories and other manufacturing-related sites. The end of this scene represents a group of individuals making a business agreement in a joyous manner, as two of these individuals are portrayed as having Far-Eastern origins in terms of their appearances. The advertisement continues by portraying several scenes from Turkey, including agriculture fields, urban centers with skyscrapers and the stock exchange as an illustration of "surprising opportunities" that Turkey grants to the investors. The scene is followed by an emphasis on "innovation" where the third bridge on the Bosphorus, which was completed in August 2016, is screened as a symbol of Turkey's growing power, urban development and technology. The scene also exhibits medical procedures and laboratory works, as indicative of Turkey's increasing science and health research. The following part on "intelligence" and "creativity", the scene represents Turkey's fashion industry where a female model appears on a fashion parade. The last scene makes a call for the audience to come to Turkey as a plane by Turkish Airlines appears in the sky, representing Turkey's one of the most popular global brands. The advertisement ends with a portrayal of Topkapı Palace Museum, which was the imperial palace of the Ottoman Empire between 1465 and 1856. The final scene

significantly remarks Turkey's imperial legacy concerning the Ottoman Empire as the political and cultural leader of a diverse geography ranging from Eastern Europe to the Middle East and North Africa for centuries. Basing its main reference to the Ottoman legacy, the advertisement represents Turkish national identity also in relation to its non-Islamic inheritance including the Ancient Greek past of Anatolia and the Christian past of Istanbul. Underscoring the vibrant and multicultural history, the advertisement calls the international audience to take part in this experience to be able to fulfill their existence by means of Turkey's historical legacy combined with modern urban life and up-to-date technology.

The other version of the advertisement in Turkish language include significant remarks in terms of the ways in which Turkey is branded to the internal audiences with certain national meanings.

We are both Eastern and Western. We are the divine euphony of a harmony, strong and rich together, which occurred in thousands of years in these lands where civilizations meet. In each time, we were born out of our ashes. We are a country whose determination is sharpened by innovation, whose soul grows with passion and who develops with belief. Turkey is telling its story to the world with its new brand. Turkey, discover your potential and power.

The advertisement bears similar remarks with the English version in terms of its emphasis on Turkey's multicultural heritage and its capability to adapt this heritage into modern life. The advertisement, however, differentiates itself from the English version in certain respects. Firstly, the slogan of the advertisement adds "power" to the original slogan and calls for Turkish citizens to discover their power. In this regard, the opening speech delivered by Turkey's President Recep Tayyip Erdoğan is important since while he acknowledges that "discover the potential" slogan is significant to international audiences, he nevertheless suggests that the slogan should be transformed for the internal audiences with a particular emphasis on "power" (Erdoğan 2014b). The expression of power aims to enhance the self-confidence of Turkish citizens, by which they will be able to show their potential on international scale. Secondly, there are more national markers than the English version of the advertisement, in terms of the ap-

pearance of Turkish flag and Turkish citizens. While the English version of the advertisement does not include any Turkish flags as the representative of Turkish nation, the Turkish version portrays Turkish flag as the foundational symbol of Turkish identity. Furthermore, the advertisement portrays Turkish citizens rather than foreigners or tourists in Turkey, experiencing Turkish lifestyle, urban centers, innovation and technology. The advertisement further makes use of kilim motifs throughout the narrative, conveying eight core values encoded in the motifs. In this respect, the Turkish version of the advertisement is a nation branding attempt which is directed to internal audiences, Turkish citizens who are invited to contribute to Turkey's nation brand identity. The citizens are not necessarily ethnicized with certain signifiers; they are rather portrayed as individuals inheriting the Ottoman imperial legacy as their core civilizational values, who possess the ability to recreate themselves according to the modern life conditions of contemporary societies. In addition to its endeavor to invite citizens to empower the nation brand identity, the advertisement also tells the citizens to regain their power in order to get rid of the challenges they face in political and social terms recently. The expression of "being born out of ashes" in certain historical stages is a clear attempt by the political elite to increase citizens' self-confidence to resist the challenges of political instability that recently threatened Turkey in the region.

Conclusion

Nation branding imagines and narrates the nation in a particular way to construct an identity and to attain a certain image of the country abroad. "Turkey: Discover the Potential Campaign" bears crucial remarks in pointing out the ways in which Turkey's nation is imagined, discursively established and conveyed both for internal and external audiences.

Accordingly, several conclusive points may be summarized as follows:

- The narrative does not take an ethnic stance in defining Turkish nation. By emphasizing the historicity of Turkish nation, it rather claims that Turkey is the inheritor of previous civilizations in the region.
- Turkey's potential as declared in the brand is a result of its civilizational inheritance dating back to history and its capability to adjust this potential to modern society in terms of growth and innovation.

- The narrative considers Turkey as the meeting point of civilizations and characterizes the nation as bridging the East and the West.
- Although the narrative points out Turkey's Western values in some aspects, it asserts Turkey's Eastern identity with a much stronger emphasis.
- Turkey's logo as a collage of different cross-cultural motifs is the visual signifier of the potential that the nation possesses, which calls for the global audiences to explore, discover and take part in the mysterious array of meanings and potentials offered by the richness of the motifs.
- Accordingly, Turkey's nation brand manages to invite the audiences into a dialogue, rather than a monologue; a conversation that participants all over the world can take part and experience their existences regardless of their cultural or national origins by the help of the encompassing and the welcoming calls of the motifs.
- The brand communicates to Turkey's citizens internally by attributing the nation with a civilizational mission and significance, calling them to contribute to the brand identity by realizing themselves as the members of the nation, capable of living, working and innovating together, at the same time adjusting their core cultural values to the necessities of modern life.
- The brand communicates to internal audiences and treats them as active participants of nation branding process, with a slightly changing slogan emphasizing "power" to increase the citizens' self-confidence against challenges set forth by the recent political instability in the region.
- In an era when Turkey's brand value decreased by 11% in 2015 due to the political crises in the region, the brand functions as a call for the world regarding Turkey's soft power in the region as a country with a historical experience of leading and harmonizing cultures in togetherness and peace.

- In sum, Turkish nation is branded as an Eastern civilization in terms of its core values, which is capable of adjusting its historical significance and inheritance to the modern world, thus has a lot to offer to the contemporary societies across the globe with its potential.

Nation branding practices are important cultural intermediaries that communicates between the political or the business elite and the public, capable of attracting feelings, national belongings, identities and future ambitions. Nation branding is a dynamic process, which includes the meaning construction by the policy makers on the one hand, and the perception of such meanings by the audiences on the other. This research attempted to address the visual and textual strategies by which meanings are constructed with regard to branding of Turkish nation. However, the construction of meanings does not necessarily mean that those meanings are admitted and internalized by the citizens or international audiences as they are conveyed. Rather, individuals may approach the representations of the nation put forward by the constructed brand identity in different ways, in terms of negotiating or resisting to such representations, which may be the subject matter of further scholarly work in the future.

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Markalama ve Millî Kimlik: “Türkiye: Gücünü ve Potansiyelini Keşfet” Kampanyası Analizi

Alparslan Nas*

Öz

Ulus markalama dünyanın dört bir yanındaki devletlerin 21. yüzyılda kullandıkları önemli bir iletişim stratejisi olmuştur. Bir milletin kimlik ve değerlerine dair mesajların, gerek ülke vatandaşlarına gerekse yabancı izleyicilere aktarılmasını amaçlayan ulus markalama, milletleri bir marka olarak yeniden düzenlemekte ve kitlelere duyurmaktadır. Sahip olduğu siyasi, tarihsel, kültürel ve ekonomik önem nedeniyle bölgesel bir güç olan Türkiye de yakın dönemde ulus markalama uygulayan devletlerden biridir. Bu bağlamda, bu çalışma Türkiye'nin 2015 yılında “Türkiye: Gücünü ve Potansiyelini Keşfet” sloganıyla uygulamaya koyduğu ulus markalama kampanyasını analiz etmektedir. Marka kimliği, logo ve reklamların analiziyle bu çalışma, Türk milletinin belirli bir marka kimliği inşasıyla iç ve dış izleyicilere yönelik markalanma sürecinin metinsel ve görsel pratiklerini incelemeyi hedeflemektedir.

Anahtar Kelimeler

Markalama, marka kimliği, millî kimlik, reklam, Türkiye, ulus markalama

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Брендинг и национальная идентичность: анализ кампании «Турция: Откройте для себя потенциал»

Алпарслан Нас*

АННОТАЦИЯ

Национальный брендинг стал важной коммуникационной стратегией, в XXI веке используемой правительствами многих стран мира. Информация об идентичности и ценностях нации, предназначенная как для внутренней аудитории, так и для иностранных граждан, составляет основу создаваемых брендов страны. Будучи региональной державой с политическим, историческим, культурным и экономическим значением, Турция является одной из стран, в последние годы пытающихся создать национальный бренд. В этой связи в настоящей статье анализируется кампания национального брендинга Турции, начатая в 2015 году под лозунгом «Турция: Откройте для себя потенциал». На основе анализа элементов, составляющих брендовую идентичность, логотипа и рекламы, в данной статье указываются текстовые и визуальные способы, с помощью которых Турция брендируется для внутренней и глобальной аудитории как особая национальная идентичность.

Ключевые слова

Реклама, брендинг, фирменный стиль, брендинг страны, национальная идентичность, Турция

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