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**From Public Relations to Corporate Communication:
Historical Development Process of Corporate Identity in Turkey**

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ABSTRACT

In the wake of advancements in production and escalation in conditions of competition, the concept of identity has gained importance. Corporations, the number of which is growing each passing day, have started to be recognized with their unique corporate identities they have created to introduce themselves and is distinguished from other corporations. Colors, emblems, and flags have been at the forefront since early history as indicators of identity. When studied about the historical development process of corporate identities, the earliest examples of these indicators can be observed in the Ottoman Empire. Flags, tughras, and colors were utilized for this purpose during the Ottoman period. However, a significant development in Turkey concerning corporate identities occurred during the Republic period. This study aims to analyze the efforts in corporate communication and creating corporate identities in Turkey, within the framework of a historical process and through examples. In line with this purpose, the implementations of corporate communication and corporate identity in Turkey that have been adopted since the establishment of the Republic are going to be discussed in the light of various examples.

An Overview of Public Relations and Corporate Communication

The concepts of public relations and corporate communication are in a close correlation and interaction with each other. Public relations, in the modern sense, emerged in the early 20th century due to the need for companies to influence public opinion as well as persuade target audiences, one and the progression of the concept of public relations has become directly related to the increased significance of public opinion, especially after globalization. Jefkins states that public relations are a process of mutual understanding that alters unfriendly manners of the public, target audiences, and stakeholders into sympathy and prejudices into adaptability (Jefkins and Jefkins, 1983: 11).

The concept of corporate communication, on the other hand, refers to internal and external target audiences and stakeholder-oriented communication activities that a company carries out to influence audiences' perception over that organization in terms of its recognition, affiliation, and reputability. Cornelissen defines corporate communication as "a management function that offers a framework for the effective coordination of all internal and external communication with the overall purpose of establishing and maintaining favorable reputations with stakeholder groups upon which the organization is dependent."

Besides rendering a proliferation in international competition possible, today's understanding of globalization also plays a role in the diversification of the stakeholders of companies, the expansion of communication needs and practices for companies, and the transformation of corporate communication into a holistic concept. In this regard, corporate communication, as an umbrella concept, covers public relations, perception management, reputation management, corporate social responsibility, sustainability communication, investor relations, media relations, crisis, and risk communication, and employer branding practices (Jefkins and Jefkins, 1983: 11). In other words, corporate communication is a strategic management function that will contribute to the values of companies, create a positive perception in the minds of stakeholders and protect company reputation (Goodman, 2009: 228). This function of corporate communication is fulfilled through the communication and interaction of companies with each other and their target audiences (Ertekin, 2016: 28).

Corporate communication strategy is essential in practicing companies' stakeholder and target audience-oriented strategies. Furthermore, corporate communication, which enables the implementation of corporate strategies of companies through communication, also has a vital role in receiving feedback from target audiences and stakeholders over these strategies. The success of corporate strategies and achievement of goals in stakeholders' perception is directly related to the effective implementation of corporate identity designs, corporate images, and reputation management.

Corporate Identity Definition

Today, the concept of identity has gained importance due to developments in trade, production, and increasing competition conditions, and the increasing number of organizations that started to be recognized with their unique corporate identities that they have created to introduce themselves and distinguish themselves from other organizations.

To define the concept of corporate identity, which indicates who an organization are, what they do and how they do it, it would be appropriate to explain the concepts of "institution" and "identity" first. With the lexical meaning, an institution can be defined as "each of the unbodied entities created by people or society, such as upon their religions, languages, understandings of justice, families, properties, nations, etc. (Forman and Argenti, 2005: 245-264), and that are subject to a certain set of law, order, and principles. Again, as defined in the dictionary, identity is "the signs, qualities, and characteristics that are unique to human beings as social beings, and the circumstances that make a person that person, all of the characteristics related to their personality" (Püsküllüoğlu, 1997: 677). It is the identity that has an impact on the ability of individuals and institutions to influence others either positively and negatively, and therefore it is an instrument for individuals and institutions to express and promote themselves.

Changing social conditions have caused the content of the corporate identity concept to change, and the scope of this concept was expanded. Corporate identity has been deemed identical to visual design for many years, however, with the current "strategic period" dating back to the 1970s, it was agreed on that it consists of different elements such as corporate philosophy, corporate communication, corporate behavior and corporate design. One of the most important parts of these elements is visual identity. Although visual identity, which includes visual elements such as the organization's logo, colors, typeface, and commercial character element, is inadequate to convey the corporate identity at one glance, perfectly, it undoubtedly carries an essential function. Besides strengthening the corporate identity, an adequately designed visual identity makes it possible to effectively convey the organization or brand to audiences.

Corporate identity, which expresses the identity of an organization, business and organization, creates motivating effects on employees and ensures that the brand and organization are perceived positively and deemed reputable by target audiences (Kotler, 2006:3). Corporate identity that focuses on how the organization is recognized physically (Peltekoğlu, 2004: 374) interacts with the corporate image that focuses on how the organization is perceived mentally. Image can be defined in the most general sense as "the sum of all opinions about a person, organization or situation" (Peltekoğlu, 2004: 358). On the other hand, corporate image results from the impression of corporate identity on employees, target groups and the public (Okay, 2000: 59). Corporate identity is the most direct means of communication with the public (Gregory, 1999: 11).

When examining the literature on corporate identity, it is defined in numerous ways in several different sources. Some of them can be listed as follows (Balmer and Riel, 1995: 30):

1. Corporate identity is all the way a company employs to present itself to the public.
2. Corporate identity is the concrete manifestation of a company's personality.
3. Corporate identity is the company's visual expression of who they are, the field they operate in, the way the company sees itself, and thus how the world perceives that company.
4. Corporate identity is the sum of the visual and non-visual tools the company employs to introduce itself to target audiences.
5. Corporate identity is the sum of all the methods the company uses to introduce itself to its employees, customers, capital providers, and the public.

Historical Development of Corporate Identity

Considering the historical development process of corporate identity, it is seen that the kings who led their armies in the past centuries used symbols such as St. George cross Lorraine cross on their shields. However, since the use of the same symbol by all kings caused the obstructed the distinction of sides on the battlefield, the kings started to use their unique characters over time (Jefkins, 1994: 324). When the Roman Empire collapsed in the Middle Ages, the Church, the only surviving power, endeavored to reconquer the countries of Christian origin and used various symbols, especially the cross (Erdoğan, 2006: 49). It is known that during the colonial period, some nations created identities to create unity with their protectorates; and one of the important examples of this was India, which was under British colonial rule. In the 1860s, consisting of many chiefdoms and princedoms with various land sizes, India had a very complex hierarchy of statuses. The Queen of England was also called the Empress of India. All these chiefdoms and princedoms participated in a big celebration in Delhi in 1877, and Lockwood Kipling created all the uniforms, graphics, and symbols of this celebration. The existence of a "Symbol Department" in England, should also be noted (Olins, 1989: 16).

All these efforts throughout history resulted from developing a sense of self-promotion, differentiation, integrity and belonging. It is known that cities have also endeavored to create an identity to introduce themselves and be distinguished. For instance, in the XVth century, a picture of the city was designed to be distinguished from Malta in Florence. Likewise, it is still possible to notice a snake and cross figure, the symbol of the Visconti family (1277-1477) that ruled the city of Milan for centuries, in the logo of the Alfa Romeo car brand (Karsak, 2004).

The concept of corporate identity was introduced in 1945 by Walter Margulies, the founder of the consultancy company Lippincott and Margulies, that started operating in New York after World War II. In the UK, in line with this new concept, corporate identity studies began to be handled later in the first half of the 1960s. Wolff Olins, founded in 1965, was the country's first agency operating in this field (Pieczka, 2002: 128). Until the end of World War I, corporate identity had been reflecting the personal identity of the owners of organisations.

Later on, it was seen that only the visual identity of the organization, or in other words, the face side of the organization, such as the logo, colours, and typeface of the organisation, started to reflect the corporate identity. From the period of 1970s, referred to as the strategic period, to the present day, the approach that the concept of corporate identity does not consist of appearance only, but also of visual elements that are parts of communication strategies of organizations, including corporate design, corporate communication, corporate behavior and corporate philosophy, has been adopted. The use of these elements in organisation-specific ways constitutes the corporate identity of that institution (Okay, 2000: 59). In this regard, corporate identity defines the structure of a communication method which is a part of the communication strategy of that organisation. Olins divides corporate identity structures into three (Olins, 1990: 108).

1. *Monolithic Identity - Single Identity*: Although some organizations have different fields of activity, they prefer to express themselves with a single identity. With this way, the organization and its products are easily recognized. All products and services of the organisation have, more or less, the same name, style, qualities, and characters. The organization's relations with its external target audience are also in the same style.
2. *Supported Identity:* Today, companies affiliated to large conglomerates operating in different fields can be shown as examples of this structure. Although each of the companies operate
3. In different fields, they are perceived as a single company. In this identity structure, it is especially important to state who the main organisation is clearly. The best example from our country the supported identity is Sabancı Holding. The abbreviation "SA" can be seen in every company belonging to the conglomerate and supports the identity of the companies affiliated with the conglomerate.
4. *Brand Identity:* An organisation may have different brands; therefore, each brand is recognized by its identity. Sometimes it can be seen that brands are ahead of the organisation regarding recognition. For example, Unilever, an international company, is mostly recognized for its brands in different fields. Lipton Ice Tea, Calve, Algida, Lux, Sana, and Signal are some of the examples. In this type of identity, the organisation remains in the background, compared to the brand or brands.

Elements of Corporate Identity

Today, corporate identity is considered a combination and interaction of corporate philosophy, corporate behaviour, corporate communication, and corporate design. Therefore, it would be appropriate to explain these elements briefly to explain the concept of corporate identity.

a) Corporate philosophy is the basic ideas of an organisation about itself. The corporate philosophy of an enterprise affects all its managerial behaviors, strategies and policies. The corporate philosophy can be divided into two forms;

written and verbal. The corporate philosophy's starting point and the main element is the corporate vision. The corporate vision is a concrete idea that will clarify an organization's purpose and goals for its employees and the public. Although every organization has their corporate philosophies, most of the time, these philosophies are not presented in a written form but are rather in senior executives' minds. On the other hand, while creating the corporate identity, providing a written record of the founding philosophies, may function as a "constitution" of that institution for employees and may influence the perception of seriousness, of external target audiences over that institution (Okay, 2000: 59).

b) Corporate communication can be defined as a management tool in which all internal and external communication are harmonised as effectively and efficiently as possible to create a positive basis for the groups with which the organization must affiliate (Balmer and Riel, 1995: 26). The communication approach of an organisation is one of the elements that shape the corporate identity.

c) Corporate behavior is an approach that sees employees within an organisation not as economic tools but as valuable assets with psychological and social needs. It tries to create an environment that helps them develop and achieve their goals (Oktay, 2006: 266). While individuals are considered when explaining the concept of behaviour, for corporate behavior, the acts of an institution performed by more than one individual is considered. Corporate behavior includes all reactions, decisions and behaviors of individuals and groups operating in an institution. Corporate behaviour, which can be defined as the behavioral style of the corporation towards its target groups, is another important element of corporate identity.

d) Corporate design is the face side of corporate identity, and a properly created "visual identity" constitutes an important dimension of corporate identity. A visual identity provides many benefits in the perception of a company, its business, or a brand in the most effective way and gaining prestige over the targeted circles. A strong identity creates motivating effects on employees. Visual identity can be described as the dress worn by the organisation. In this context, this dress can be described as the clothes of a company's sales staff or such as the designs and colours preferred for transportation vehicle finishes (Ak, 1998: 101).

All visual tools that reveal the identity of a company must create a solid first impression on customers and target audiences. The logo, corporate colour and typeface determine the essence of a visual identity. Therefore, all design works focus on these elements, and logos, and the colours of choice play an important role.

The basic elements that consist the visual identity are as follows:

Logo: The logo of an organisation may consist of letters, words and numbers expressing the institution, as well as symbolic shapes. While the logo forms the corporate identity of an organisation, it also plays an important role in reflecting the image of the brand. The current state of branding in terms of cultural diffusion, involves much more than the classic method of traditional corporate sponsorships, as part of which a company donates money to an organisation in return for seeing its logo on a poster or in a programme. A whole-front branding approach is now

more commonly used, that is conducted in music, art, films, community activities. These projects make a logo the centre of attention for everything it is implemented (Klein, 2002: 51).

The logo is a mixed signifier, an advertising signifier that focuses on both the language and a pattern (Adam et. el., 1997: 62). The logo gives personality to the product, distinguishes it from counterparts and becomes a quality assurance of the product or service. Through the flexibility in applicability, the logo takes place in all activities the brand conducts. From business cards to packages, envelopes to promotions, the logo can be displayed as part of any brand activity. The logo, which has a meaning-intensifying feature, enables the brand to be instantly recognized and influences perception quickly. The logo, which can be described as a semiotic flash, visually reflects a brand's values when the shutter button is pressed (Semprini, 1996: 66-667).

Some organisations express themselves with symbols or special signs, and over time, these organisations even start to be recognised not by their names but by these signs. For example, Nike sports brand is recognised not only by its name but also by its wing-shaped symbolic logo. Some organisations, on the other hand, prefer to introduce themselves with both symbols and typefaces.

Symbols are signs/indicators that carry special meanings in terms of social values and experiences. Symbols are, in a way, summarising, shortcut expressions (Zıllıoğlu, 1993: 110).

While some organisations express themselves with these symbolic shapes, others use both symbolic shapes and typefaces together. For example, Renault automobile company is known both with its rhombus-shaped symbol and its logo with its unique typeface. Logos with a typeface are usually structured with two or three syllables. Even if the company name has many syllables, they try not to reflect that many of a number on a logo. It is like the logo that the number of syllables and letters should not be too much. The first function of the logo is to refer to the company and the product or product identity. It is also optional to use a written unit in every logo (Çamdereli, 2000: 93-120).

Organisation colour: The colours chosen by the organisation are usually integrated with the organisation. Colour is an important and meaningful element of every visual identity. Garanti Bank's green and Galatasaray's yellow and red are examples of the colours used since establishment. Colours have been used as symbolic communication tools in communication since ancient times. It can be exemplified with the colours in traffic lights, as well as white's symbolization of innocence, or the Islamic green etc. No colour is chosen or used randomly. These choices may be results of conscious reasonings, as well as might be of unconscious reasonings. In societies, most colours are deemed to have personalities. Consideration of these personalities is of great importance in making their choice conscious. The roots of the symbolic meanings of colours lies in the fact that people are aware of the colour changes and deterioration in their natural environment, just as in their awareness about the revival of plants and flowers, and that colours create focal points related to gender and life. Establishing relations between colour and life, colour and sexuality provides an emotional dimension.

Thus, colour becomes more meaningful and important than only a colour (Zıllıoğlu, 1993: 212).

The perception of colours is a cultural issue just like all other types of perception. It has a psychological impact on the perceiver. Black is not always the colour of mourning, nor is white always the colour of purity. In most African societies white recalls danger, supernatural power, death. Although black represents mourning in most cultures, the colour of mourning in China is white (Joly, 1993: 88). Colours serve important functions in the recalling of visual identity indicators. It is possible to remember some of the commercial character elements and logos by their colours. For example, Parliament cigarettes are remembered with midnight blue, Coca-Cola with red, Arçelik's Çelik with metallic grey.

Typeface: The identical and distinctive typeface style is used in all printed materials. Coca-Cola's, Arçelik's writing style are examples of these.

Commercial character element: Another element that constitutes the corporate identity is the symbolic characters integrated with the organisation, other than the logo, which are called commercial character elements. When exposed to these characters, they remind audiences of the organisation that they are integrated with. For example, Migros' Kangaroo, Arçelik's Çelik character, the figure of a walking man on a Johnnie Walker whisky bottle, etc. These characters are generally intended to influence the mental state of the society by adding humour to them (Jefkins and Jefkins, 1983: 327).

The planning and implementation of all these elements is important in ensuring integration within the organisation and having a good image from outside the organisation. Corporate identity is a complex concept and therefore it is not easy to handle and manage. There are different views on this subject. While British corporate identity expert Wally Olins' corporate identity strategy is mostly based on visual identity, Schmidt, on the other hand, mentions five functional dimensions in his model: products and services, communication and design, corporate behaviour, market strategies and corporate culture. All these elements interact with each other and form the structure of corporate identity (Schmidt, 1997: 5-40).

An organisation might need to create an identity because of social changes or might change its existing identity. The corporate identity strategy includes all communication activities of an organisation. It includes efforts of integration within the organisation, and intentions to reflect a good image to the outside of the company (Okay, 2000: 71).

Concepts Related to Corporate Identity

Corporate Image: The concepts of corporate identity and corporate image often need to be clarified. Corporate image is a concept that focuses on how the organisation is perceived by its target audience. The concept of image was first used by Lippmann in 1922 to describe the thoughts on political prejudice. It would

be appropriate to examine some of the image types under the following headings (Peltekoğlu, 2004: 358-363).

- Product Image: It is the image that a product has, and in some cases, it can be recognized more easily than compared to the institution that manufactures the product. For example, Evyap is mostly known for its products such as Arko and Duru.
- Image perceived by the organisation itself: It can be defined as the way the organisation sees and evaluates itself. It isn't easy to ensure objectivity in this type.
- Transfer Image: It can be defined as the transfer of the image of a brand, which generally applies for luxury goods, and the high-quality image from a main product, is implemented on side products. For example, Louis Vuitton, known as a handbag manufacturer for years, has reflected its quality image to other products such as shoes and accessories.

Corporate image is the influence of corporate identity on employees, target groups and the public. The image of an organisation means more than what is seen at first glance. Various elements such as the attitude of the organisation towards its employees, its external appearance and its services come together to create an image of that organisation in the minds of people.

In the light of the information mentioned above, corporate image is formed as a result of corporate identity efforts. Since the efforts to create corporate identity will create corporate image, it should be taken into consideration that the concepts of identity and image are in an interaction. A proper corporate identity creates a successful corporate image.

Corporate Reputation

In addition to product and price criteria, today's increasing competition conditions have added intangible factors to the perception of organisations by their target audiences. The most important of these is the concept of reputation. With reference to the dictionary, reputation is defined as "being respected, valuable, reliable, prestigious" (TDK, 2006).

Today, reputation, which is seen as the most important strategic factor that provides competitive advantages to companies, is a quality that can only be obtained through serious efforts but lost very quickly. Charles J. Fombrun, Director of Reputation Institute and Director of New York University Stern School of Business Management Consultancy Programme, defines corporate reputation as follows (Dörtok, 2004: 58):

- Corporate Reputation is the most important value of a company
- Corporate reputation is the clearest indicator that an organisation can meet the expectations of all its social stakeholders

- Corporate reputation represents the rational and emotional bonds that social stakeholders have established with that organisation
- Corporate reputation shows the "clear" image of an organisation with all its social stakeholders.

With a common definition, corporate reputation is "the perceptual representation of an organisation's past actions and future image, which constitutes its overall image for all its target audiences." (Fombrun, 1996:72) Fombrun emphasises that reputation is a perception-based concept.

One of the important points about corporate reputation is the way it is formed (Okay, 2001: 456-464). There are various factors in the creation of corporate reputation. The first two of these factors is corporate communication and corporate identity. The communication style embraced by the organisation for target audiences plays an important role in the creation of a positive reputation. Creating and maintaining a positive image is one of the objectives of corporate communication, and corporate reputation is the result of these image-building efforts. The third important factor is the corporate social responsibility practices. The concept of corporate social responsibility, which has many different definitions, is defined by the World Business Council for Sustainable Development as follows: "corporate social responsibility is the obligation of businesses to contribute to sustainable economic development by working with employees, their families, local communities and society, in the broad sense, to improve the quality of life." (Kotler, 2006: 3) Today, organisations want to be recognised not only as economically strong ones but also as ones that are sensitive to social events. Companies that participate in these practices are respected by their target audiences and thus get ahead of their competitors. Another important factor is the influence of senior management.

An organisation managed properly by the CEO (Chief Executive Officer) is perceived as a strong, successful company by target audiences and manages to attract the best employees. By acquiring the best staff and increasing the number of customers, the organisation increases its reputation by becoming the first choice for investors.

Development Process of Corporate Identity in Turkey

Examined with regard to the historical development process of corporate identity in Turkey, flags, pennants and sultan's tughra in the Ottoman Empire can be considered the first examples. The most developed examples of the tughra, which can be defined as the signature of the sultan's name, were seen in the Ottomans in Turkish Islamic states. The Ottomans processed the tughra from the Anatolian Seljuks and Anatolian principalities. Orhan Gazi used the first tughra of the Ottoman sultans. One of the first two of the tughras used by Orhan Gazi date back to respectively 1324, and 1348, and the latter had an Orhan bin Osman expression on it. Since a tughra belonging to the first sultan Osman Gazi has not been found until today, it should be noted that thirty-five sultan's tughras are

known although there were thirty-six Ottoman sultans in the history. In the late periods of the Ottoman, the tughras were drawn on certificates, edicts and treaties, were also seen on coins and in registry ledger books. In later periods, as an emblem, it was also used on deeds, stamps, flags, population records, as well as fountain, mosque and hospice inscriptions (tugra.org, 2023). On 15 June 1927, one year before the alphabet reform, the Grand National Assembly of Turkey prepared a law on the abolition of tughras. This law terminated the use of tughras on all official documents in the Republic of Turkey (Resmi Gazete, 1927).

One of the practices related to identity during the Ottoman period is the "v" sign under the coin issued by Sultan Murat, which is the only proof that the Günhan branch of the Ottoman Empire is a descent of the Kayı tribe. This detail was the sign of the Kayı tribe and had been used as a symbol on various tools, weapons and household items since Central Asia period. However, with the conquest of Istanbul by Sultan Mehmet the Conqueror, the tradition of using this sign on money was terminated and the practice came to an end (Kazancı, 2006: 5-20).

Flags and uniforms were also among the instruments used in the Ottoman Empire to be distinguished. For example, each janissary guild had a flag called nişan (badge), and the insignia were embroidered on the flag. The flag of the janissary guild was called Imam-ı A'zam flag, and it was a sign that the guild consisted of members of the Sunni sect. This flag was made of white silk and had an insignia embroidered on it with gold colour stripes. The regimental flag of the guild was made of half yellow and half red silk, and each janissary guild had a forked flag on the centre of which, an insignia was embroidered. Uniforms were equally as important. The janissaries wore a white felt cone called a börk on their heads, and behind this was a piece of cloth called a yatırma, which descended to the shoulders. Janissaries wore their börk curved and officers wore it straight. January officers wore special uniforms for all kinds of ceremonies and army parades (Dallog.com, 2006).

The use of colours, an important element of identity, in the Ottoman Empire is remarkable. Each community represented itself with different colours determined by the sultan's orders. Muslims had to wear yellow shoes, Armenians red, Greeks black, Jews blue. Such that, even the houses in which the non-Muslim resided, were painted the colours determined by the sultan. During the reign of Mehmet IV (1649-1687), Christians were forbidden to wear turbands and ride horses (Kazancı, 2006: 12).

İş Bankası

The above-mentioned are some of the identity-oriented practices during the Ottoman Empire. However, the most noteworthy development in Turkey undoubtedly took place during the Republican period. As a result of the transition to the multi-party era and new commercial advancements, efforts to create a corporate identity gained importance. The most important advancement in this field was the arrival of foreign capital in Turkey in the 60s, which led to the

emergence of a need of Turkish organisations to create an identity for themselves like their foreign counterparts. The establishment of Türkiye İş Bankası and the creation of its corporate identity was the first of these practices. It can be said that the corporate identity of İş Bankası was formed starting from the day the bank was founded. In other words, İş Bankası has never been an organisation suffering from an "identity crisis". The fundamental conditions for success, were in the words of Mustafa Kemal Atatürk: "intelligence, diligence and virtue". Sixty years after its establishment, there was a need to give the bank a more contemporary and newer image in the current competitive environment. Until the mid-1980s, the bank's external images were "big", "strong" and "reliable", but this image was no longer effective enough. İş Bankası had qualities such as "acting cautiously", "having a complex bureaucracy" and "adhering to the rules", which were not in line with today's banking fundamentals. In 1987, a contract was signed with Lippincott and Margulies.

The firm made various proposals ranging from the creation of a new personality for the bank and of new images and concepts to express the personality, to reviewing of all kinds of images, printed materials, emblems, illuminated advertisements, exterior and interior views of the branches. Consequently, it was decided that the image of İş bankası should not only be big, strong and reliable, but also innovative, modern and dynamic. On the other hand, the suggestion to change the name of İş Bankası to İşbank was rejected (Türkiye İş Bankası, 1988). It should be noted that, the logo created in 1948 is still in use despite minor changes on it. In order to strengthen its corporate identity, İş Bankası does not only focus on its appearance, but also strengthens its identity through social responsibility practices such as providing scholarships for earthquake victims, or through constructing hospitals and dormitories. Mustafa Kemal Atatürk's strategy of encouraging new capitals to invest, also constitutes the strategy of İş Bankası. The bank still adopts the same identity today, and the founder Atatürk can still be seen in the advertisements and posters of the bank (Türkiye İş Bankası Tarihi, 2001: 552-554).

Conclusion

Identity creation efforts that emerged when people started to take part in a social life have caused institutions to engage in such studies to be able to promote and differentiate themselves in the future. The concept of corporate identity has gone through various stages, and over time, has expanded to include elements such as corporate behaviour, corporate communication and corporate philosophy, as well as visual elements of the strategic period extending to the present day. The visual identity, the most essential element used by an organisation to reach its target audiences, is currently inadequate to define the concept of corporate identity alone. Today, the condition of creating a successful corporate identity can be achieved by utilizing all these four elements together.

The main purpose of all these efforts to create corporate identity is to ensure that the organisation is recognized by the target audience. The impact of all these

identity-creation efforts on employees, target groups and the public play an essential role in the constitution of the image of that organization. Since an adequately created corporate identity will create a successful corporate image, it would be appropriate to say that the concepts of corporate identity and corporate image are in an interaction. Two other concepts that the concept of corporate identity interacts with is corporate culture and corporate communication. The culture of an organisation also has an impact on the identity it chooses to reflect itself, and corporate identity studies are ones that are carried out in a way taking the culture of that organisation into account. While creating the corporate identity, the history, values, customs, and traditions of that organisation are taken into consideration and the identity is created in line with these factors.

The concept of corporate reputation, which is the most important value that provides a competitive advantage to organisations in today's competitive environment, is a concept based on perception, and it is necessary to emphasise the importance of corporate identity studies in the creation of a positive perception on target audiences. While the organisation conducts corporate identity studies to promote itself, it also tries to ensure that a certain image on target audiences is constituted. An organisation may have more than one image on target audiences. The sum of all these images about the institution constitutes the corporate reputation.

Since having a positive corporate reputation is the main goal for all organisations, the necessity of creating the right corporate identity strategy becomes an inevitable fact. Corporate communication is the most important tool in transferring all these efforts to target audiences.

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