Katarzyna Wrona

Visual identification and its role in shaping brand awareness and marketing communication

VISUAL IDENTIFICATION AND ITS ROLE IN SHAPING BRAND AWARENESS AND MARKETING COMMUNICATION

Katarzyna Wrona, M.Sc. Eng.
Institute of Aviation in Warsaw, Poland
Marketing Department

Introduction

Every scientific and research institution can be treated as a provider of services carrying out research and development projects or running educational activities and as such is subject to the same mechanisms of market competition as a „model" company. An institution of this kind can create a recognizable brand and can convince its clients that they are buying something exceptional. Strong brands excel on a crowded market, they help consumers choose from a whole spectrum of options and emphasize the essential value of the service – by raising trust they provide clients with what they expect.

In the process of creating and managing the brand of a research unit, it is important to design marketing messages in such a way and send them through various channels, so that recipients not only realize the fact of existence of a particular institution, but also assume good opinion about the institution[1]. Among the most common communication channels there are: direct contacts with the client (such as „whisper" marketing, lectures, presentations, conferences, seminars, fairs), passing on information by means of Internet, media (commercials, radio shows) as well as printed materials (brochures, leaflets, press ads)[2]. Thanks to an efficient and well-developed system of communication with the environment a particular research and scientific institution can provide information and disseminate scientific achievements as well as the results of conducted research projects. It can also establish contacts with entities from the business sector, which has a beneficial impact on the transfer of knowledge. Companies often become clients and partners of research and scientific units and academic centres. In course of cooperation the parties exchange information, knowledge and experiences.

In course of promotional activities, which direct the needs of buyers, influence their attitudes and behaviours and thus play a significant role in the process of building brand awareness, companies often focus on direct marketing, advertising, public relations, which have a common trait – intermittent influence on target markets, temporary, depending on the size of the marketing budget. However, there is an instrument exerting influence on the market in a permanent way, distinguishing a particular institution,

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1 J. Kall, *Zarządzanie marką instytucji badawczej w oparciu o model „góry lodowej"*, MINIB. *Marketing instytucji naukowych i badawczych*, Warszawa 2010, p. 35.
2 J. Matulewicz, *Marketing instytucji badawczych i naukowych – celowość i sposoby działań*, MINIB. *Marketing instytucji naukowych i badawczych*, Warszawa 2010, p. 52-53.

which enables constant provision of information – this is called visual identification[3].

What is visual identification?

Visual identification of a company (visual identity, visualization, corporate identity, CI) is a collection of various elements (graphic, musical, typographic and others kinds) together with guidelines for using them, which are defined in the book of identity. Thanks to the above system all marketing messages sent by the company are coherent, harmonized with each other which gives the effect of synergy – the sum of joint actions is greater than the sum of individual actions.

Corporate identity, apart from the attitude of an organization, its behaviour and communication with the environment, constitutes one of essential pillars of the identity of an institution[4]. Na jej podstawie, wraz z uwzględnieniem pozostałych elementów, tworzony jest i modyfikowany wizerunek firmy. W jednostkach badawczych i naukowych tożsamość wizualna stanowi rodzaj „opakowania" dla usług, które nie niosą ze sobą postaci materialnej.

On its basis, taking into consideration the remaining elements, the image of a company can be created and modified. In research and scientific institutions visual identity constitutes a kind of „packaging" for services which are not material in nature.

The system of visual identification is an attempt to deal with the „graphic chaos", which takes place when each batch of promotional materials, it has nothing in common with the previous batch, which often happens when marketing messages are produced by various departments of an institution or when one advertising campaign is being carried out by several agencies. This visual chaos is associated with incoherent marketing messages, which disrupts the process of communication of the brand with the client, leads to disinformation and may lead to loss of trust among some groups of clients. A well-prepared company provides the contractor with resources together with recommendations in form of a book of visual identification, thanks to which the creative work of an advertising agency doesn't level out the effect of synergy from advertisements, which can be recognized straight away.

The system of visual identification should be designed by professionals. Designers sometimes have to view numerous solutions before they choose the only and the right one. Designing something which will likely be copied thousands or even millions of times and has a long life cycle, is associated with huge responsibility. As our environment is highly visually saturated, it is very important to choose a solution which is exceptional and original – it has to be simple, bold, memorable, it has to reflect the essence of the company's character. Moreover, it has to be suitable for various media platforms and various applications.

Visual identity is a significant tool supporting brand awareness through evoking emotions and associations. Thanks to multiple reproduction and thus, exposure, symbols are remembered and recognized. Designers use the knowledge about human's sequence of visual perception in order to create the most successful solutions. The human brain always first recognizes the shape – the image is perceived

3 A. Malewicz-Pełczyńska, *System identyfikacji wizualnej jako element komunikacji marketingowej*, Zeszyty Naukowe Gnieźnieńskiej Wyższej Szkoły Humanistyczno-Menedżerskiej „Millenium", 2007, p. 21.
4 *Komunikowanie się w marketingu*, red. H. Mruk, PWE, Warszawa 2004, p. 108.

and remembered directly, second is the emotion-evoking colour, however, a word itself first has to be decoded to be understood – this processing takes the mind the most time[5]. Thanks to the coherence of a visual message, a system based on clearly defined standards raises the recipient's trust, which evokes the client's feeling that he is dealing with a credible company, which guarantees high quality of offered services. Scientific and research institutions often have a whole history of experiences and traditions that help them create the attribute of credibility.

Elements of visual identification

Base elements of visual identification are: company's name, logotype/signature, set of company's colours and company's typography. These elements can be legally protected and constitute a trade mark, which is part of the company's assets and which can be traded.

All elements of the system of visual identification can be divided into four functional groups:

- Facilities – buildings, offices, means of transport,
- Products – goods and services,
- Presentations – packaging, labels, bags,
- Publications – all advertising and public relations materials[6] .

Designing visual identification it is necessary to pay attention to such important elements as: basic business stationery (business cards, writing paper, company envelopes), signs on means of transport, external and internal decoration of buildings, employees' uniforms.

Visual identification is a part of the visual language (look and feel), which communicates with the recipient by means of empirical and sensual perception and is defined as colour, shape, image, typography, composition and movement. Thanks to this language a given system can be recognized immediately. It is designed deliberately so that through its visual and structural uniformity it can support brand strategy, distinguish it from others on the market, stand out in a predominantly visual environment. If it is properly designed, the brand can be identified even in case when its logo is covered. Every point of contact with the client, every marketing message which serves the purpose of creating the desired perception, cannot be missed out[7]. Visualization supports and helps build mutually beneficial relations between an institution and its business environment, which constitute the foundation of public relations.

Elements of corporate identity should be taken into consideration in course of work on advertising campaigns shaping the image of a given brand, which is reflected in the perceived quality of the offered service. They can also be used in short-term advertising activities such as fairs or important company events eg. anniversaries, celebrations.

According to the AIDA model (Awareness, Interest, Desire, Action), the goal of the system of visual identification is drawing attention and making clients interested in a given brand. Next, appropriate cells have to take advantage of the emergence of interest and in the next step transform the desire into action

5 B. Schmitt, A. Simonson, Estetyka w marketingu, Wyd. Profesjonalnej Szkoły Biznesu, Kraków 1999, p. 97.
6 Ibidem, p. 97.
7 A. Wheeler, Kreowanie..., op. cit., p. 66.

in form of purchase or use of the offered service[8].

Requirements of visual identification

A properly designed system of visual identification has to satisfy a series of requirements:

* compliance with the character of a company and its style of action – this is expressed by the graphic composition of symbols, their shape and colours
* coherence and logic – it is easy to expand such system and adapt it to various areas of marketing communication
* originality – it allows achieving the basic purpose of visual identity of a company – it makes it possible to identify the company and distinguish it from the competition
* simplicity – an advertising slogan should be easy to pronounce and remember and the graphic symbol should be easy to notice
* the ability to evoke particular associations complying with the essence of the character of a brand.

AIn order to satisfy the above requirements it is necessary to constantly monitor the market, paying attention to esthetic preferences of clients and conduct thorough marketing research verifying the ability of the system to evoke positive and desired associations among the recipients[9].

Nomenclature

A good name can stand the test of time, it is easy to remember and it is representative. Its sound has a rhythm. It looks well both in a logotype and in the body of an e-mail. It is an essential attribute of a brand[10].

Marketing messages constantly operate with name – they pass it on to clients in conversations, by means of electronic communication (eg. the name of an Internet domain), on business cards, in the press and on printed advertising materials. Finding an appropriate, unique name which can be registered is a big challenge, also for professionalists.

Name conveys the essence of a brand, supporting its image, it distinguishes a company on the market. It is future-oriented – it is associated with growth, development, success, it is durable and secures the chances and opportunities of a company. It can be descriptive in character, which clearly defines a company's goal, but it may also be an acronym.

Logotype/Signature

Logo is the heart of visual identification of an institution. It is the logo that defines the style of further projects and determines company's set of colours. It is not worth saving money on the design of a logo – it will serve the company for years, signing the brand of services offered by a company.

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8 J. Altkorn, *Wizualizacja firm, Instytut Marketingu, Kraków 1999, p. 11.*
9 A. Malewicz-Pełczyńska, *System...*, op. cit., p. 28.
10 A. Wheeler, *Kreowanie...*, op. cit., p. 20.

Logotype is a word (or a group of words) presented in a particular style of print, a standard font, a modified font or a completely redesigned font may be used. Logotype is often accompanied by a symbol and the combination of a logotype and a symbol is called a   signature. Signature cannot be subject to any modifications or manipulations. In case of a well-designed signature, in the book of visual identification the so-called security zones (isolation) are defined, which are supposed to protect the distinctness and visibility of a symbol. A company may have at its disposal specific signatures for various kinds of activity, which contain a slogan or not[11].

Signature of the Institute of Aviation

SIGNATURE

BRAND SYMBOL   LOGOTYPE

Designers build logotypes beginning with hundreds of typographic variations. Very often letters are created from scratch, they are modified so that they reflect well the essence of a brand's personality. Letters, like people, have distinctive personality – contemporary, traditional, modest, restrained, extravert, impulsive, which emphasizes the character of a venture[12]. It is possible to identify certain rules, thanks to which a symbol will be interpreted in a possibly unequivocal way:

- strength and power – compact style with thick lines, regular, simple,
- static – simple style, in which the line of writing is perpendicular to vertical lines of particular symbols,
- dynamic – inclined style, the line of writing inclined at a certain angle, writing at several heights ,
- traditional – writing in two elements, preserved in original or subject to only small modifications,
- subtlety and delicacy – inclined writing, fancy ligatures, thin line typeface[13].

It is advisable to charge a specialized company with the task of creating a logotype – a single graphic designer usually has insufficient knowledge, assets and time to carry out perception research. It is necessary not only to analyze the reception of the symbol itself, taking into consideration the intercultural context,

11 *Ibidem, p. 126.*
12 *M. Evamy, Logo. Przewodnik dla projektantów, Wyd. Naukowe PWN, Warszawa 2008, p. 14.*
13 *P. Tkaczyk, Projektowanie identyfikacji wizualnej. Szkolenia, IT Media, Warszawa 2005, p. 9.*

but also to remember about the name and its associations, the adequacy of used typefaces and colours.

In a logotype the shape conveys the basic information we want to present. It is important to pay attention to the meaning of symbols – the strength of their influence will differ depending on the recipient.

Designing a logotype it is necessary to remember that it will be functioning on the market over the following decades and in this time fashion, lifestyle, functionality of services offered by the company will change. It is a fact that recipients appreciate – if in the signature we use a symbol associated with a thing which is modern „at that moment in time", it is necessary to reckon with the need to refresh the image once in a few years – and this is a rather significant expense for the company. It is safer to design a logo so that it doesn't bear straightforward associations and in time add appropriate symbols, which will corespond to the client's expectations and change along with progress in technology. A much better solution is referring to more universal values not associated directly with company's activities. However, the safest solution is to completely abandon graphic symbolism and focus on typographic elements of the image[14].

If something constitutes an important distinction for a given company, it can be placed in the signature – the Institute of Aviation, emphasizing that its activities are based on the knowledge gained from multi-generational experience, placed the year of establishment of the Institute – 1926 – in its logotype.

It is good practice to design signature both in a horizontal (which is suitable for example for pens) and vertical version, which can be the basic variety used most often. In the basic version of the logotype, by means of colour it is possible to convey additional information about what the brand represents – properly used colour strengthens the marketing message. Colour supports the association of the brand and makes it easier to distinguish it from the competition, it emphasizes the desired values that we want to convey to the client. However, it is necessary to remember that every colour added to the project means raising costs of reproduction.

Among the most important criteria for the assessment of logotypes are:

Uniqueness – it is associated with the process of memorizing a particular symbol, which helps distinguish a company from others. Designers very often use a combination of a symbol and writing or colours. People remember images much better than words, so many companies decide to abandon names and leave just the symbol. Logotype should be characteristic enough to allow the client identify the company straight away.

Legibility – graphic symbol should be legible in various sizes and under various conditions, as it can be placed both on a pen as well as on a facade of a building, so the design shouldn't be too complicated. The client doesn't always see the logo in its entirety and doesn't always have the time to focus on details. A well-designed logotype is the one which is memorized after a very short look.

Logo should be suitable for reproduction in as many techniques as possible – the graphic symbol has to be legible both when it is faxed and when it is printed in single colour. Under some circumstances

14 P. Tkaczyk, Zakamarki marki, Helion, Gliwice 2011, p. 126.

logotype may become illegible. Designers should take such situations into consideration in their book of identity and prepare special version of the logo or forbid using the logotype in certain defined situations.

It is good practice to design a few variations of the logotype for use on various surfaces and with varied number of colours. The most common variations are the following:

- versions for light and dark background
- colourful and monochromatic versions (one colour in varied intensity)
- achromatic version (one colour without hues)

Professional design of a logotype should include 8 variations.

Information – thanks to the logotype it is possible to convey information about the value represented by a company (for example: dynamics/modernity, tradition/stability). This information can be conveyed both by means of symbolism, colours as well as appropriately chosen typefaces themselves[15].

Slogan

Slogan (from the Celtic „slaughghairm", battle call of Scottish clans) like a mantra evokes emotions among recipients, influences their behaviour, arouses their interest. This is a short motto which expresses the essence of a given brand and its personality, distinguishing a company from its competition on the market. If the slogan appears often enough in the media, it can strengthen the message conveyed by the brand. Slogans are traditionally used in advertising, however, their lifespans are generally shorter than those of logotypes. It is susceptible to changes on the market, similarly as advertising campaigns. Slogans are usually simple, but the process of creating a slogan requires a high level of creativity[16].

Typography

Creating a distinctive and uniform image of an institution is not possible without typography, which reflects its legibility and unique character. Over centuries outstanding typographers and artists have created thousands of typefaces and this process is still in progress. Some companies order the creation of unique fonts especially for the needs of their image. The types used in corporate identity should be easy to use, flexible, clear, legible – such typography has to be durable and cannot be influenced by short-lived trends. Writing styles always convey a subliminal message, passing on emotions to the recipient and providing information in a legible way.

It is advisable to choose families of fonts in such a way that they complement signature without copying it. It is necessary to buy licenses for using them, thus the number of fonts cannot be too big, because this greatly raises costs. They can be both serif and sans-serif types, depending on the use, in exceptional cases also decorative fonts. Websites often require designing or choosing a special set of types, which are well visible on the computer screen. Professionally chosen types should also contain a set of ligatures

15 P. Tkaczyk, Projektowanie..., op. cit., p. 6.
16 A. Wheeler, Kreowanie..., op. cit., p. 24.

of glyphs and should have a well-matched kerning.

If a company focuses on modernity, the type used in the logo should reflect that. For example sans-serif, slim Frutiger used in the logotype of the Institute of Aviation, lack of capital letters in the signature.

Company colours

Colours used in projects have to be harmonized with those used in the logotype. They don't necessarily have to be the same as in the signature. The company's set of colours will be used in all business prints, newspaper advertisements, on the Internet, on buildings and vehicles.

The purpose of colour is evoking emotions, provide impressions, express the personality of a brand. The choice of colour for visual identification requires basic knowledge of the theory of colours (warm – cold, values, hues, dark – light, complementary colours, contrasting colours). Colour determines the way a brand should be regarded and what should distinguish it from the competition. Some colours are used to give coherence and consolidate the image of an institution, Others can be matched so that they convey the architecture of a brand – eg. distinguish whole lines of offered services. The main colour is usually used for the symbol, the second one is for the logotype and slogan.

Perception of colour is subject to research in the area of marketing and psychology. Colours influence subconsciousness regardless of individual preferences of the recipient, Their reception creates certain associations, which should be investigated and analyzed also taking into consideration associations disadvantageous for a given brand.

Black and white – opposites, black is lack of colour, white is the synthesis of all colours. These colours mean dividing space into light and darkness, nothingness and entirety, death and life. Black conveys the image of the middle of the night and it is a symbol of chaos and lack of order. This colour is also often associated with hell and evil with everything that's gloomy and ominous. Black destroys life, absorbs light, it is the colour of coal and lead, it means mourning and sadness. At the same time white symbolizes light, health and wisdom. However, the meaning of these symbols is ambivalent, every colour refers us to its opposite. White is not only light, but also lone, snow-covered mountain tops – winter and death. The effects of white and black strengthen each other and at the same time neutralize each other due to opposition, they are a symbol of division, separation and are mutually complementary. Black is the colour of elegance, power, extraordinariness, formality. White is the colour of sterility, doctors and nurses, purity and sanctity.

Grey – it is associated with neutrality, balance, restraint but also with indifference and boredom. Grey is the colour of twilight, and it symbolizes anxiety.

Red – it is the colour of fire and blood, which conveys the images of agitation, burning, changes and transformation. The movement and verticality of fire is associated with strength and activity. Red and infrared rays give the impression of heat and that's why in all traditions heat is attributed to the red colour. Fire is a factor of transformation, uncontrolled – it may be dangerous, destructive, controlled – it may be a factor in positive changes. Blood has always been regarded as a carrier of life, red and warm in primates it conveys the image of heart, which distributes blood around the body. Thanks to heartbeat

we can conclude that someone exists, it symbolizes life, passion, it is the residence of love. Red is exciting and in its surroundings heart starts beating faster, it is an aphrodisiac, but it also leads to violence. For Romans red was the colour of Mars, the god of war.

Yellow – symbolizes sun and gold, it is bright in character, which is associated with intelligence and wisdom. In religion the word is a symbol of intelligence. In Greece a good speaker was called golden--tongued, this description has survived up till now. „Golden" verse of Pitagoras are those which contain pure doctrine. Yellow is the colour of amber, it is also associated with electricity. Yellow also has negative aspects – gold may symbolize greed and „gold" fever means violence, hate and death. Light which is too bright blinds and kills, yellow is the colour of desert and draught. In heraldry gold means authority and dignity, light yellow is the symbol of jealousy, perfidy and betrayal.

Blue – is the colour of sky and air. The colour blue creates optical illusion, which makes all shapes seem further away than they really are, because blue means the transparency of space above us. In Christianity light blue is a symbol of faith, spirituality and detachment from what constitutes earthly values. It is also associated with sadness, loss and in extreme cases with passive attitude and discouragement. Blue is the colour of imagination, freedom, escape and dreams, but also of recklessness, vanity and egocentricity. Sky and air are associated with infinity, which itself is associated with time and immortality. In heraldry blue is the colour of justice, modesty, faithfulness and loyalty. Blue is also associated with cold and it symbolizes technology.

Green – is the colour of vegetation. It is a cold colour which is associated with moisture. It is the colour of beginning, renewal, spring and vitality, freshness, rebirth of nature and youth, but it is also the colour of rest and passivity. Green can be treacherous for people with psychological problems, especially those prone to depression, it also means bad luck and lack of experience.

Orange – is present in love and conversation, it is associated with intuition and inspiration. It means unity, but also perfidy and instability. Orange symbolizes energy, warmth, enthusiasm and dynamics, its allies are fire and gold and knowledge coming from the mind. It is the colour of Buddhist monks in the Far East. In heraldry it is the colour of secrecy and hipocrisy.

Violet and purple – violet is the colour of mourning, just as blue it expresses spirituality, but one saturated with melancholy. Purple differs from violet in that it is dominated by colour red. In ancient Rome it was the colour of higher authorities, it was associated with fortune, because purple textiles were exceptionally expensive, as the colour was derived from very rare mussels. The combination of red and blue is associated with unity, it is a symbol of mystery and nobility, but also of arrogance and cruelty.

Pink – red as a symbol of passion is suppressed by white symbolizing purity – pink thus means love with a tint of permanency, restraint, temperance, self-control. This colour is also infantile and is associated with childhood. The flower symbol of pink is both lotus and rose. Rose is associated with knowledge and wisdom, a mystical rose is an illumination found at the last stage of spiritual search, it is a symbol of beauty and transformation in love[17].

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17 D. Bereśniak, *Kolory od podstaw, Świat Książki, Warszawa 2003, p. 20-35.*

Brown – means home and earth, it symbolizes comfort, simplicity and durability.

Matching colours with a brand in the best possible way is the main goal included in the book of identity and the basic goal in reproduction of colours both in print and systems of labeling and in electronic media.

In the process of composing company's set of colours it is necessary to bear in mind the technological limits imposed by particular techniques of reproduction. Computer screen works in RGB, printing processes – mainly in CMYK, but also in Pantone, and the use of foil requires providing numbers of colours in the RAL standard. Using each of Pantone colours is an additional cost for the company (additional „ready" colour in reproductions, apart from the four basic CMYK colours). All of the above colour standards should be discussed in the book of visual identification so that the choice of colours is not a problem under any circumstances.

Basic business prints

The most often designed business prints are business cards, writing paper and company envelopes.

Templates for writing paper, envelopes, business cards should designed so that they preserve a coherent optical code defined in the standard visual identification of an institution - with a properly exposed signature, complying with the company's set of colours and its typography.

Business card is a small mobile marketing device. Giving business cards belongs to the most basic and most common business rituals. The quality of a business card speaks volumes about its owner and the institution he works for. That's why it is necessary to meticulously prepare business card's graphic design, select appropriate weight and texture of paper. Original business cards made in various printing techniques (embossing, gravure printing, varnish) distinguish their holders and facilitate marketing contact with the client.

Business cards provide contact data of an institution and/or a particular person – it should above all be legible – it is advisable to provide as little information as possible, text should be ordered in form of blocks, there has to be free space which creates light. Moreover, as business card represents a company, it should be designed with the company's set of colours and fonts. It is possible to use reverse as a place for additional information, a marketing message or design the front side in own language and the other side in English.

Despite the popularity of electronic communication, or voice mail, the art of correspondence on elegant paper with headlines printed in offset technique, is an important element of business communication, which is associated with respect, dignity and authority.

In the process of designing business paper it is necessary to take into consideration letter templates, the way of folding paper, choose the right weight and texture, check what it feels like to touch the paper, check how hand writing looks on it, whether it is suitable for laser and ink printers. Obviously, we cannot forget about envelopes. Working on the graphic design it is necessary to prepare a few templates, which will allow us to choose the composition of a letter, style of writing and font size.

Business documents

Marketing messages in writing sent to clients – technological offers, which are commercial in character, reports on achievements, including justification for research plans and spending on their implementation, should all comply with the visual identification of an institution. These documents often reach the client, which means that they influence him directly becoming a company's recognizable business card, which boosts the recognizability of a given brand on the market.

Designing templates of business prints it is necessary to remember about legibility – it is necessary to use optimum font sizes between 10 and 14 points. Text lines shouldn't be too long (finding the beginning of the next line may be difficult), but they also shouldn't be too short (moving from one line to the next too often disrupts the rhythm of reading) – the optimum length is 50 to 70 symbols (depending on the point size). It is necessary to provide appropriate distance between lines of texts – the longer the text lines, the smaller the point size, the biggest the line spacing – it is always worth checking whether it would be better to increase spacing compared to the standard offered by word-processing programs. It is necessary to apply company's typefaces – they allow the institution to distinguish itself from other companies using the impersonal Arial or Times New Roman. It is good practice to provide light on the document page by defining adequate margins – this will give lightness to documents and will secure „breathing space". It is also advisable to use distinguishing marks in form of blocks of texts with internal titles. Well-designed business documents are always simple, restrained and elegant – they cannot be excessively saturated with superfluous distinguishing marks[18].

Accompanying materials and advertisement

Well-designed accompanying materials convey marketing messages in a coherent way, reaching the client in the appropriate place and time – they will be available everywhere, where the client wants to obtain information about a service – uniform packages of leaflets, brochures – increase the recognizability of an institution on the market, facilitate the decision on choice, in points of contact with the client they help in the so-called cross selling, that is selling services other than those which directly drew the interest of the client and directed him to the company.

Even though producing a company leaflet doesn't take much time, designing a brochure takes a long time. Advertising materials of this type have a long life cycle, which may stretch out perhaps not over years, but certainly over a few months. They can be distributed at business meetings as a kind of „souvenir" reminding about the offered services, they can be sent out in response to inquiries, support direct mail campaigns, they can be attached to letters sent to clients, they can be offered to buyers during negotiation[19]. Brochures arouse interest and draw attention of clients with their covers – thus it is worth making them comply with the visual identity of an institution.

Some visual elements of the whole promotional system should be uniform and comply with the stan-

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18 P. Tkaczyk, Zakamarki..., op. cit., p. 115-117.
19 Ibidem, p. 111-113.

dards (colours, typography), some may be subject to adaptation and restructuring depending on needs. It is always necessary to contain company's contact data and website address in the brochure. The format of the publication is also a very important issue. It is also important whether the publication will be send by mail or not. It is also necessary to pay attention to the kind of paper, its functionality, the possibility of using decorative printing techniques.

Advertising means exerting influence and persuasion associated with passing on marketing messages – it informs and persuades to make a choice, it identifies needs and makes promises. It is both an art and science. It builds strong ties between the client and the brand. Advertisement always evokes strong emotions and stimulates formation of opinions – both positive and sceptical and even sarcastic. Taking into consideration the omnipresence of advertisements and the saturation of the market with advertisements, it is hard to create something exceptional and unique. Visual advertising concepts should always be coherent with the corporate identity of a brand – as a very strong medium of information they contribute to strengthening its image and are an important element of positioning[20].

Website

Websites contributes much to the personality of a brand evoking impressions by means of integrated media, here words, image, colour sound and movement all coexist. It should be friendly for the user, it should be clear in structure and provide information in a clear, comprehensible way. The best websites understand their clients and respect their needs. Contents contained in them should be grouped in an intuitive way and not in a way reflecting the organizational structure of an institution in detail.

Internet is a medium which allows us to convey marketing messages in an efficient, quick and friendly way. Internet website should be designed according to the rules contained in the book of identity – using the company's set of colours and well-matched, legible typefaces. Thanks to compliance with the visual identity of a company, website reaching a broad group of recipients boosts the recognizability of a brand, conveys essential elements of its personality and thus contributes to strengthening and distinguishing its position on the market.

System of marking and spatial solutions in architecture

System of marking as a medium of mass communication, which functions 24 hours a day and serves the purposes of identification, information and advertising, should be designed in a comprehensible, durable way coherent with the visual identity of a company. Good marking in an unequivocal way defines the place, company's environment, facilitates reaching the target and aids the creation of the image of a company through its exposure and representative character. Client who sees from a distance or takes a glance at well-designed labeling complying with guidelines of visual identity, won't have any doubts about the identity of the institution, which owns a particular property or buildings.

An equally important matter, especially in case of big companies, apart from marking of facades, door

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20 A. Wheeler, Kreowanie..., op. cit., p. 162.

signboards or brightly-lit pylons visible from a long distance, is internal marking of buildings targeted at visitors and employees themselves. It should be legible, graphically associated with the visual style of a company and reasonably distributed.

It is also necessary to remember about spatial solutions for places representative for a company, which serve the purpose of direct contacts with clients – such places as the reception desk, secretary's office, rooms of the management. Their architecture and atmosphere raise the attractiveness of the company's image and send out friendly welcome signals, so it would be good to put a well-exposed logotype in these places. Decoration should reflect the company's official set of colours. It is necessary to employ professionals – architects, graphic designers, lighting specialists, interior designers, who may help create a unique atmosphere by means of colours, texture, shape, form, proportion, size and light, sometimes also by means of sound, movement and fragrance. This may help attract customers who will associate quality and high speed of service with comfortable environment and thus will be willing to visit the company again[21].

Vehicles

The bodies and windows of vehicles can be treated as mobile means of communication, which can deliver any marketing message. The marking of a vehicle above all identifies its owner and can be used as a medium of advertising. Means of transport – thanks to their omnipresence - can reach a large number of recipients and deliver clear messages attracting new clients and arousing their interest. It is possible to place advertising slogans, supported with well-matched graphic design complying with guidelines of visual identification, on vehicles. This can boost identification and the position of the brand on the market. We should take into consideration not only means of transport owned by the institution, but also those which belong to public transport and which offer the possibility of placing advertisements on them – buses, trams, airplanes and vessels.

Uniforms

Every uniform sends a signal – it signals the scope of authority, it identifies membership it can also serve a protective function – for example the apron of a laboratory employee or working clothes for blue collar workers. Well-designed uniforms are always functional – adapted to the environment and positions of employees, they are comfortable and contribute to the employees' well-being. The uniform of an employee influences the way he and the whole brand is regarded – when it is coherent with visual identity, it stands out, guarantees recognizability, reflects the desired image of an institution. It is necessary to design uniforms for a company's receptionists, laboratory employees, personnel working at important events, security guards. There are also such complementary elements of uniforms as: badges, company stamps, shawls, ties or company briefcases and bags.

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21 Ibidem, p. 164.

Gadgets

Gadgets are various kinds of objects characterised by short life cycle, usually produced for promotional purposes, distributed at events, fairs and in form of souvenirs or as tokens of gratitude for own employees. Adapting gadgets to the role of the carrier of a marketing message often requires using special techniques – such as embroidery on textiles, embossment on special, heavier paper, metal pickling, embossment on leather. This always requires preparing a special version of logotype suitable for a particular technology.

Book of visual identification

Book of visual identification is a collection of standards and guidelines presented in a clear, legible and comprehensible way, which describe all elements of visual identification together with their proper application.

Good standards allow us to save time and money of a company, they are a model for the whole system of designing, ordering and printing, which supports the shaping of the identity of a brand. A professionally designed book of corporate identity is always adapted to the branch of the client and his unique needs. It usually takes the shape of a printed document and is often also called the catalogue of corporate identity or the manual of a company's identity, text book of graphic standards or the book of symbols. Standards included in the book are presented by means of instructions, pictures, models, graphic calculations and information in figures.

The book of corporate identity should contain templates with the logotype and its variations, numerical values of company colours and those contained in the logotype, both for printing (CMYK and Pantone) and for the Internet (RGB), the description of typefaces used in the signature and company typography. A complementary element for the book of visual identification are electronic versions of each project (vector – fully scalable – for printing and bitmaps for the Internet).

An obligatory entry in every book is the description of graphic symbol presented as black sign on white background. It is necessary to present the structure of the symbol with a modular grid, which allows projecting the symbol in various scales and at the same time preserving its proportions. Modular grid defines the proportions of the form, taking into consideration the ratio of width to height, proportions of particular elements of the sign as well as angles between various elements and the curves. Modules may be, for example, squares in size equal to the width or height of a particular element of the sign.

The description of logotype should contain information about the used typeface, possible typographic modifications as well as about changes in spaces between letters. In exceptional situations a graphic name serves the function of the symbol itself [22].

Moreover, the book of identity may contain:
- templates of newspaper advertisements in various formats,
- layout for outdoor advertising and electronic media,
- templates of materials for public relations,

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22 E. Stopa-Pielesz, BSP 3 - Dokumentacja projektu identyfikacji wizualnej.

- business prints – taking into consideration both printed and electronic ones,
- elements of identification of employees – design of company uniforms, badges, stamps, business cards,
- company seals,
- marking of means of transport,
- marking of buildings,
- ways of marking company's gadgets,
- templates of holiday cards and cards for special events[23].

All internal and external partners who are responsible for providing information about the brand should have easy access to the book of identity. Both people from outside the company – architects, graphic designers, advertising agencies, companies dealing with brand building, which prepare promotional company materials, design marking of buildings or vehicles – and its employees – management, public relations department, marketing department, human resources department, people working on company presentations, electronic marketing specialists running websites and all people responsible for providing information about the company should have access to the book.

Changing defined standards, unless changes are caused by very important circumstances, is unacceptable. Every ill-considered intervention in the defined directives may cause disorientation on the market and destroy the achieved level of awareness of the brand. Modifications in visual identification can be justified only with such important factors as: changes in behaviour of rival companies, evolution of clients' esthetic expectations, numerous cases of copycat behaviour on the market, introducing new quality standards, changes in ownership.

It is very important to remark here that all benefits from the implementation of visual identification will become apparent only after a long period of using it[24].

Ordering, designing and preparing a system of visual identification is associated with substantial costs. In exceptional cases this work can be done by employees themselves if the company has a team of people with specialist knowledge and experience – this solution is financially advantageous. The second option, which is much more expensive, is commissioning professionals from outside the company – for example specialized advertising agencies – to prepare the system of visual identification. In such case the company's employees serve the role of advisors and verifiers of solutions presented to them. The cost of such an order depends on the level of particularity, the need to buy copyrights and may reach up to a few hundred thousand Zlotys.

Conclusion

The system of visual identification is a solid basis for shaping the awareness of a brand and strengthening its position on the market. It is an important pillar of marketing communication, which reaches the

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23 A. Malewicz-Pełczyńska, *System...*, op. cit., p. 24.
24 *Ibidem*, p. 26.

recipients more often and faster than short and periodic advertising campaigns. A meticulously designed system of visual identification evokes positive emotions among clients and helps build up desired associations, interest and trust. Every institution has its characteristic set of traits, individual dynamics and a unique character – it is a carrier of values directly associated with it. Thanks to a uniform optical code the image of an institution is strengthened at every contact with particular elements of the system.

The strength of coherent visual identification are thousands of exposures in which the client can recognize the brand without focusing, in a split second, in the blink of an eye. It is not only a discriminant, but it also builds trust through coherence of used visual elements and may constitute an important element in the system of promotion of knowledge and thus also in the area of activities of research and scientific institutions.

Short glossary of selected terms

- **Brochure** – a publication containing folded sheets of paper (folders), according to the printing terminology its maximum size is four printing sheets, which is 64 pages
- **CMYK (Cyan, Magenta, Yellow, Black)** – abbreviation which stands for four basic printing colours: blue, red, yellow and black
- **Folder (from the verb fold)** – publication which consists of one sheet of paper folded into several pages
- **Glyph** – shape depicting in a particular typeface a particular grapheme or symbol
- **Line spacing** – distance between lines of texts
- **Kerning** – in publishing programs the manipulation of text involving increasing or decreasing gaps between letters
- **Ligature** – the combined image of two or three letters, in computer typesetting it is a set of separate fonts consisting of two or three symbols (ff, fi, fl, etc.)
- **Pantone** – system of standarization of colours which uses ready colours, using them guarantees full repeatability of colours
- **RGB (Red, Green, Blue)** – abbreviation which stands for three basic colours used for colour display on computer screens – the colours are mixed.

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