Brand Identity

Contents

Sam and Alex are in the locker room at the gym. Sam says that Code is going to come in soon. Code arrives. Alex wonders aloud how Sam was so sure, and Sam answers that they recognise the sound of Code's footsteps, as everyone's footsteps are different. The sound of footsteps is a part of someone's identity, something you can recognise them by. When Sam mentions identity, Alex decides to start a conversation about brand identity. Alex tells them they are meeting a friend later who is going to design the logo for their company. They say they do not want the typical images of books and children on the logo, that they want something unique. Code asks if the friend is a professional brand identity designer, to which Alex answers that they found the designer on a freelance site and that they had talked about colours, values and interest before deciding on a design. Alex then asked Sam's opinion, who notes that it depends on the size of the brand and what identity they want to exude. In Sam's case, the packaging of

their new product was a brand identity that took six months to complete. Sam advises Alex to keep going with the friend and to share the design with them when it is finished.

This story presents the concept of brand identity and the fact that it's not limited to big and global brands. The small and new charity being founded by Alex deserves a logo, a form of identity to make the charity recognisable. This identity is shared on the website, social media and even business cards. It is also important to note that brand identity is not just about logo. Packaging of a product is a form of an identity for brands. The product produced by Code will require packaging that makes it different from many other competitors. The design of this identity may pose a challenge, depending on the size of the brand. Alex can get a friend to design the identity, but Sam may not be able to get a friend to design a multinational brand identity. This chapter explores how brands can create an identity and ensure it adds value to their brand.

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Overview

Brand identity is one of the most exciting components of brand management, and it presents physical elements that consumers can recognise as they engage with a brand. This component moves beyond the brand philosophy, values and positioning, which can be deemed as abstract. The identity is real, and it has become an integral part of brand management. Brands spend a considerable amount of money to develop an identity for their brand to appeal to a diverse audience and make them stand out. Brand must maintain a positive identity. This investment by brands and consumers' interest further highlight the value of brand identities. The brand owners know consumers want to identify a brand; the brand recognises the need to be different and still be recognisable. It is, however, essential to note that brand identity is more than just a logo, though the logo usually grabs the attention. This chapter presents a holistic insight into brand identity, presenting it as elements that can be experienced through five human senses.

❓ Key Question

What are the physical elements that distinguish a brand and make it highly recognisable?

🎓 Learning Outcomes

At the conclusion of this chapter, you will be able to
- describe the concept of brand identity;
- give examples of misconceptions about brand identity;
- recognise the concept of brand name;
- describe the constituents of brand identity; and
- explain the key benefits of creating and having a strong brand identity.

5.1 Introduction

We are surrounded by brands. We recognise these brands based on their identity. As previously suggested, anything can be considered a brand! The carrot I uprooted from my garden is a brand, but what differentiates this from what you buy from the store is the brand identity, which is part of brand management. The carrot you bought in the supermarket has been given an identity which makes it different and distinguishes it from many other carrots around the world.

Brand identity is one of the most exciting components of brand management, and it presents physical elements that consumers can recognise as they engage with a brand. Imagine the structure of a building, there is a foundation hidden below the ground. We know it exists but we don't see it, unlike the windows, walls and roofs that are very visible. As illustrated in ◘ Fig. 5.1, brand ethics, brand philosophy and brand positions (covered in the previous chapters) are like the foundation of the brand. You know a brand has a mission and vision, it is on their website, somewhere around the "About us" page, but it is not readily available like their logo. The foundation is the unseen, the inherent representation of the brand while the structure is the seen, and the visible and physical representation of the brand. The brand philosophy, values and positioning can be considered abstract, though very important. The brand identity is real, and it is an integral part of brand management.

5.2 What Is Brand Identity?

Barnett et al. (2006) describe brand identity as the core of the brand and what defines the brand. Brand identity is the internal perspective of the brand created by the brand management team before presenting it to external stakeholders (Balmer and Greyser, Corporate marketing: Integrating corporate identity, corporate branding, corporate communications, corporate image and corporate reputation 2006). Black & Veloutsou (2017) consider brand identity as the set of unique brand associations that producers aspire to create or maintain and the symbols, they use to identify the brand to people. I define brand identity as any form of physical element that can be used to recognise a brand.
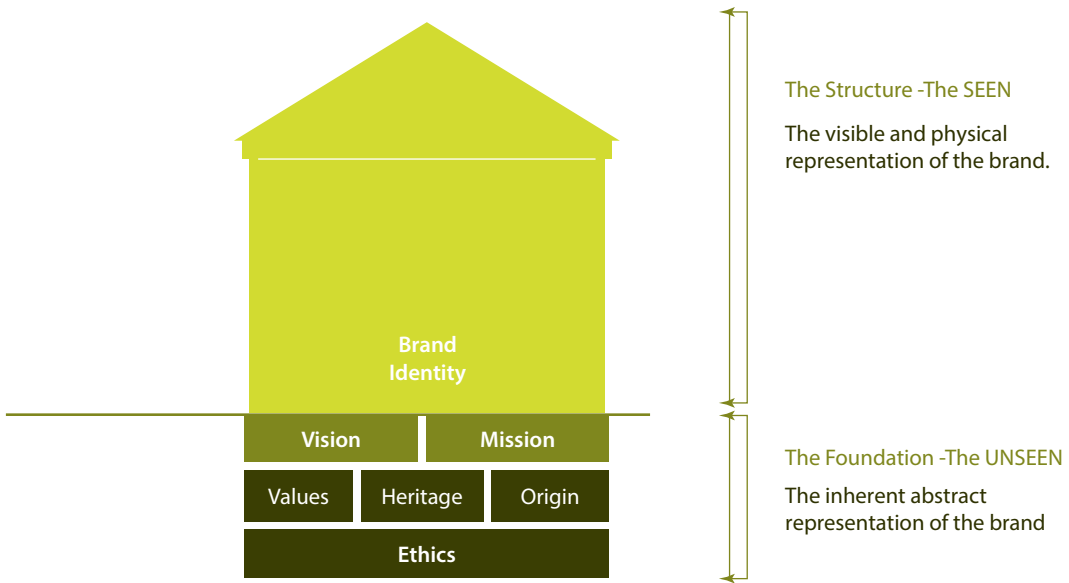
Fig. 5.1 Conceptualising the building structure of a brand. (*Source*: Author)

Brand identity is about giving specific and customised physical elements to the brand, which sets it apart from others. Brand identity supports, expresses, communicates, synthesises and visualises the brand. Consumers can engage with brand identity by touching it, holding it, hearing and watching it move. Brand identity helps customers cut through the proliferation of choices. The brand personality, through its philosophy, core values and positioning are expressed through brand identity.

5.3 Misconceptions About Brand Identity

Before proceeding with a detailed exploration of brand identity, it is essential to highlight and discuss some common misconceptions about brand identity. Discussing these misconceptions will ensure that we are engaging with this topic with a mind open to creativity and possibilities.

5.3.1 Brand Identity and Corporate Identity

These terms can often be confused, as they may seem like the same thing, but they are different. Corporate identity is a subset of brand identity. Corporate identity is a broad term referring to "the set of meanings by which an object allows itself to be known and through which it allows people to describe, remember and relate to it" (Rekom 1997). While most attention on branding has focused on big corporations, the idea of corporate identity has often been well accepted. Corporate identity refers to how a corporate organisation can be identified. However, it is essential to remember that brand is more than just a corporate organisation. Branding is not limited to Google, Apple or Coca-Cola. Humans are brands with their identities (Mogaji et al. 2020). Events like the Olympics and FIFA World Cup are brands with identities (Rutter et al. 2019). Charity organisations are brands with identities (da Silva et al. 2020). Therefore, brand identity is the umbrella term instead of limiting knowledge to corporate brands alone. This concept does not suggest that corporate brands are not essential, but all sectors have brand identities as well. In advanced brand management studies, there may be a specific focus on corporate branding and identity.

5.3.2 Brand Identity and Logo

While the logo is an integral part of brand identity (Walsh et al. How to successfully

introduce logo redesigns 2019), it should be noted that there is more to brand identity than a just logo. The logo is one of the many ways to recognise a brand. You can recognise brands by their colours, staff uniform or the design of their advertisements. These are all creative output that present a form of identity for a brand. The product design and the layout of the store are also a form of identity. In general, brand identity should be considered from a sensory point of view. Consumers engage with brands using all human senses. This concept of sensory branding will be discussed in the subsequent section. Brand identities should involve things that can be seen (not limited to logos or graphical elements), heard (sound logo at the end of advertisements) or touched (product shape and design), tasted (unique taste of the burger) and perceived (the fragrance in a shop).

5.3.3 Brand Identity and General Acceptance

There is the idea that brand identity should be well received and generally accepted to make it a strong identity. While this is essential, it should be noted that it may not always be the case (Walsh et al. How to successfully introduce logo redesigns 2019; Kelly 2017). While brands endeavour to carry out research and design an identity that will appeal to everybody, this may not be possible. Consumers are humans, and they can be subjective. We all have our interests and can transfer these desires into how we expect a brand identity to be. King's College London wanted to remove "College" from their name and be known as King's London, but they had to drop the plan following a backlash from students, staff and alumni (Grove, 2015). Loughborough University had to abandon their initial idea for a simple logo comprised of the letters "L" and "U" in white on a pink octagon, which was roundly rejected by students, graduates and local people (Rush 2015).

GAP changed its logo in 2010. Unveiling the new design, Marka Hansen, president of Gap North America, said it was more con-

temporary and current, honouring the "heritage through the blue box while still taking it forward." However, just six days after putting their new logo out into the public, Gap performed possibly one of the fastest branding turnarounds of all time when they reverted to their original design because it was not well accepted by the customers (Hardy 2020).

The London 2012 logo caused a storm at its launch in 2007. Designed by International branding consultancy Wolff Olins, it was criticised for its garish colours, aggressive shapes and dodgy typography. Some thought it looked like a swastika (Rawsthorn 2010). It, however, withstood those challenges. Though it did not appeal to everyone, it was well integrated. Therefore, brand managers should be aware that their brand identities may not appeal to the general audience. Nevertheless, an effort should be made to effectively convey the brand values through an identity that consumers can relate to.

5.3.4 Brand Identity and Rebranding

Brands often change their identity in rebranding exercises, but it is, however, essential to note that it is not just about changing the brand identity or changing the logo. Companies can rebrand without changing their brand identities. Though changing the logo is the most glaring evidence of rebranding (Wayne et al. 2020), there are possibilities for a brand to reposition its values and philosophies in their rebranding exercise without changing their logo (Koch and Gyrd-Jones 2019).

5.4 Brand Identity Prism

It should be noted that the brand identity prism is different from brand image or logo. The brand identity prism is a concept by Kapferer (2015). According to him, any brand can be identified by its characteristics. The Brand Prism is represented by a hexagonal prism which defines six characters of a brand.

The identity prism allows us to examine any brand in detail to detect its strengths and weaknesses. It will put each facet of the brand under the microscope and come up with diagnoses. Brand identity can be termed as those items or characteristics that are quite visible while thinking of a brand. These items or characteristics such as logo, colour, design, identify and distinguish a specific brand in the consciousness of other brands and brand users. The model is also useful for analysing competitors.

5.4.1 Physique

An exterior tangible facet is communicating physical specificities, colour, form and brand qualities. The physique is the starting point of branding, and therefore it forms the brand's backbone. The sum of a brand's essential characteristics constitutes its physique. What is the product? What does it do? How does it add value to customers? How does it fill the gap in the market?

5.4.2 Relationship

An exterior facet. A brand has relationships with its customers and frequently offers possibilities for interpersonal exchanges.

5.4.3 Reflection

An external intangible part of the brand's identity that reflects what the customers wish to be a result of using a brand. A brand reflects its customer's image and becomes a means of identification.

5.4.4 Personality

An internal facet. A brand has a personality, and with time, it can develop character. An easy way to bestow a personality on the brand is to give it a spokesperson—human or animal.

5.4.5 Culture

An internal facet. Each brand has a culture from which all products within the brand frame originate. Specific values and principles will follow from the culture, and it is these values that will bind the customers (e.g. HSBC's "The World's local bank").

5.4.6 Self-Image

An internal facet. This reflects the customer's attitude towards the brand. Consumers create a picture of themselves through their attitudes to the brands they use. They get attracted to those brands in which they see their traits, for example, a dynamic young man may prefer BMW to Volvo. This goes hand in hand with brand personality (◘ Fig. 5.2).

5.5 The Brand Name

The brand name is the most significant form of a brand identity. Simply by the name, the brand can be recognised. Hence, the perfect brand names do not have to describe anything
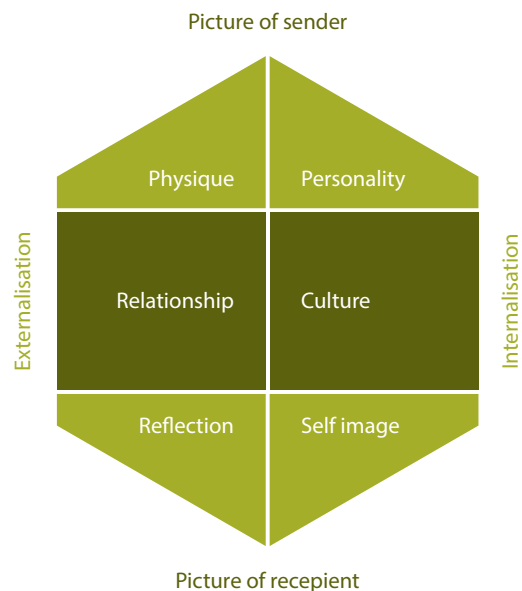
◘ **Fig. 5.2** Brand identity prism. (Adapted from Kapferer (2015))

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or the brand. The brand name should stand for a concept, philosophy or the specific idea that the brand represents. It should be noted that the words used to create or represent the brand name can give the brand an emotional appeal. The brand name is needed for a transaction, and it is used for advertisements and social media. Getting the name right is essential for effective brand integration and management. The name can make a brand stand out from competitors, and it can create a buzz and sense of excitement about the company. If you get it right, the brand becomes a household name (or even a verb) like Google, Hoover and Uber.

5.5.1 Understanding the Structure

A business name may also mean a brand name, but they can be different. For a small business, their business name may also be used as a brand name, but for larger organisations providing different services or with different products, they may have a separate business name from a brand name. For example, Alphabet is the parent company of Google, and you hardly see Alphabet as a brand that is integrated and communicated, this is because it is a business name while Google, Deepminds, YouTube and Waymo are brands owned by Alphabet.

Likewise, Unilever is a business name while Axe/Lynx, Knorr, Lipton and Magnum are brands of Unilever. In some situations, the full legal name of a business may not be often used for brand integration. Instead, the organisation may decide to go for a shorter version. The legal business name of Anglia Ruskin University, a public university in East Anglia, United Kingdom is Anglia Ruskin University Higher Education Corporation. London School of Economics and Political Science is popularly known as LSE while Imperial College of Science, Technology and Medicine is also known as Imperial College. Registering a brand name as a trademark is not the same as registering a company name as a business entity. The brand owner must formally register their business name as a legal business

name with the country authorities, to file records and accounts and pay taxes.

5.5.2 Deciding on the Name

Depending on the brand you are working with, and your position within the organisation, your role in deciding and developing the brand name as an identity, may be limited. If you are a brand owner, you may decide to name the brand after yourself (Hewlett-Packard, Walt Disney), to describe what you do (London North Eastern Railway is a British train operating company owned by the Department for Transport) or an acronym (The International Business Machines Corporation (IBM), an American multinational information technology company).

Lischer (2020) presents seven popular types of brand:
1. Descriptive—E*Trade
2. Evocative—Nike
3. Invented—Xerox
4. Lexical—Krazy Glue
5. Acronym—IBM
6. Geographical—Arizona Tiles
7. Founder—Boeing

This list is not a definite answer to the challenges of creating a brand name (Low and Blois 2002), however, in deciding a brand name, it's a good idea to consider it in alignment with three concepts.

5.5.2.1 Aligning with Brand Philosophy

In deciding the name, it is essential to build on the brand core values and positioning that we have previously covered. Those are the foundations of your brand, and therefore the brand name must align with those values. If your foundation had promised a three-bedroom bungalow, you might find it difficult building a four-bedroom bungalow. The foundation of the brand is essential, and the brand name must convey that. The brand personality must be reflected in the brand name and other forms of identity. The brand name should be differentiated, distinctive and

unique. This means, as with everything else, foundation is essential when trying to develop a business or create a brand. The brand owners must ensure that the brand philosophy totally captures what the brand is established for and it must be positioned in such a way that it aligns with whatever the brand intends to do in the future. Arden & Newton is an Africa-focused, strategy-driven, branding agency and marketing communications consultancy. In selecting their brand name, they claim to be ardent (Arden) believers in the transformative power of ideas to move (Newton's law) people, places and products for good. This crafted name became their corporate purpose and philosophy.

5.5.2.2 Aligning with Brand Products

This depends on the size of the brand and the number of existing product brands that are available. The brand owner may have to decide how the brand name works with existing product or service names. For example, in August 2015, Google renamed itself "Alphabet" and became a subsidiary. Larry Page and Sergey Brin, co-founders, said they liked the name Alphabet because "it means a collection of letters that represent language, one of humanity's most important innovations" (Page 2015). They were able to incorporate their existing products into the new brand name as it encompasses everything from A to Z; A is for Android, B is for Bloggers, C for Calico, G is for Google and Y is for YouTube.

5.5.2.3 Align with Public Expectations

In selecting your brand name, you want to check how it aligns with public expectations. This stage involves testing through surveys or interviews with friends, partners and key stakeholders, to understand their feelings and perceptions. To understand if they can sense congruence between your brand values and the brand name. You may want to evaluate how they will pronounce it, in the case where you are using a lexical or invented name and you can make changes as deemed necessary. Even though everyone's opinion may not be used in the final decision, it is relevant to test and evaluate the name. The familiarity and

meaningfulness of the brand name are essential to the brand growth and general acceptance.

5.5.3 Rebranding the Brand

The brand name decision may not be limited to new brands or start-ups; more established brands as well may also go through the process of selecting a new name to rebrand themselves. This could be through expansion (mergers and acquisition) or a change in strategic directions. Brands with an existing registered and well-known name, may decide to change their name. Plymouth University in the United Kingdom rebranded to the University of Plymouth. Michael Kors Holdings Ltd changed its name to Capri Holdings Ltd, after its acquisition of Versace and Jimmy Choo. London Midland Train services, which operates in and around Birmingham in the United Kingdom was rebranded as West Midlands Railway when its incumbent franchise contract ended.

5.5.4 Available Names

Having a website for the brand is essential to communicate with stakeholders. Ensuring that a brand has the right domain name is, therefore, imperative. If this is not possible, different derivatives or top-level domain (TLD) names may be considered. Google could not use Alphabet.com when it was rebranded to Alphabet Inc. as BMW owns Alphabet.com, a leading global provider of Business Mobility solutions, and they were not willing to sell it to Google. So Google went for abc.xyz with the. xyz TLD. Some taunted Google that they had googled their new name before deciding to restructure the whole company.

The availability of the brand name on a social media profile is also essential in this digital age. Brands must ensure that they can secure their username on different social media. With Alphabet, Google could not use the @alphabet handle because someone has

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been using it since 2007. John Lewis & Partners, a brand of high-end department stores operating throughout Great Britain, was not able to secure the @johnlewis handle on Twitter.

5.5.5 Online Brand Name Generator

It is possible to use online tools to generate a brand name. Such systems allow brand owners to enter a single keyword that best describes their business, to indicate the sector and to select the style of name they are looking for. Novanym claims they generate names that are unique, evocative and memorable. The company also claims that all their logos are designed in-house, and they own the copyright of every logo design. Namelix is another online brand name generator that uses an algorithm to generate short yet catchy names. While these sites may provide ready-made business brand names, it is essential to note that they do not necessarily understand the values and philosophy behind a brand, they do not know the story that motivated the brand, and likewise,

they may have limited creative solutions with regards to brand identity. For a more creative and flexible approach, Squadhelp offers the world's largest platform for company naming and branding, allowing brand owners to start contests to engage hundreds of naming experts in their naming process.

5.5.6 Brand Consultants

Bigger and more established brands may not go through the route of brand name generators, which are often more suitable for start-ups. Instead, they will work with brand consulting agencies to develop and conceptualise their brand identities. These brand consultants can engage with the stakeholders to understand the history and values behind the brands and transfer that into the new brand identity. These consultants have worked on many brands, and they have the experience and technical capabilities; however, their services may be expensive, a small brand or charity organisation may not be able to afford it.

Case Study 5.1: Illimity

Corrado Passera—former minister of economic development of the Italian government, former managing director and CEO of Intesa Sanpaolo Bank and former managing director of Poste Italiane—created an independent bank designed to accommodate the unmet banking needs of the traditional system. The "new paradigm bank" for companies and families would incorporate the best AI technologies, machine learning and highly specialised human skills to guarantee new levels of quality, service and efficiency—all without ever losing the

Landor, a global leader in brand consulting and design, created the company's name and strategic platform. The consulting agency designed an innovative corporate identity that would adequately convey the bank's disruptive model and value. They started from a strategic platform, using a prototypical process involving the client in building the creative idea with an iterative journey approach, expressing the values of the new banking paradigm.

According to Landor (2020), the logo, a tangible representation of the start-up, is illustrated in an iteration of the infinity symbol—dynamic and flexible with a bright colour palette, it encompasses a humanistic font and inclusive photographic style. The logo can transform into other shapes and figures, making the whole look and feel of technology easy to understand. Leveraging the infinite possibilities, they extended the identity to a series of motion design elements to create a unique and consistent visual experience.

Reflective Question
- Why was it important to hire Landor, a global leader in brand consulting and design, to create the company's name and strategic platform?

5.5.7 **Protecting the Name**

It is essential to be aware of other competing interests in the brand name (Thomas and Saenger 2017). When a final name has been chosen, the Brand owner must ensure that the brand name is protected. This could be registering the brand name as a trademark. This can be done by the owners of existing businesses, in specific countries or regions and in relation to specific goods or services. Trademarking may be an expensive and time-consuming luxury, but it is worth it, especially for established brands. The United Kingdom's Prince Harry and Meghan Markle trademarked their Sussex Royal brand which allows them to use it on different merchandise ranging from hoodies to socks. The Royal couple also created a website called Sussexroyal.com. They have taken this initiative to protect their brand name.

5.6 **The Constituents of Brand Identity**

Logos are often considered the essential form of brand identity; some even consider them synonymous with brand identity. This is, however, not always the case. Though the logo is one of the critical components of brand identity, it is essential to have a holistic view of brand identity and its constituents. It is not surprising that significant attention is given to the logo. Research conducted by the global market research agency, Millward Brown, with a team of 60 researchers across 13 countries over 18 months found that 99 per cent of all brand communication currently focuses on only two of the senses—sight and sound (Lindstrom 2005). Brands still focusing solely on visual attributes and giving little thought to other sensory effects should be holistically thinking about design and identity, using the senses to help create and intensify brand personalities that consumers will cherish and remember (Watch 2015).

Brands use different physical elements such as retail store layout, architecture, staff uniform and communications material to reinforce their identity. Therefore, brand identity is more than just a logo, and it is much bigger than that. Emotional connections are expertly made with a synergy of all five senses, and as such those brands that are communicating from a multi-sensory brand platform have the highest likelihood of forming emotional connections between consumers and their product. Branding is all about building emotional ties between consumer and product (Lindstrom 2005). As illustrated in ◘ Fig. 5.3, brand identity can be conceptualised from a sensory perspective. Every one of our five senses impacts our decision-making.

5.6.1 **Visuals**

The visual identity of a brand is strategically essential in differentiating companies (Hynes 2009). It "plays a significant role in the way an organisation presents itself to both internal and external stakeholders" (Van den Bosch et al. 2006, p. 871). This aspect deals with how the brand user **sees** a brand.

5.6.1.1 **Logo**

The corporate logo is at the root of corporate identity as well as the main element of corporate visual identity (Balmer 2001; Hynes 2009). It is a significant tangible asset of the organisation (Foroudi et al. 2017). It enhances visibility as well as recognisability of the brand (Balmer and Gray, Corporate identity and corporate communications: creating a competitive advantage 2000). These are the physical elements that we can see, which represent a brand. Melewar & Jenkins (2002) in their corporate identity model identified logo as corporate visual identity. According to Melewar & Saunders (1998, p. 291) "corporate visual identity consists of the corporate name, logotype and symbol, typography and colour." However, I argue that the brand name is not part of the visual identity. The brand name is an identity on its own, and the visual identity is used to buttress the primary identity. A brand can exist without visual

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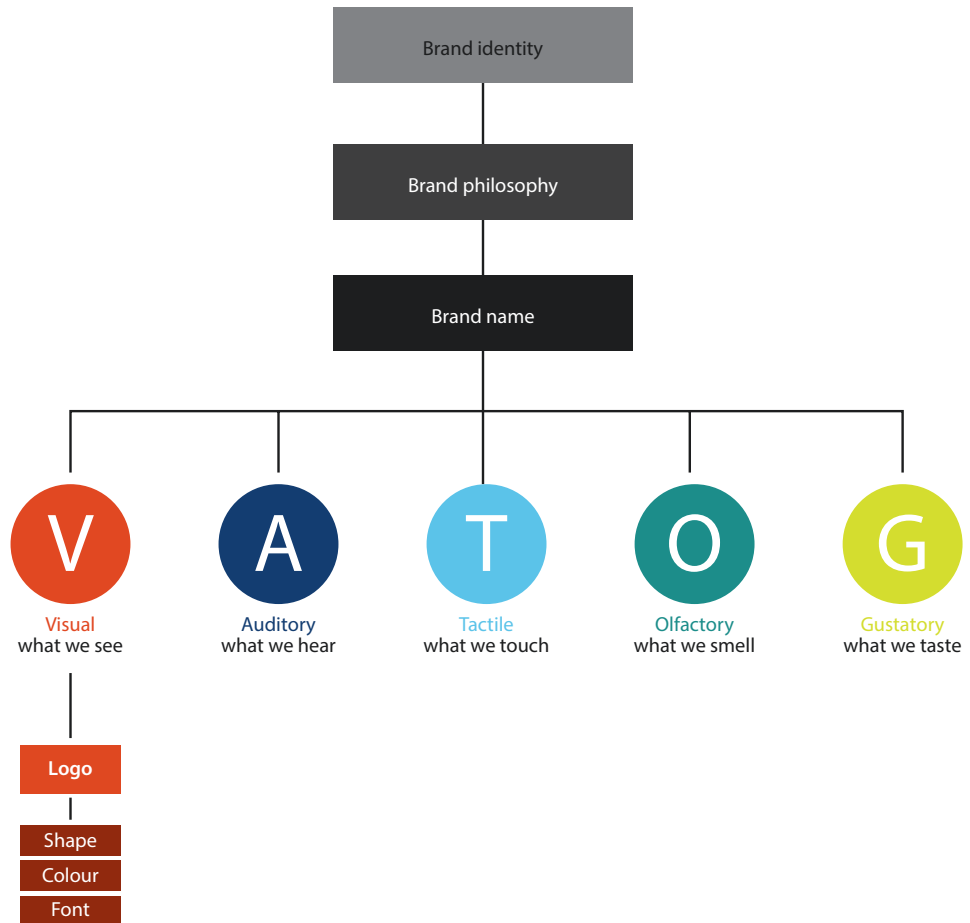
◘ **Fig. 5.3**   Conceptualising sensory brand identity. (*Source*: Author)

identity, but a brand cannot exist without a name, which is the primary form of identity.

The notion of a corporate logo is grounded in various subject domains such as marketing and design. The design literature refers to the corporate logo as a set of creative elements that gives prominence to a company's products and services (Mollerup 1999). Marketers often consider a logo as a visual cue that helps brands communicate their unique identities and capture consumers' attention (Kim and Lim 2019). Logos are also referred to as aesthetic designations which are seen by the public and from which they form an opinion (Pratt and Rafaeli 1997). Marsden (2019) also refers to the logo as the corporate brand mark, which is a combined unit of a brand name and its visual representation (i.e. logotype and symbol).

Logo as a visual identity is also made up of three components which are shape, colour and font. The design of a logo involves the creative decision of choosing the shape (e.g. the overlapping circles of MasterCard), the colours (overlapping red and yellow circles) and the typeface (FF-Mark typeface in all lowercase) to make the logo. As illustrated in ◘ Fig. 5.4, the logo of BT can be changed to reflect the three components of a logo. ◘ Figure 5.5 shows the logo of Powerite Incorporated with the shape (Power Button and sunlight), colour (shades of green and blue) and font (Gotham).

The logo might not necessarily have the three components. Apple for example only has the shape with no colour (often treated as a silhouette) while Samsung has a shape (oval), colour (blue) and a font (Linotype
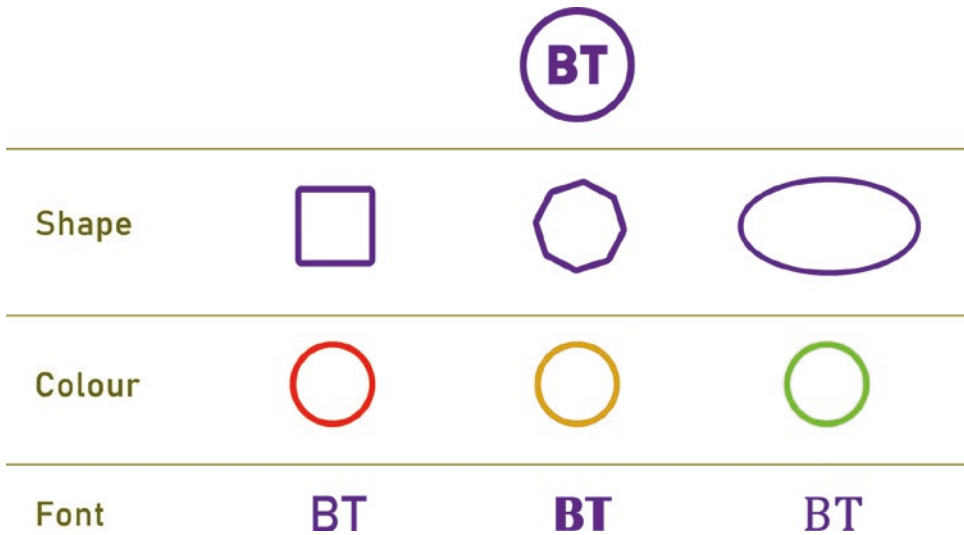
Fig. 5.4 Conceptualising visual brand identity across shape, colour and font. (*Source*: Author)

Fig. 5.5 Powerite Incorporated logo with the different components. (*Source*: Ifeoluwa Sopeju)

Fig. 5.6 The Samsung font—Linotype Univers 820 Condensed

Univers 820 Condensed, all uppercase in white) (■ Fig. 5.6).

The logo, a form of brand identity, has several components, amongst which are typeface, shape and colour (Kim and Lim 2019). Another study has considered brand name and design as logo elements (Foroudi and Nguyen 2019; Foroudi et al. 2017). I, however, argue that design is not an element nor is design a component of a logo (like colour and typeface), but it is the overarching process of the brand identity development. Likewise, a brand name is not a logo element because the brand name existed before the logo. The logo as a corporate identity can be expressed through shape, typeface and colour, and the brand logo can be made with either or all the above-mentioned properties.

5.6.1.2 Shape

The shape serves as the container for the other creative elements that form the logo. This can be in the form of a circle, a square or an oval. Jiang et al. (2015) suggested that circular shapes are associated with a perception of "being soft," whereas angular shapes with a perception of "being hard." Also, Lieven et al. (2015) found that a heavier and more angular shaped logo increased brand masculinity, whereas a slender and more rounded shaped logo increased brand femininity. Round logos are also viewed as being harmonious and natural, and as a logo element which is an emergent trend that is likely to endure (Walsh et al., How re-designing angular logos to be rounded shapes brand attitude: Consumer brand commitment and self-construal 2011). While Luffarelli et al. (2019) found that asymmetrical logos are likely to be more arousing than symmetrical logos, and in turn, have a positive effect on consumers' evaluations. With regards to characters, logos depicting characters, places, animals, fruits or any other item are considered more recognisable (Henderson and Cote 1998).

A typology of logo arrangement is presented in the table below, and it highlights the

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Type	Description	Examples
Icon baside Text	Logo Mark / Logotype	**Microsoft, AT&T, Verizon**
Icon above Text	Logo Mark / Logotype	**Toyota, Louis Vuitton, Cisco, Mercedes-Benz**
Icon with Text	Logo Mark / Logotype	**Amazon**
Text in Icon	Logo Mark / Logotype	**Samsung, Intel, GE**
Text Only	Logotype	**Google, Coca-Cola, Disney, Oracle, IBM**
Icon Only	Logo Mark	**Apple, McDonald's, Facebook, Nike**

�«▪ **Fig. 5.7**   Typology of logo arrangement

relationship between the logotypes and the logo marks (icons). This typology is based on the Top 20 of the World's Most Valuable Brands, according to Forbes (2019) (▪ Fig. 5.7).

5.6.1.3 Typeface

A typeface is the design of lettering that most of the time has some variations, such as extra bold, bold, regular, light, italic, condensed, extended and so on. The typeface is another element of a logo. It is the art of mechanically producing letters, numbers, symbols and shapes through an understanding of the essential elements, principles and attributes of design (Solomon 1986). It is considered "the art or skill of designing communication utilising the printed word" (Childers and Jass 2002, p. 2), and highlights a significant design decision which plays an essential role in the way an organisation presents itself to both external and internal stakeholders (Foroudi and Nguyen 2019). Typeface plays a crucial role in distinguishing an organisation's visual identity and can become characteristic enough that it can appear on its own without a symbol, for example, the typeface of Coca-Cola. The typeface is a vital component to convey communication goals. A conscious, creative decision is required in selecting the right typeface as a visual identity for a brand. The choice of a typeface can manipulate the meaning of the word it is applied to (Childers and Jass 2002). University of Greenwich (UK) uses Antonio, a commercial font, which they consider to be a robust and punchy typeface used to add visual impact.

5.6.1.4 Typology of the Font

Mogaji (2018) identified a typology of font as part of brand identity.

Table 5.1 Examples of commercial fonts being used for brand identity

Brand	Font
Spotify	Proxima Nova Font
ASTON MARTIN	Optima Roman
TOMMY HILFIGER	Gill Sans Regular
Linkedin	Myriad Bold
PayPal	Futura Bold Oblique

5.6.1.5 Bespoke Fonts

These fonts are customised, designed specifically for the brand. They provide a distinctive look and feel. Examples include the Neuzeit Plymouth used by Plymouth University (UK), Waltograph used by Walt Disney Company and the 2012 Olympic typeface.

5.6.1.6 Commercial Fonts

These are fonts that have been acquired by the brand, though they may have been designed and made available commercially, once acquired, the brand now has permission to use them. An example is Palatino, designed by Hermann Zapf and used by Keele University. The university acknowledged that it is "probably the most universally admired and used of his type designs." Greenwich, meanwhile, uses Antonio, which they consider to be a robust and punchy typeface that adds visual impact. Table 5.1 presents other examples of commercial fonts being used for brand identity.

5.6.1.7 System Font

These fonts are available on most, if not all, word processing software and are free to use because they do not require a font licence. These fonts include Arial and Calibri, which might be used when bespoke and commercial fonts are not available.

5.6.1.8 Serifs and Sans Serif

Serif typeface contains a little decorative stroke at the end of the characters, while sans serif does not contain such decorative strokes.

5.6.1.9 Letter Cases

Letter case is the written distinction between letters in upper and lower case (Xu et al. 2017). The letter case of the typefaces used in the logo gives an insight into the brand visual identity. Though consumers have been found to feel closer to lower case wordmarks, which increase perceptions of brand friendliness, compared with the upper case wordmarks (Xu et al. 2017), some brands still adopt all upper case wordmarks in their logo. In August 2020, Pentagram redesigned Rolls-Royce's visual identity and one of the main differences is that the new identity has Rolls-Royce all in upper case instead of the previous lower case. This seems to be a conscious decision to showcase a more "confident but quiet" identity; with the use of capital letters.

Fonts in brand identity can also be distinguished in the form of their design and arrangement. As illustrated in Fig. 5.8, the Neo Sans TR (a San Serif font type) was highlighted as ap's main font and it was specifically indicated that it should be used in lower case (Table 5.2).

5.6.1.10 Colour

Colour is an integral element of corporate visual brand identity and marketing communications (Marsden 2019). It induces emotions and moods and influences an individual's perception of a brand (Foroudi and Nguyen 2019). Brands can also use colours to position and differentiate themselves in a competitive market. Like typeface, colour can also remind consumers of certain brands (Jin et al. 2019). For example, red and yellow for McDonald's, red for KFC and green for Starbucks. It is therefore not surprising to see some brands trademark the primary colour which they use on their marketing communication, sports team and souvenirs. The trademark allows these brands to use a combination and shade of colour in their sector. The University of Texas at Austin has the Pantone Colour #159 which they called Burnt Orange, Queens University (Belfast, Northern Ireland) has Pantone 185c called Queen's Red, and University of Greenwich (London, England) has the Greenwich Navy Blue colour (Mogaji 2018). Tiffany & Co uses Tiffany Blue,

FONT WEIGHTS FOR USE

Neo Sans TR
(Regular, Normal) -

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#$%^&*~
({[-+=.,;:`]<>)

Neo Sans TR
(Medium) -

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#$%^&*~
({[-+=.,;:`]<>)

Neo Sans TR
A San Serif font type
used in lowercase

Neo Sans TR
(Bold) -

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#$%^&*~
({[-+=.,;:`]<>)

■ **Fig. 5.8**   ardova logo indicating the serif font (Neo Sans TR) and the letter case (lower case). (*Source*: Arden & Newton)

■ **Table 5.2** Typology of letter case in brand identity	
Letter case	**Examples**
All Uppercase	Samsung, Cisco Toyota, GE AT&T, Oracle Louis Vuitton, IBM
Combined	Google, Coca-Cola Microsoft, Mercedes-Benz
All Lowercase	Amazon, Verizon Intel

Pantone 1837—which bears the same number as the year the company was founded. It is protected as a colour trademark by Tiffany & Co., and therefore not publicly available. UPS colours are brown (Pantone: MS 476 C) and gold (Pantone: PMS 7548 C). T-Mobile owns the trademark on a specific shade of magenta known as "RAL 4010" with Pantone Code: #159. These colours play a significant role in establishing the brand's identity. Figure ■ 5.9 illustrates the different colour shades of ardova plc. These colours have been specifically identified for their brand identity and they expect all stakeholders to recognise and use them accordingly.

5.6.1.11 Staff Uniform

The visual identity is not just limited to the logo. This also includes staff uniforms (restaurants, banks and airlines). Imagine meeting a flight attendant on the train. You can identify their brand by their uniform. These service providers put effort into designing their uniforms as a visual identity. Following the redesign of McDonald's uniform in 2012, Hemingway Design led by Wayne Hemingway MBE and Gerardine Hemingway designed a new uniform for Transport for London in 2015 to help customers recognise London Underground (LU), London Overground and Transport for London (TfL) rail staff more efficiently. It was the first time in ten years the uniform had been updated and included pieces tailored for female staff. Oman Air launched its brand new cabin crew uniforms in 2019. Created by Oman Air's in-house product development and brand team, they took inspiration from "Sultanate of Oman's rich colours, culture, history and heritage" and retained the recognisable turquoise hues, inspired by the Sea of Oman. Savile Row tailoring expert, Ozwald Boateng OBE is in the process of developing a new uniform for British Airways.

MAIN BRAND COLOURS

PANTONE 7739 C	PANTONE 376 C

PANTONE 382 C	PANTONE 115 C

For use throughout all collateral, prints, communication platforms, brand merchandise, headlines, flat background areas, image gradient maps and as main colours in graphics and illustrations

COMPLEMENTARY COLOURS

PANTONE 7732 C	PANTONE 368 C	PANTONE 583 C	PANTONE 555 C
PANTONE 627 C	PANTONE 7722 C	PANTONE 7716 C	PANTONE 7724 C
PANTONE 1215 C	PANTONE 451 C	PANTONE 5747 C	

All copy on both digital and print applications, document headings and body texts, graphic elements, as a background in digital and print applications, for buttons and key calls to action, for separation lines and other subtle elements of design.

Fig. 5.9 Different colour shades (with Pantone Codes) for ardova plc. (*Source*: Arden & Newton)

Recently, Sainsbury's had a dig at Beyoncé when people noticed that the colour scheme of Beyoncé's Ivy Park collection is very similar to the supermarket giant's uniforms. People recognised that the colour of the uniform (and not even the logo) is an identity of Sainsbury's.

As part of the proposed rebranding for First Marina Trust Ltd, Olalekan Akinyele designed a uniform, as illustrated in Fig. 5.10, which incorporates the green colour of the brand, the logo on the chest and a shade of yellow across the shirt. This is a conscious effort to align and further present an identity for the brand.

5.6.1.12 Architecture

Architecture and location are visual brand identities (Melewar and Jenkins 2002). Architectural designs can shape brands, making them more noticeable and appreciated as a significant element of city attractiveness (Bonenberg 2014). In retail, the increasing competition has led to an increase in investment in designing more luxurious environments, enhancing customer experiences. Retails stores are designed to communicate corporate and brand values to customers and employees, competitors and communities (Kirby and Kent 2010). Examples include Nespresso store expe-

Fig. 5.10 Proposed uniform for First Marina Trust Ltd. (*Source*: Olalekan Akinyele)

rience which offers a unique shopping experience by removing the barriers between the customer and the Nespresso Coffee Specialists.

In addition, look at the design of Wembley Stadium in London and its brand identity. The arch in the stadium has also been transferred

5

to the logo. This further illustrates how architecture is an integral part of a brand identity. Anywhere in the world, such an arch can remind you of Wembley. Likewise, the Eiffel Tower which is synonymous with France, and the Golden Gate Bridge in San Francisco, which was adopted for the logo of Cisco, the American network equipment company.

Also, look at the brand identity of the Shard Building in London (remember anything can be a brand, though the brand building process can differ. So yes, the Shard is a brand). This is because, as I mentioned in previous chapters, a brand is a name, term, design, symbol or any other feature that identifies one seller's goods or services as distinct from those of other sellers. The Shard dominates the skyline of London, the tallest building in the United Kingdom, at 306 metres. Designed by Architect Renzo Piano, its imposing structure cannot be missed. It is interesting to see how the Shard's glass design has been used. The architect's design has been reflected on everything from the building logo to Christmas wrapping paper.

In addition, the façade of a building can serve as a brand identity. Bajepade et al. (2020) explores how Nigerian banks are using building designs to integrate their brand and present an identity. These banks have also used similar designs for their branches. As illustrated in ◘ Fig. 5.11, First Bank, First City Monument Bank (FCMB) and Zenith Bank have unique designs. FCMB bank branches are designed with Greek columns and are painted white, while Zenith Bank has a glass façade with a signage box on the roof. These banks have been consistent with their design, and it has become a recognisable part of their identity. Even if their signage is not

there, people will be able to recognise the bank just by looking at its architectural design.

5.6.1.13 Corporate Communications

The design of corporate communications can also provide a form of identity for a brand. This identity includes the creative design of the website, mobile app, advertisement and press release. There is a conscious creative decision with regards to the layout in the Cazoo advertisement in ◘ Fig. 5.12. The copy has been deliberately tilted at a degree. This became an identity for their brand and it has been used in their subsequent communication campaign.

The AXA advert has a bold red slash through the middle. This red slash is part of the logo, and it has become a part of the corporate communication, which serves as a visual identity for the brand. When you see that red slash next time, you will think of AXA. This is what corporate communication does. It helps an organisation pass a message to the brand users and others, gently registering the brand in people's minds.

5.6.1.14 Packaging

From the perspective of both the firm and consumers, the packaging is an essential visual identity for brands. Packaging can be paramount in a brand experience. The creative design of a brand's package ensures it conveys descriptive and persuasive information, and facilitates product transportation and protection. Importantly as well, it can distinguish a brand from many others, especially on the shelves of retail outlets. Packaging also cuts across the tactile brand identity; the shapes are different, likewise the finishing, this allows consumers to engage with the product physically.

◘ **Fig. 5.11**   Graphical illustration of bank building designs in Nigeria. (Adapted from Bajepade et al. (2020))

🔲 **Fig. 5.12** Advertisement from Cazoo. (*Source*: Cazoo. Used with permission from Cazoo)

5.6.2 Auditory

These are the sounds we hear that identify a brand. Auditory branding is the association of a non-verbal, auditory identity with a brand (Krishnan et al. 2012). This auditory identity includes the scritch-scratch sound of a Sharpie pen, distinctive audio logos such as the Windows chimes or Nokia ring tones are well recognised around the world. Sonic logo or "sogo" is the auditory analogue of a visual logo (Kim and Lim 2019):

- Nokia—▶ https://youtu.be/35kQnqcgqVw
- Windows XP—▶ https://youtu.be/7nQ2oiVqKHw

With the significant increase in social media and TV advertisements, there are possibilities for an acoustic version of a visual logo to be considered a corporate identity (Wayne et al. 2020). Besides, the music played in the restaurant or the retail store can also be a form of brand identity, likewise the on-hold music while making a telephone call to the company offers another platform for brand integration and identification. This highlights some practical implications for brands to look beyond visual elements to communicate their brands.

Case Study 5.2: Netflix's "ta-dum" Sound

Imagine your family member puts on the TV in the next room and the next thing you hear is a "ta-dum" sound. You are likely to think of Netflix even though you are not in the room. The Ta-dum sound is a sonic logo for Netflix, just like the red N that fades out into stripes of many colours is a visual logo. This sonic idea for Netflix builds on the iconic twentieth

Century searchlight drumrolls and trumpet and the MGM lion's roar.

In an interview with Dallas Taylor, the host and creator of Twenty Thousand Hertz, a podcast revealing the stories behind the world's most recognisable and interesting sounds, Todd Yellin, Vice President of Product at Netflix revealed that they wanted a sonic logo that is

really short that plays along with the company's logo before their original series and films. He further said. "In our age of click and play, you get to Netflix, you want to be able to click, and there's no patience, you just want to get to what you're watching."

A lot of effort was made to come up with this idea. They wanted something different from the electronic sound in the Xbox or the Mac start-up chime. There were some interesting ideas like going with a goat bleating to look like the MGM lion's roar or the MTM Cat meowing. After many unsuccessful attempts, Oscar-winning sound editor Lon Bender was commissioned for the sonic logo. Todd Yellin revealed that the sonic logo was made of sounds from a wedding ring knocking on the side of a bedside cabinet and a deeper anvil sound and some muted hits. The "ta-dum" is only three seconds long and was not suitable for theatre production, so Netflix had to work with Hans Zimmer to extend it for theatres, making it feel better, more immersive — something that would interest viewers in a theatre. Todd Yellin concluded with "now the logo is immediately recognisable and everyone knows that it means Netflix."

Reflective Questions

- Why do you think it was important for Netflix to have a sonic logo?
- Unlike designing a visual logo, what would you consider important for designing an audio logo?
- How can Netflix further communicate their sonic logo?
- How inclusive (for less-abled viewers) would you consider the integration of a sonic logo (ta-dum) with a visual logo (red N)?

5.6.3 Tactile

Touch is the first sense to develop in infants and can convey meaning and content that cannot easily be transmitted through more formal language (Montague 1986). The texture of materials plays an important, if often under acknowledged, role in consumers' evaluation/appreciation of many different products (Spence and Gallace 2011). The tactile attributes of a product constitute an essential part of its identity. With increasing technological advances, there are opportunities for a brand to identify their products through their packaging designs, and to deliver more novel product coatings than ever before. This advancement which highlights the possibility of using touch more effectively with marketing purposes in mind has started to become ever more appealing (Spence and Gallace 2011). This shows that a brand must appeal to the tactile sense of brand users. This is because, even though it is informal, it is the easier way to reach the brand users as it is subtle and for the brand user, subconscious.

The shapes of products such as the Dior J'adore eau de parfum spray, HARPIC limes-cale remover and STABILO EASYoriginal handwriting pen metallic give them a tactile identity which makes them unique and different from many other brands. The words "strength," "confidence" and "pride" engraved on the cover of the Jay Z Gold Pour Homme eau de toilette spray must have been the result of a conscious creative effort to have such details when a plain cover could have been used. These ergonomics stimulus properties are important in terms of their potential influence on a customer's final (multisensory) product evaluation of the brand (Gallace and Spence 2009).

The downside of tactile branding, however, is the ageing population, and the growth of internet-based shopping. People may not have the opportunity to feel the product and perhaps identify its unique features before buying it. Haptic, the use of technology that stimulates the senses of touch and motion to enhance the experience of interacting with onscreen interfaces, can offer another perspective to tactile branding. This technology allows consumers to reproduce in remote operation or computer simulation the sensations that would be felt by a user interacting

directly with physical objects. Adding haptics through virtual touch would open new opportunities for brand design and identity creation.

5.6.4 Olfactory

Olfaction is the sense of smell. There are signature aromas identified with brands. Entering the LUSH Retail store, there is the associated aroma that comes from their handmade soap and bath bombs. Towards the end of 1990, Singapore Airlines introduced Stefan Floridian Waters, which is their signature aroma used in the flight attendants' perfume, the aeroplane interiors, and blended into the hot towels given out on take-off. The aroma has since become a unique and very distinct trademark of Singapore Airlines. These aromas are identities that remind customers about the brand. So, in brand management, olfactory can be how a brand uses sense of smell to create a presence in the minds of brand users. This means to maintain a positive identity and be well-perceived by brand users, the brand can try to include a certain odour or unique scent in their products. This is overtly good for brands that produce deodorants, soaps, perfume, cologne, candy, sweets and food.

While some brands may have these scents as their identity, few brands have gone all the way to trademark their scents. In 2014, Verizon trademarked their "Flowery Musk Scent" for their stores. Their application argues that the smell would help distinguish these locations from "other communications and consumer electronics retailers in an increasingly crowded field." In 2015, Brazilian footwear company Grendene successfully trademarked the bubble gum scent of their line of scented jelly sandals. Hasbro, a global play and entertainment company, has patented the iconic PLAY-DOH scent, known and loved by fans around the world. It became one of few active scents officially recognised by the United States Patent and Trademark Office. It became a registered trademark of the brand. The trademarked scent is formally described in the Trademark Official Gazette (TM 7419, May 15, 2018) as a "scent of sweet,

slightly musky, vanilla fragrance, with slight overtones of cherry, combined with the smell of a salted, wheat-based dough." This makes the PLAY-DOH brand one of the few active and undoubtedly most famous scent trademarks in the world.

Franco Galbo explores scent trademarks and their complexities, highlighting the lack of clear guidelines as to what kind of information should be provided to describe a scent or what kind of descriptive terminology will be accepted. The choice seems to be between submitting a chemical formula to describe the scent or using descriptive language to describe the aroma. Notwithstanding the legal complexities or inability to provide an accurate description of a scent, this is a brand identity strategy that brands may want to consider.

An essential response expected of any branding element is its easy and correct recognition (Krishnan et al. 2012). Brands should stick with a scent, be consistent about it and over time it will be well recognised and become an integral part of the brand. Just like a brand logo, the scent is an identity that can distinguish one store from another, distinguish one product from another. Olfactory branding should, however, not be limited to retail or hospitality (hotels, restaurants or airlines). Brands need to recognise how they can use sensory branding to differentiate their brands and make them stand out.

5.6.5 Gustatory

Gustatory can be really defined as sense of taste. This, in brand management, partially represents the perception of certain tastes or the unique feeling that a brand user has while using a brand. McDonald's, Burger King, Wimpy and Five Guys all sell hamburgers, but they sure taste differently. Even if they do not have any packaging, you can recognise the difference in taste. This strategy is an attempt towards gustatory brand identity. The tastes of products serve as an identity for the brand. Brands try product-specific tastes to engage with their customers and stand out from the competition. This taste, as a brand identity element, influences perception and transforms

the experience using products. Many studies have compared the taste of Coca-Cola and Pepsi as they have their unique tastes (Kühn and Gallinat 2013). The Kellogg's crunch is recognised as a tactile feel in the jaw (Lindstrom 2005), making it more crunchy and unique. Vegemite, a thick, dark brown Australian food spread also has a unique taste; it has become part of its brand identity. People either love it or hate it.

As brands need to keep exploring new ways of transmitting a brand identity to the public, gustatory brandings offer another dimension. This gustatory branding may, however, be limited to edible brands which could include a signature dish on a flight or in a hotel, customised drinks at the bar and flavoured biscuits in a bank's reception. These are all conscious, creative effort to be different from other brands.

5.7   Benefits of Brand Identities

There are many benefits of brand identities, but they can be summarised into five. It might be expensive to develop and integrate brand identities across the five different senses, but it is an investment that will enhance value in the long run as a strong brand identity can make a brand stand out in a crowded marketplace. Presenting a brand identity that a consumer can recognise and trust will influence buying behaviour and ultimately, the final choice. As such, brands need to take a keen interest in developing and communicating their brand identities (Melewar et al. 2006).

5.7.1   Identity

Primarily, brand identity aims to identify a brand. It gives the brand a unique identity that makes it recognised within the market. Red is associated with Coke while Blue is associated with Pepsi. Even though Netflix and Virgin are both associated with red, their brand names distinguish them. Branding helps you stand out in a saturated market and keep the brand in the minds of the customers

perpetually. The first impression of a brand is essential, it is necessary to ensure that the brand appears professional, trustworthy and dependable. Imagine you want to buy clothes and you log on to the website, but you are not impressed by the design of the website. They may have excellent products and good customer care but your first impression of the poorly designed website shapes your perception of the brand. Likewise, if a charity organisation is raising funds, and their identity does not appear trustworthy, potential donors may lose faith in that brand.

5.7.2   Distinguish

This benefit builds on the idea of identity. While all brands may have an identity, a proper identity makes a brand more distinctive. There may be different limescale removers, but the shape of Harpic makes it more distinctive. There may be many play doughs on the market, but the distinctive scent of Hasbro's makes their play dough different. These distinguishing factors help influence customers who are trying to decide between two brands. Besides, it gives credibility, enhances loyalty and ensures repeat purchase, leading to returning customers and referrals.

5.7.3   Original

Brand identities ensure consumers choose the original products and not a counterfeit. Brands integrate their identities so that when consumers are faced with choices between the original and a counterfeit, they will know the difference. Kellogg has developed a hi-tech method to stamp out imitation cereals—by branding individual flakes with their famous signature using lasers to protect against imitation products. With integration and communication, the brand becomes the preferred choice for customers. Even though counterfeit products are available at lower prices, the buyers tend to buy the products from their preferred brands. Besides, with the patented and trademarked identities, the brand is pro-

tected from competitors and counterfeits. Consumers feel that they can trust the brand that is original and demonstrates its originality through product design, identity and communication.

5.7.4 Consistency

The brand identity allows for the possibility of expanding into a different market and keeping the same positioning. Brand identity ensures that wherever the brand is seen or extended to, it remains consistent, highly recognisable and still trusted. This consistency builds up loyal customer bases, making it easier to introduce new products or services. Also, the continuity of the identity conveys brand stability.

5.7.5 Value

Brand identity enhances the value of a company, and it allows the brand to command a premium price. There are many mobile phones out there, but the iPhone still commands a higher price. The creative design of direct mail requesting donations for a charity could encourage the individual to donate more. The brand identity presents the brand as a valued organisation, which can be trusted to deliver on their promises. Besides, brand identity becomes an intangible asset of the company, patented and protected. Such functional identities (including names and logo) add to the value, worth and equity of the organisation.

A summary of the benefits of brand identities is graphically illustrated below. The identity makes the brand stand out among other brands in the market. The distinguishing features makes the brand susceptible to counterfeiting, but again, the identity makes it unique, its distinct features cannot be copied as they are protected under law. The brand remains consistent, able to extend into other product lines and categories; it gets more credibility and reputation, thereby increasing in value and equity (Fig. 5.13).

5.8 Designing a Brand Identity

5.8.1 The Brand Owners

The role of the brand owners cannot be ignored when designing a brand identity. The brand identity cannot be disassociated from the owner's identity; the relationship between the brand owner and the brand identity can last far beyond the death of the brand owner. The brand owner's name may have been integrated into the brand identity, and that still lasts till today (Kapferer 2015):

- Adidas—founded by Adolf "Adi" Dassler
- Bacardi—founded by Don Facundo Bacardí Massó
- Ben & Jerry's—founded by Ben Cohen and Jerry Greenfield
- Macmillan Cancer Support—founded by Douglas Macmillan
- Anthony Nolan Charity—founded by Anthony's mother, Shirley Nolan

The founders and brand owners often have an idea about their brands that should be effectively communicated. This consideration also depends on the people they work with, on the size of the brand; the brand owner may decide to work alone or with a freelancer. Likewise, for a more prominent company, the management team might decide the need for a new logo and select the team, either internally or externally to work on it. This is crucial and important for brand growth. Likewise, having the input from other stakeholders is very important. Also, it is not enough to have the input of other stakeholders but also to consider the relevance of this input for the growth of the brand. This must be in line with the philosophy of the brand.

5.8.2 Whose Responsibility Is It?

This depends on the size of the brand. For small- and medium-scale enterprises, the brand identity could be developed by the founder, coming up with a brand name, choice

■ **Fig. 5.13** Graphical illustration of benefits of brand identity. (*Source*: Author)

5

Identity
You are Red
Scarlet Ibis*

Distinguish
Among all
Scarlet Ibis Red
You are longer.

Original
Among all Reds,
You are Scarlet Ibis Red.
You are longer.
You have sharp edges.

Consistent
Among all Reds,
You are Scarlet Ibis Red.
You are longer.
You have sharp edges.
You shap is always in ratio 1:2

Valued
Among all Reds,
You are Scarlet Ibis Red.
You are extend your brand
You are valued
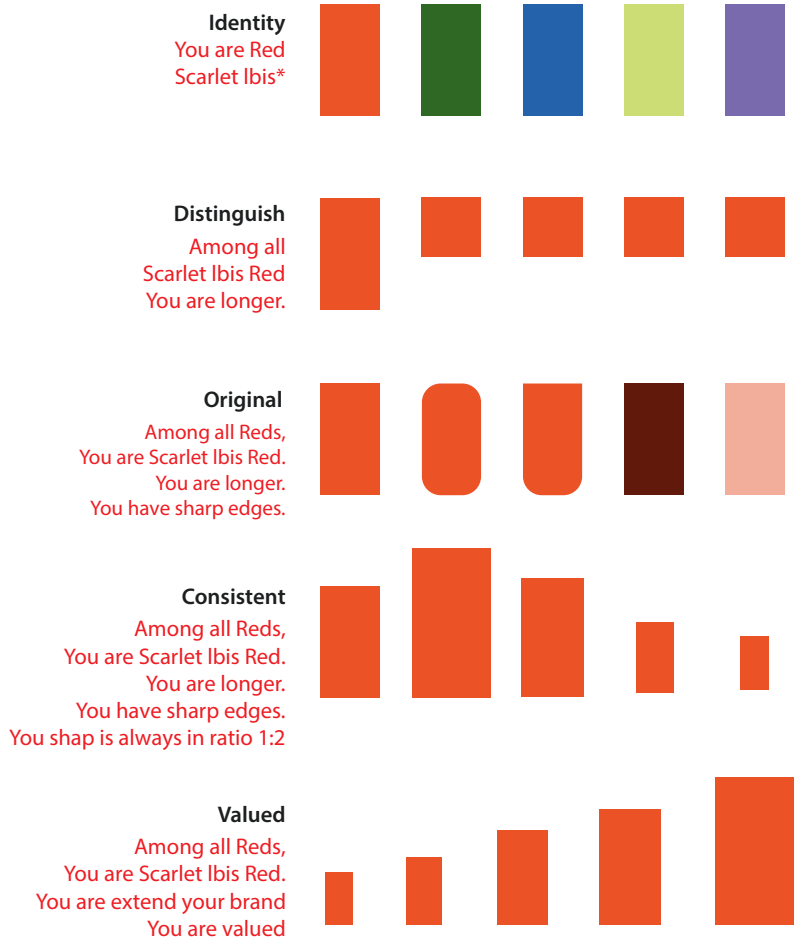
*Scarlet Ibis-PANTONE 17-1361TCX, RGB: 244 85 32, HEX/HTML: F45520

of colour, elements of the logo and other relevant identities. It is also possible that the brand owner may have a name and not have other documented forms of identity. A more established brand may have to use a freelancer or family and friends to come up with a logo. This can, however, be changed as the brand becomes more prominent and feels there is a need to rebrand.

Artist Simon Oxley designed the now-famous Twitter bird logo, which Twitter bought on iStock photo for $15. Back then, Twitter was an upcoming start-up company, but the bird has been redesigned now. In 1971, Carolyn Davidson, a graphic designer and student at Portland State University, designed the Nike Swoosh, one of the most recognisable logos in the world at the cost of $35. The swoosh has, however, evolved over the years. More established brands may have to work in-house to develop identities or work with a branding agency. In 2012 Microsoft changed its logo for the first time in 25 years; the logo was developed mainly by Microsoft employees. In 2000, Landor, replaced BP's logo with a new design, the "Helios" —costing over $200 million. In 2008, Arnell group redesigned the Pepsi logo costing one million dollars. The London 2012 Olympics logo was designed by Wolff Olins, a London-based brand consultancy firm, at the cost of $625,000.

5.8.3   **Designing**

Once responsibility has been assigned, then comes the designing phase. Often this will involve a great deal of research to understand what the brand stands for and how it can be communicated through the identity design. Research should also uncover consumers' expectations and how to meet their needs. Importantly as well, the research should uncover different touchpoints that will require a brand identity and how they can be coordinated into the overall design. The design process can take months and even years to complete as it will involve ongoing changes, decision-making and exchanges between the design agencies/designers and the brand owners. The process will involve sharing ideas, testing various designs and getting feedback.

5.8.4   **Consistency**

Brands strive to be consistent. To continually deliver messages and present ideas that are in consonance with the values and identity of a brand. Furthermore, it also entails a branding consciously exposing its target customers to the same core messages repeatedly and forcefully. This is to maintain an influence on the target brand users. Upon the delivery of brand identities, consistent integration is essential. This is to ensure that every stakeholder is aware, and that they are using brand identities as required. In the case of a new brand, the website, stationeries, signages and social media profiles must reflect the brand identity, and the logo must be used in the right proportion and right manner. For brands that are rebranding and changing their logo, it is essential to ensure that the changes are reflected as soon as possible. For sustainability reasons, brands may have to finish printed stationeries and other materials that have the old logo, but the online presence needs to reflect the change. The brand manager should keep an eye on how the new brand is being used, to ensure consistency and to make sure people are still not using the old logo in their PowerPoint presentations or on email signa-

tures. This consistency also applies to other people working with the brand. You would not want people to misspell your name, and likewise, if you have a brand identity, you want to make sure people recognise it and use it consistently in the right manner.

For the 2020 Reading and Leeds Festival where Stormzy and Rage against the Machine were headlining, it is interesting to note that poster designers had to use Stormzy' s brand identity—bold font, all upper case and likewise for Rage Against the Machine, as opposed to the font that was used for All time low, Mabel and As it is. Perhaps those artists do not have a brand identity to be integrated into the poster or they don't have the clout or influence of the headline acts.

5.9   **Brand Guidelines**

Brand guidelines are essential to ensure consistency. Brand guidelines are documented, detailed information about brand identities. They highlight the brand values and identities, sets out detailed information such as the rules about composition, design and general use of the brand identity and present examples and templates of marketing collaterals (Mogaji, Brand Guideline 2019). The brand guidelines are also called the brand book, brand bible or style guide. Andrys (2019) describes this guide as the owner's manual on how to "use" their brands. It explains how organisations want their stakeholders to see their brands. This guide influences both internal and external communications, marketing and advertising. It is an attempt to accurately document information about the brand and make it available for different stakeholders who might need it.

5.9.1   **Who Develops the Guidelines?**

The Brand guidelines should be prepared by whoever developed the brand identity. Depending on the size of the organisation, often brand agencies are responsible for devel-

oping the different elements of a brand, especially after rebranding and they are responsible for developing the guidelines for the organisation that employed them. Landor, which developed the BP brand and Wolff Olins, who developed the London 2012 Olympics logo, would be responsible for the brand guidelines. It should be part of the project's deliverables. If the business owner or the company has developed the brand identity in-house (like the case of Microsoft), it is essential to document the creative decisions they have made. They must prepare their identity guidelines as they expect various stakeholders around the world to know about the new brand and how it should and should not be used.

5.9.2   Who Uses the Guidelines?

This document is prepared for those working with the brands. It serves as a reference for everyone who engages with the brand, telling them exactly how to communicate about the brand. The users can be categorised into two groups.

5.9.2.1 Internal Users

These are employees of the companies working across the different departments and global offices. Staff designing a letterhead in the United States should use the same design as staff in Europe. This also covers staff PowerPoint presentation slides, complimentary cards and even email signatures. When in-house teams are creating an advert, they will also need the brand guidelines. They influence the internal communications within the organisation using examples of editorial guidelines and "tone of voice." Staff must understand how to represent the brand.

5.9.2.2 External Users

They are vendors, contractors or design agencies working with the brand. They may not have a full understanding of the brand; the brand guidelines provide that information from the brand's perspective and help them communicate the brand effectively. The documents guide these external users through the core elements of the brand, assisting them in designing and producing compelling communications which align with the brand's identity.

5.9.3   What Is the Content?

Brand Guidelines can run to hundreds of pages depending on the design and amount of content made available. Each element of the brand must be well defined to keep the brand consistent. The length can vary, but it is good to keep them concise enough for users to understand and follow the guidelines. These guidelines are also made available online on the companies' websites. Irrespective of the size or where it is being deposited, three essential features are expected in brand guidelines.

5.9.3.1 Brand Information

The document should give an overview of your brand. If it was prepared after a rebranding exercise, the brand guidelines should contain background into the need for the rebranding as well. The guidelines provide further insight into why they have decided to rebrand and come up with a new identity. It should also reiterate what the brand stands for—its values, vision and philosophy. The guidelines should also communicate examples of editorial guidelines and "tone of voice" — this is how companies want their brand to be heard when communicating. The tone of voice also involves how written communication should be structured. A distinctive and consistent tone of voice helps the brand remain consistent; it builds recognition and enhances understanding between all stakeholders. The brand uses the document to remind the readers about what lies ahead for the brand. All these are the abstract brand identities that will be physically presented in the next section.

5.9.3.2 Brand Identities

The brand identity consists of the visual elements which need to be explicitly presented. These identities are generally classified into four groups.

Logo

Brand guidelines display the features of the logo, the icon and typeface. Users are expected to use the logo in all communications and to stick to this arrangement with the exception in some cases like social media profiles where only the icon will be used. The various arrangements of the logo are also presented, sometimes in black and white or on a darker background. Brands take pride in the logo and will always emphasise an "exclusion zone" or "clear space" around the logo where no text or image will interfere (see Fig. ■ 5.14 for Powerite Incorporated logo and Fig. ■ 5.15 for Mainstreet Capital logo). This is the minimum clear space that must surround the logo. This zone ensures that the impact and legibility of the logo are not compromised in the application. Users are also warned about "Logo Misuse" as brands want a consistent appearance of their identity. They warn that the logo should not be misinterpreted, modified or added to. No attempt should be made to alter the logo in any way. They expect the logo's orientation, colour and composition to remain as indicated in the document (■ Fig. 5.16).

Colour

The consistent use of colours is encouraged by the brands as it contributes to a cohesive and harmonious look across all relevant media. To achieve this, colour palettes are provided as part of the brand identity, and these are identified explicitly with various colour coding systems such as the Pantone® colour system, the inter-

Always maintain clear space rules (safe area)

Clear space is the term for a specific amount of space that a logo must have on all sides, no matter where it is used.

A safe area is used to prevent the placement of other elements near the logo that may distort the visibility and impact of the logo.

The measurement used to determine the safe area around this logo is the height of the letter "P".

■ **Fig. 5.14** Clear space around Powerite Incorporated logo. (*Source*: Ifeoluwa Sopeju)

Logo Clear Space

It is important to not violate the space around the logo. Maintaining a clear space allows the logo to breath. Always maintain a minimum clear space around the logo. This clear space isolates the logo from competing graphic elements such as other logos, copy or photography that may divert attention.

The clear space for the Logo can be measured by using the 25% size of the first letter of the brand's name 'M', for the logo type, and 19% size of the letter 'M' for the brand mark.

■ **Fig. 5.15** Clear space around Mainstreet Capital logo. (*Source*: Arden & Newton)

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DO NOT rearrange our
logo elements

DO NOT change our wordmark
colour, refer to logo variants for
authorized logo variations

DO NOT distort our logo or
alter the proportions

DO NOT rotate, the logo must
always be upright

DO NOT place our
logo in a block

DO NOT stylize, hand
draw or unofficially use
our logo.

Fig. 5.16   Logo use guide for ardova plc. (*Source*: Arden & Newton)

national standard for producing colours, CMYK (Cyan, Magenta, Yellow, Key/Black) for print, RGB (Red, Green, Blue) for screen and hexadecimal values for websites. To further ensure that creative freedom, the brand will also advise users on different colour combinations within the colour palettes. For some brands that have trademarked their colours or have a specific shade of colour they use, information about these colours is also presented. For example, both Queen's University Belfast and Netflix have red as their primary colour, but they are of different shades. Queen's University Belfast has a primary colour that they describe as Queen's Red—Pantone 185c while Netflix describe theirs as Netflix Red—PANTONE 1795 C (Netflix, n.d.). This detailed information is necessary to ensure brand differentiation and consistency (Fig. 5.17).
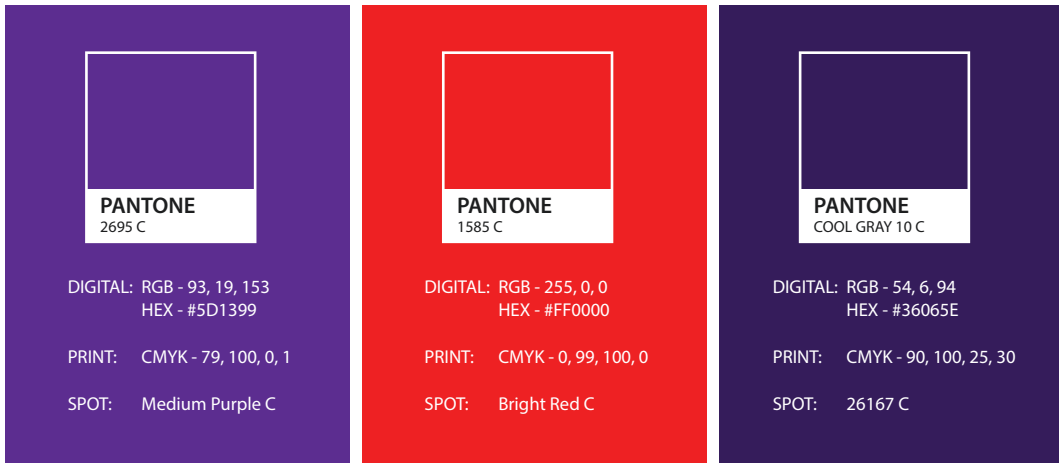
Typography

Organisations often acknowledge that type is more than a design element. They see it as a creative element which expresses who they are.

The typographic principles are often based on function, format and purpose. These fonts could be bespoke fonts, specially designed for the brand and therefore any user, either internal or external, will have to get the font from the company. Cisco showcased its clean, modern and simple font, specially created for them (Cisco 2019). There are commercial fonts which external users may have to buy and use if they want to work with the brand. There are also system fonts which might be used when bespoke and commercial fonts are not available. These fonts are available on most word processing software and are free to use, so they do not require a font licence. Information on the typography also includes size and weight, case, line spacing, letter spacing (also known as tracking) and justification. Some brands can also recommend specific fonts for use around the world, as far as it aligns with their main font. Non-English language layouts are also catered for, especially Arabic, where right-alignment will replace left-alignment. Some specific rules are also often presented with

Our Brand Colours

Our colour palette consists of carefully selected colours that depicts our brands personality. These colours are recognizable identifier for the brand.

USAGE: Use them as the dorminat colour palette for all internal and external visual representation of the brand. The consistent use of these colors will create recognition and strengthen the our brand.

PANTONE 2695 C	PANTONE 1585 C	PANTONE COOL GRAY 10 C
DIGITAL: RGB - 93, 19, 153 HEX - #5D1399	DIGITAL: RGB - 255, 0, 0 HEX - #FF0000	DIGITAL: RGB - 54, 6, 94 HEX - #36065E
PRINT: CMYK - 79, 100, 0, 1	PRINT: CMYK - 0, 99, 100, 0	PRINT: CMYK - 90, 100, 25, 30
SPOT: Medium Purple C	SPOT: Bright Red C	SPOT: 26167 C

◘ Fig. 5.17 Mainstreet Capital brand colour as provided in the brand guidelines. (*Source*: Arden & Newton)

regards to the typography such as not adding drop shadows, not stretching the type horizontally or vertically and avoiding hyphenation in general, and especially in headlines.

Image

Information regarding the type, composition and quality of images to use is provided in the guidelines. Images are considered one of the brands' identities to engage with the specific audience effectively. Companies expect those working with their brands to use the image to tell a story and give the right impression. Specifically, some brands request reportage-style photography that embodies a photojournalistic eye to capture pure moments. Users are warned to avoid purchasing stock photography whenever possible as brands want specially commissioned images to convey their brand identities as it makes them unique, not seen elsewhere and makes the message more coherent. I Love New York Brand Guidelines specially stated that images used should be photographs taken in New York State. Some brands (Cisco 2019) do have a vast library of approved photos, freely available for staff and external users. These

images can be used legally, anywhere in the world, in any media.

Rules such as avoiding emotionless images, avoiding images that do not tell a story or avoiding images where models are posing are also presented in the guidelines. Some brands also support the use of illustrations where images are not available or if there is a need to create an even more distinctive impression, but it should still be coherent with the overall brand identity. The use of icons is also allowed for some brands, but they expect them to be predominantly used in digital applications to aid navigation.

Samsung Galaxy S20 was unveiled in February 2020 and was available for pre-order. Telephone operators in the United Kingdom started advertising their services to appeal to prospective buyers. Interestingly, they were all using the same image (of the phone). It appears that the image was provided by Samsung and they insisted all mobile carriers use it to advertise their plans. The images were provided in two variations—one on a black background and the other on a white background with phones of different colours. This is another way of consistently integrating the Samsung brand. This allows the same image to be used across

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the world on different platforms. The advertisers add information about their plan, but they are obliged to use the image from Samsung. These advertisements contain the logo of Samsung and the brand extension (Galaxy S20). This suggests that any brand that wants to work with Samsung and sell the phone must abide by the provided brand guidelines with regards to the use of image. This was the same approach adopted by Apple when it launched its iPhone (Mogaji Print Advertisement of iPhone by UK Carriers 2014).

5.9.3.3 Brand Integration

Brands give examples of ways in which their brands can be adequately and consistently integrated across different media. They demonstrate how different brand identities can be combined to make effective communication. This also includes demonstrating the use of grid lines as an essential organisational tool in visual identity design. The brands believe that using these examples and guidelines helps to deliver their messages in a clean, simple and direct way. This integration also includes the sample layout and template for marketing collateral, stationery items, business cards, compliment slips, envelopes, pull-up stands, building entrance plaques, wayfinding signage, merchandise, social media, Microsoft PowerPoint presentations and website elements. This list is inexhaustible depending on how large the brand is and how many touchpoints they need to integrate to reinforce their new brands.

5.9.4 Why Are Guidelines Important?

Brand guidelines accurately identify and document the different brand elements of a company. This understanding helps in making

excellent internal and external communications. Also, it is essential to note that the brand agency that developed the brand identities may no longer be around—in such a situation, it will be the duty of another agency to keep working on the brand. Omnicom's Arnell Group, world-renowned brand strategy, marketing communications and design firm that redesigned the Pepsi Logo, closed their studio in 2013. Brands must have and keep this record.

Brand guidelines are the property of the brand owner, and are needed as documentation and official representation of the brand elements. This can also be useful for future brand identity revisions. It is essential to know what the brand has documented and how to move on from there. For consistency's sake, the guidelines offer a central hub for all the users working with the brand to get the information needed. It is essential that the right shade of red is used across media, irrespective of screen or country.

The availability of brand guidelines also helps large organisations appear consistent across different touchpoints. Wherever the brand operates, the same message is given. This also helps both internal and external users working on the brand; they do not have to stress over how to communicate effectively; the brand guidelines are there to help them.

Brand guidelines are not just limited to big corporations, small businesses and start-ups can also have brand guidelines, albeit not very detailed. At the very least the guidelines will cover logo, the colour shade and the font being used. These three basics are essential to ensure consistency. Also, individual brands can have brand guidelines; celebrities, sports personalities and entertainers who have a recognised brand can have their brand identities documented.

Case Study 5.3: Arden & Newton for Mainstreet Capital Limited

Mainstreet Capital Limited is considering rebranding and creating a new identity for their firm. Arden & Newton, an Africa focused, strategy-driven branding agency and marketing communications consultancy firm was

tasked to create the new identity. In presenting this new identity, they prepared Brand Guidelines, a document that captured the breadth of Mainstreet Capital's intent for a bold new brand in the investment banking

industry. Arden & Newton noted that good intentions alone do not create great companies, good execution does. They promised to design a long-term execution plan and build a bridge that connects corporate vision and strategy to the execution plan for Mainstreet Capital.

The Brand Guidelines for Mainstreet Capital Limited were contained in a 102-page document TAKE THE RIGHT TURN, that highlights the brand idea and how this philosophy is crystallised into four key areas of Mainstreet's business. The document further presented how the selected brand archetype exhibits Mainstreet's personality and core values. A visual narrative of the proposed identity was also presented in the document. This also includes the thought process of the identity, suggesting that it was not created out of the blue or by sheer luck, but conscious effort was put into the design.

This document is aimed at convincing Mainstreet Capital that Arden & Newton understands their brand and can reposition it for greatness. These are the responsibilities of brand consultants working with brand owners ("stakeholders" discussed in ▶ Chap. 1). The agency can critically evaluate the brand and offer suggestions as to how to make the brand

stand out. Arden & Newton has the experience, resources and manpower to deliver this. It seems no in-house team at Mainstreet Capital was able to take up this responsibility. Sometimes a brand wants an outsider, somebody with no existing knowledge or bias about the brand to be very critical and offer a strategic direction.
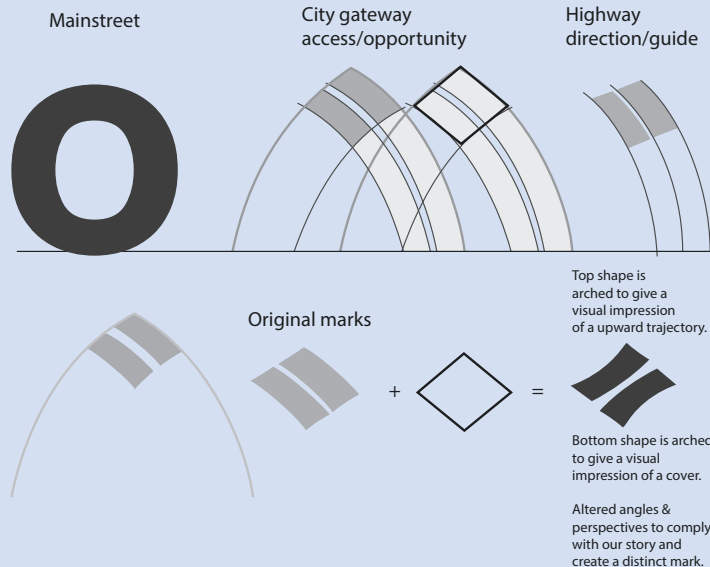
Brand Guidelines are documents which can evolve over time, things are bound to change but importantly they contain basic information for brands to use and remain consistent across the board. This includes the layout of the logo, management strategies, the fonts, colours, the email signature template, grid system to effectively structure content and the effective use of images to ensure consistency (◘ Figs. 5.18, 5.19, 5.20, and 5.21).
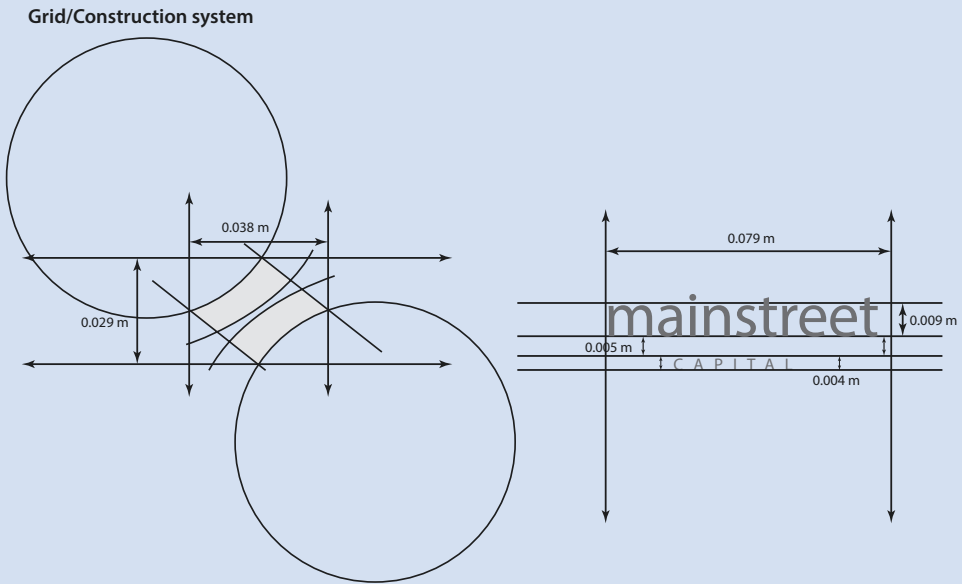
Reflective Questions
- Why do you think it was important for Mainstreet Capital to commission Arden & Newton for their new brand identity?
- How would you describe the role of Arden & Newton in the design process?
- How important is it for Arden & Newton to provide the brand guidelines for Mainstreet Capital?

◘ **Fig. 5.18** The conceptualisation of Mainstreet Capital brand identity. (*Source*: Arden & Newton)

Connecting the dots using our original concept of the corner theory in architecture

Mainstreet

City gateway access/opportunity

Highway direction/guide

Original marks

Top shape is arched to give a visual impression of a upward trajectory.

Bottom shape is arched to give a visual impression of a cover.

Altered angles & perspectives to comply with our story and create a distinct mark.

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Grid/Construction system

0.038 m

0.029 m

0.079 m

mainstreet

0.009 m

0.005 m

CAPITAL

0.004 m

■ **Fig. 5.19**   The grid/construction system for Mainstreet Capital brand identity. (*Source*: Arden & Newton)

Email Signature

Name and Surname
Avenir Medium
Bold 10pt, ALL CAPS
Mainstreet Purple

mainstreet

CAPITAL

NAME SURNAME

Job Tilte | Department name
Address e.g. 1st floor, H block, Your Address here
T.+234 (0)00 000 0000 E. nsurname@mainstreetcapitalltd.com
F. facebook.com/mainstreetcapitalltd T. twitter.com/mainstreetcapitalltd

Logo Size
64mm Hieght

Contact Details
Avenir Light
Regular, 10pt
Mainstreet Purple.

■ **Fig. 5.20**   The email signature template for Mainstreet Capital. (*Source*: Arden & Newton)

Fig. 5.21 Grid lines for producing social media advert for Mainstreet Capital. (*Source*: Arden & Newton)

5.10 When to Design the Brand Identity

Designing brand identity is essential. Recognising who should do it is crucial as well. Likewise, it is essential to consider *when* to do this part of the brand management process.

5.10.1 New Company, New Product

When there is a new company, brand identity needs to be designed. The new brand needs to have an identity that will be communicated. Often if this is a start-up, an initial effort towards branding is essential. Basic design should cover logo and communications, including website and social media. Likewise, when a new product is being launched, brand identity is essential and needs to fit into the architecture of the brand.

5.10.2 Rebranding

On rebranding, the brand identity may be changed to reflect the changes. As earlier discussed in the misconceptions section, there could be instances of rebranding when physical identities are not changed, but in the case, where a change in identity is deemed neces-

sary, the brand identity needs to be redesigned. Rebranding to revitalise and refresh the brand can also warrant the need to redesign brand identities. For example, Mogaji (2018) found that UK universities are rebranding to refresh their brands and increase their appeal. They wish to present themselves as active players in the sector and to remain dynamic, contemporary and relevant. The University of Leicester acknowledged that it was vital that they should cohesively present themselves, while Queen's University Belfast wants to share their strong messages and world-beating stories with strength and confidence, demonstrating how they are shaping a better world. These rebrandings, though not necessarily encompassing a change of name, require new identities.

5.10.3 Mergers and Acquisitions

When two brands with different identities come together, they are often expected to rebrand and change their brand identities. Depending on the nature of the acquisition, a new brand identity may be required, and likewise in some cases, the acquired brand may lose its identity as they are integrated. Notwithstanding the arrangement, the brand managers should be aware of the possibilities of changing the identity. The new identity may

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combine the use of icon or typeface. In United Airlines, the United name was retained, but the Continental blue icon was used whereas in ExxonMobil, a new identity was created with a combination of both typefaces. This is further discussed in more detail in ▶ Chap. 10—"Brand Mergers and Acquisition."

5.11 Considerations for Brand Identity

This section raises key questions for brand owners considering a brand identity. It may apply more to a new brand than an established brand, but in any case, it presents insights for brand identity design and management.

5.11.1 The Initial Thought

The brand owner needs to be able to document this and present it when it is time to design. What word best describes this brand? What animal best describes the brand? What colour? What font? Or what shape? The brand owner needs to be able to share some insight into the short-term, medium-term and long-term goals of the brand. The brand owner needs to know about the competitor, how their brand will be different from that of competitors. There must be an element of uniqueness in the brand design. Practically, the brand owner should have a budget and a plan as to how the new brand will be integrated. These insights can be captured through a brand identity questionnaire.

5.11.2 The Designer

There are many options for the brand designer. There are websites like Brandmark, which claims to create unique, professional logos for businesses. Many small boutique agencies create logos and other brand identities. Freelancers can be approached on freelance marketplaces like Fiverr or Upwork to design the identities. Family members and friends can also design the logo. Even the brand owner can design the identities. It is, however,

essential to know that whoever is designing the identity can creatively express the thoughts of the brand owners. Professional input may be necessary depending on the type of brands, likewise, the brand owner needs to be aware of other deliverables—is it just a logo in JPEG or logo in.png file that can be edited? Does it include the design of the business card, social media graphics, app icons or letterheads? Will brand guidelines be provided? These details should be finalised by the brand owner and brand identity designer. Foroudi et al. (2017) suggest that the logo needs to be managed through a multidisciplinary approach, perhaps the design of the brand identity should not just be left to the designer but the stakeholders should be involved in the process.

5.11.3 The Brand Integration

Now that we have the logo, how will it be used? How can the brand make sure the identity is well integrated across the different touchpoints? This may include updating the website to reflect the identity, changing the social media profile, printing new business cards, changing the product packaging or changing the signage in the office. The brand manager needs to take a visual inventory, to understand if brand identities are used consistently across all platforms. Here the brand guidelines are useful. The font, colours and photographs must be consistently used. The brand manager needs to be aware that there may be some people who may not like the logo; it is essential to know how to work with these individuals. Consumers are more likely to assign negative attributes to a logo they have not seen before (GAP and Weight Watchers [now WW] had new logos that were not liked). Integrating and effectively communicating these new identities are essential.

5.11.4 The Protection

The brand manager will need to decide if the brand identities should be protected and trademarked. As we saw with brands trademarking their scents as a form of identity, this

is an option to be considered, though not compulsory, and it offers a longer-term assurance of ownership and protection from competitors and other brands. Would you want to create and use a bespoke font or a unique colour? Kolormark offers a colour naming platform, which allows a brand owner to take ownership of colour and get a certificate to confirm ownership. The whole essence is to protect the brand identities, to make the colour unique to the brand, thereby distinguishing the brand.

5.11.5 The Change

This is an important decision for a brand owner—to decide when to change their identity. Perhaps as the brand grows, the identity may need a refresh, and as the brand grows with more confidence and credibility, changes may be necessary. Some brands may outright change their logo, while some may decide to refresh it. Google, eBay, YouTube and Microsoft have changed their logo. Starbucks and MasterCard modified theirs by removing the wordmark. Nike has not changed its Swoosh since 1971, but it has evolved over the years. The brand manager may decide to change the logo entirely or allow it to evolve. It is a strategic brand management decision that needs to be considered at a point in time of the business.

5.12 Conclusion

Brands surround us; this abundance highlights the need for consumers to be able to identify the brands they engage with. This topic has explored brand identities in the context of how brands users can recognise brands. The brand identity goes beyond the logo. The brand identity is not only limited to visual identification, but to other senses, auditory, tactile, olfactory and gustatory. Brands should be able to create an identity from these various perspectives.

The benefits of brand identity cannot be overemphasised. Branding creates differentiation, distinctiveness. Brands will be recognised within the competitive market. A brand with a strong identity can build brand loyalty and repeat purchase as it aids the selection making process for consumers. This unique identity also protects the brand from counterfeit. Consumers who have engaged with the original brand can identify a counterfeit and avoid it. Brands should ensure that their identity is consistent across the board, across different countries or different product lines. It takes a creative, conscious effort to achieve this.

The decision to design a brand identity is very strategic. The role of the brand owners/managers cannot be overemphasised. They bring meaning and values to the brand identity. The brand owners/managers need to recognise who is responsible for the design—a friend, freelancer or a professional. The brand identity elements should be memorable, easy to remember, meaningful and relevant to the business and of course should be likeable. People should want to be associated with the brand because they can easily pronounce it and they do not find it offensive. In addition, the brand identity should be transferable, adaptable and protectable, allowing for an opportunity to leverage and maintain brand equity. Thinking beyond today, thinking beyond just one product line is important when creating a brand identity. Consistency is also vital upon the delivery of the brand identities, and this is where the brand guidelines become relevant—to ensure that everyone working on the brand understands how to use the identity correctly.

Brand identity is an essential component of brand management. It offers a physical element to the brand, making it more recognisable. Either at the start of a new brand or at rebranding, brand managers/owners need to ensure that their brand can be easily identified through creative design. The logo may have been considered as the key and most crucial brand identity; conscious creative decision must be made with regards to the possibilities of sensory branding. The brand manager/owner needs to look beyond just visuals but to explore an identity that allows customers to have a sensory experience with the brand.

Key Points

- Branding identity makes a brand highly recognisable and distinguished.
- Brand identity is more than a logo.
- Brand identity should involve all five human senses—not just visuals.
- Brand identity design should recognise the role and influence of the brand owner and allow research-led creative input.
- Brand identities should be communicated through brand guidelines for consistent use.

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▶ Student Activities

1. How would you describe brand identity?
2. How important would you consider a strong brand identity in a saturated market?
3. What is the difference between brand name and brand identity elements?
4. When do you need a brand identity?
5. Can you describe other forms of visual brand identities?
6. How can a brand adopt a tactile brand identity?
7. What are the benefits of brand identity in a monopoly market?
8. What is the relevance of brand guidelines for external designers working on a brand?
9. What are the key considerations for brand identity design?
10. Discuss the differentiating and distinguishing benefits of brand identity. ◀

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