

# THE VALUE OF CORPORATE VISUAL IDENTITY TO MARKET COMPETITIVENESS: A LITERATURE REVIEW

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**Abstract** - This paper highlights the role of corporate visual identity (CVI) as a competitive tool in the modern business organisation. The reviewed scholarship addresses the essence of CVI, the importance of effective CVI management, and the pragmatic CVI components which are used to appeal to stakeholders. The article raises implications for professionals in the areas of graphic design, branding, corporate image management, brand design management and business strategy.

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**Keywords** - Corporate Visual Identity (CVI), Competitiveness, Modern Business Organisation, Effective CVI Management, Pragmatic CVI Elements, Graphic Design, Branding, Business Strategy, Corporate Image Management, Brand Design Management

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## I. INTRODUCTION

Visual images are the very first impressions that businesses make on stakeholders. Images depicting Corporate Visual Identity (CVI) are emotionally powerful communication media that engrave marks in consumers' minds, and, as such, are considered to be superior over verbal messages (Ries, 2015). Visual identity is the "face" of an organisation that manifests its vision, emotions, style, and offerings; it is the feel, the look, the touch and the alluring story behind a brand that forms connections with consumers. Consequently, companies invest a significant amount of attention to planning the design of CVI. Likewise, a great deal of work in academic scholarship has been devoted to the role of CVI in contributing to organisational competitiveness in the retail sector.

Specifically, academic researchers have studied the topic of CVI over the past several decades, most notably in the 1990s when Internet advertising became commonplace. Among the most recognizable scholars were Aaker (1991;1996), Baker and Balmer (1997), Balmer (1997), Balmer and Greyser (2003), Carter (1982), Dowling (1994), Downey (1986), Olins (1989), van den Bosch, de Jong and Elving (2006), Melewar and Saunders (1998; 2000), Podnar (2015), Selame and Selame (1975), Schmitt and Simonson (1997), van Riel and Balmer (1997), and van Riel and Fombrun (2007). In particular, Porter (1985) and Ries and Trout (2010) focused on the area of competitive positioning, while Ries (2015) investigated the competitive status of visual identity from the perspective of its visual impact that makes on consumers' minds by calling it a "visual hammer" as the title of her work suggests.

A visual identity is an important organisational asset (van den Bosch, de Jong, and Elving, 2006) that expresses the corporate vision, forms associations with a brand, fulfils promises (Aaker, 1996), and impacts the competitive position of an organisation,

which benefits from stakeholders' loyalty, the attractive positioning of offerings, and premium pricing (Henderson, Cote, Leong, and Schmitt, 2003) as well as the ability to weaken competitive powers of market rivalry and increase productivity (Schmitt and Simonson, 1997). The visual identity of an organisation is also useful in strategically differentiating a superior market position of a brand (Selame and Selame, 1975), maintaining its originality, and enhancing timelessness, authenticity and simplicity of all of the visual identity elements (Olins, 1989). This management practice of CVI aims to protect brands' centrality as well as continuity and uniqueness of their identities (van Riel & Fombrun, 2007).

A corporate brand of any modern organisation to sustain its competitive positioning in a marketplace requires the ability to strategically manage its visual identity assets in harmony with the principles of aesthetical consistency (Podnar, 2015), results of which impact the visibility and recognizability of a brand (van den Bosch, de Jong, & Elving, 2006) amongst other businesses. Van den Bosch (2005) suggested that effective management of corporate visual identity was rooted in consistency, based on governing structural, cultural and strategic dimensions of a brand, while Balmer and Greyser (2003) proposed the AC<sup>2</sup>ID test to assess visual expressions of a brand through a multi-dimensional approach of actual, communicated, ideal, desired and conceived identity.

Some of the existing theoretical frameworks of corporate identity (van Riel and Balmer, 1997; Stuart, 1999; Cornelissen and Elving, 2003) explore the importance of corporate identity management. None of those significantly emphasize the value of managing corporate visual identity (CVI), the corporate design and its direct linkage to achieving market competitiveness. Visual identity elements are instrumental to self-expression of corporate identity (Schultz, Hatch and Larsen, 2000; van Riel & van

den Ban, 2001). The urgency lays in the effective implementation and management of CVI elements. As globalization requires firms to be current, innovative, attractive, and unflinching ahead of the future market trends, significant portions of business budgets and time of resources are directly linked to the area of visual identity—the critical part of branding.

To sustain its competitiveness in the ever-expanding global marketplace, a corporate brand needs to distinguish itself from a crowded arena of rivals. Memorability, impact, and meaningfulness of visual symbols of a brand (Aker, 1996) strengthen its identity while continuously representing the quality of an organisation's brand exposure (Schmitt and Simonson, 1997). A strong corporate brand must be recognisable by all stakeholders (Balmer and Greyser, 2003) to maintain its competitiveness, therefore the visual identity elements of a brand powerfully impact the corporate body in such a way that identifies, reminds, simulates and guarantees brands' promises to internal and external stakeholders (Podnar, 2015). A corporate brand is a contingent asset of an organisation (Balmer and Greyser, 2003), it represents a corporate value that requires simple but remarkable design and ongoing maintenance. Brands develop competitiveness through the positioning of a company's offering (Kapferer, 1992).

Aaker (1991) proposed a brand equity model that allows the evaluation of brand value development through five dimensions: brand loyalty, name awareness, perceived quality, brand associations, and other proprietary brand assets (such as distribution systems). The model can be perceived as a visual framework of a brand equity definition, which can be understood as a value represented by assets and liabilities of a brand, its name and a symbol.

The brand equity model (Aaker, 1996) allows the assessment of a brand's performance within those five dimensions and provides for the element of value to customers and to an organisation that directly impacts the superior market position of a brand including competitive advantage, the effectiveness of marketing programs, brand loyalty and engagement and overall trust.

Strong brand identities create awareness (Hoeffler and Keller, 2003) as a result of consistent implementation of visual communication tactics through an alignment of logos, symbols, and slogans rather than verbal communication (Reddy, Holak, and Bhat, 1994). Powerful corporate branding allows consumers building a strong unidimensional brand familiarity that effectively impacts the decision-making processes of consumers, partners and other stakeholders (Dacin and Smith, 1994; Hoeffler and

Keller, 2003; Laroche, Kim, and Zhou, 1996) resulting with market competitiveness.

## II. THE NATURE OF CORPORATE VISUAL IDENTITY

The origins of the word identity derive from its Latin roots of term *idem* (same) and *identidem* or repeatedly similar (Bernstein, 1986), in which lie design-based foundations for the concept of visual organisational identity through symbols, logos, typography or an overall style (van Riel and Fombrun, 2007). The importance of a company's visual expressions can be identified through the first impressions of its contacts.

At a corporate level, however, impressions include a multitude of stakeholders, including suppliers and competitors, requiring careful management of the consistency and alignment of CVI to appeal to many audiences. An identity of a brand also initiates its direction, purpose and meaning. It serves as a strategic vision driver of a business and a set of brand associations representing corporate promises to external and internal audiences (Aaker, 1996). Visual representation of a brand is an important strategic expression as it strengthens the competitive position of the brand through products, loyalty, premium-pricing models (Henderson, Cote, Leong, and Schmitt, 2003).

The corporate structure is the key component of a corporate identity (Chajet, 1989; Olins, 1989), reflected in the process by which an organisation communicates, reports, shares and presents to its audiences (Gray and Smeltzer, 1985). Corporate visual identity (CVI) is one of the essential components of corporate identity and sits next to corporate communication, corporate culture, corporate behaviour, and corporate strategy (Melewar, 2003). It presents a portfolio of visual cues designed for recognition, differentiation and representation of value, quality and prestige to stakeholders (Melewar, Karaosmanoglu, & Paterson, 2005) and is known as a "corporate design" (p.63). Corporate visual identity, then, is organisational expression experienced by both internal and external, environments, and it is the visual articulation and an important asset of an organisational body (van den Bosch, de Jong, & Elving, 2006).

The visual element of corporate identity (Baker and Balmer, 1997; Melewar, 2001) is the perceptible presentation to the public (Margulies, 1977). This tangible asset of an organisation's self-expression represents a strategic level and a component of corporate communication; it is the communication "glue" (van den Bosch, 2005, p.92) that silently links organisation preposition, value and, if well managed, perspectives for future growth.

### *Elements of Corporate Visual Identity.*

A company's identity is established by several components, including the organisation's name, its slogans (taglines), its logos and symbols, the shape and colour used to depict these symbols, even the typology used to show its name (Melewar and Saunders, 2000; Topalian, 1984). The visual identity of brands can be conveyed through various forms of expression, buildings, workwear, collateral, signage, architecture and interior designs (Kotha, Rindova, and Rothaermel, 2001) that can be perceived as representatives of the corporate culture. Other carriers of CVI such as advertising, packaging or promotion materials also express the corporate identity in a visual form of communication (Melewar & Saunders, 2000). However, CVI is characterised by its capability to be experienced by more human senses than a typical sight, including, smell, sound and feel adding value to corporate communication (Podnar, 2015). Apart from the "visual hammer," (Ries, 2015) its impact lay in the ability to differentiate not only the look but also the "voice" of the brand.

Three schools of thought guide the conceptualization of CVI (van Riel and Fombrun (2007)). The first line of thinking is rooted in design and characterizes organisational identity as "the logo or brand image of a company, and all other visual manifestations of the identity of a company" (van Riel & Fombrun, 2007, p.63). This concept allows for different varieties of visual identity, including a monolithic type characterised by a consistent usage of one type of visual style, an endorsed type that shapes the appearance within a group of companies as a consistent visual style, a background modelled on a parent company, and lastly, a branded type which permits subsidiaries to retain their own visual identity (Olins, 1989). Visual symbolism conveys in a simplistic but rather emotional way the corporate value that influences stakeholders' identification with a particular corporate practice. Mirroring Wathen's (1986) concept of "logomotion" (p. 24) that restricts identity to the one visual stimulant, logo, it is tempting to suggest expanding the impact of visual identity elements into a "visual-communication-motion carriers" model.

A second way of thinking about CVI is rooted in an approach that is ingrained in communication. This school of thought focuses on advertising and publicity, communication programs, symbol-intensive campaigns as the media that translate corporate identity (Aaker and Keller, 1990; Grunig, 1992; Kapferer, 1992, 2002; van Riel and Fombrun, 2007; Wathen, 1986). Scholars espousing this concept focused on enhancing the role of communication and messaging in expressing the identity of an organisation relying on a broader sense of behaviour as a carrier of such impression (van Riel and Fombrun, 2007).

The third approach to understanding identity is based on the notion of corporate culture. This school sees identity as collective perceptions, values and beliefs of stakeholders. The concept of identity is expressed as "what you see depends very much on where you stand", according to van Riel and Fombrun (2007, p. 64). This approach focuses on perceiving identity as something more than visual stimuli or messages of expression, it involves the shared culture of organisations' members, their behaviours and viewpoints.

Within the three decades, many significant studies in the area of corporate identity have been developed enriching the weight of CVI scholarship, including Balmer's (1997) the identification of four types of identity interpretation: perceived, projected, desired and applied (Balmer, 1997; Balmer and Wilson, 1998). Further, Balmer and Greyser (2003) differentiated among five identities within a corporate body: actual identity, which is constituted by organisational features, leadership style, structure, marketplace, offerings and overall wellness; communicated identity, expressed through controllable types of communication that a company uses to interact with the world (e.g., media), and non-controllable commentaries (word-of-mouth); conceived identity, shaped by perceptions of a company based on its corporate image, reputation, and branding; the ideal identity that stands for the corporate positioning and capabilities amongst market competitors and other influencers; and, last, desired identity, which is the vision of corporate leaders.

The corporate visual image of a brand is analogous to a mirror that reflects the identity of an organisation (van Riel & Fombrun, 2007). Visual identity of a company is broadcasted through its visual communication that serves as an integrating tool of all self-expression methods of an organisation. The application of consistent themes that explicitly represent a brand by expressing its strategy and guarding the tone of voice, those "common starting points" are essential to building the identification of a company and its reputation (van Riel & Fombrun, 2007). The visual statement of an organisation, to maintain its competitiveness, must differentiate the company's uniqueness from other market rivals (Selame and Selame, 1975). Contemplating the commercial scenery of various markets and the rapid continuity of borderless globalisation, it is inevitable that the challenge of reaching a visual recognisability is commonly faced by organisations. The visual identity, to be original and sufficient to translate organisational goals, strategic characteristics and corporate concepts, distinguishes itself in the marketplace through the advantages of timelessness, authenticity and simplicity in its applicability to a variety of formats, materials and sizes, as well as

flexibility to work for diverse particles of a company, and acceptability in all religious and cultural realities (Olins, 1989).

It is feasible to say that CVI tells a corporate story through aesthetically consistent systems of expression, and in so doing, plays diverse roles in corporate communication, identifying, explaining, and convincing (Podnar, 2015). It also equips organisations with visibility and recognizability. It reminds audiences of the corporate presence while forming the very first impressions and impacting the uniformity of employees and the whole internal environment of an organisation (van den Bosch, de Jong, and Elving, 2006, p.139).

### III. CVI MANAGEMENT

Managing corporate identity is a process of continually translating core values into a vision and mission through the carriers of visual identity systems, behaviours and communication (van Riel, 1995; van Riel & Fombrun, 2007) to external stakeholders through careful management of communication that affirm its intended image to stakeholders (Melewar, Karaosmanoglu, and Douglas, 2005). The value of CVI for business practice is grounded in the way organisations express themselves to the public and their employees competitively (van den Bosch, de Jong, & Elving, 2006). Thus, the management of CVI messages requires consistency (Bromley, 2001; Dutton, Dukerich, and Harquail, 1994; Kiriakidou & Millward, 2000; Olins, 1989; van den Bosch, de Jong, and Elving, 2006), carefully monitored throughout stages such as strategic planning, marketplace analysis, and shareholder communication to avoid risks of inconsistency or damaging the visual side of a company (Podnar, 2015).

It has long been held that the steadfast maintenance of CVI is linked to corporate competitiveness. Downey (1986) noted the value of corporate identity in developing solid relationships between business practice and its stakeholders, imprinted by trust and loyalty. Dowling (1994) highlighted the role of corporate identity as a valuable asset that benefits the commercial performance of products and services. The effective management of corporate identity allows organisations to achieve a competitive marketplace position (Dowling, 1994; Gray & Smeltzer, 1985), sustain long-term competitiveness (Gray & Smeltzer, 1985; Melewar, Karaosmanoglu, & Paterson, 2005; Schmidt, 1995, 2010), enjoy a longer product/services life cycle (Marken, 1990), as well as charge premium prices for their products or services (Fombrun and Shanley, 1990). The strong corporate identity expands its worth onto the area of internal environment, often a great point of importance in attracting and retaining a skilled workforce (Kiriakidou and Millward, 2000), which results with maintaining motivation and commitment

amongst employees who directly impact success of business performance (Melewar, Karaosmanoglu, and Paterson, 2005; Tichy, 1983).

Naturally, CVI can be used as a commercial tool for profitability and added value reasons (Olins, 1989). The utility of corporate visual identity does not stop on external competitive advantages that are generated in a marketplace and steadily build by creating awareness, enhancing the recognition of an image of an organisation and activating a brand amongst target audiences (Dowling, 1994) but it also adds value to internal stakeholders, employees. Van Riel (1995) noticed that strong corporate identity inaugurated and nurtured internal identification with a company that can be observed in creating the perception of “we” in direct relation to an organisation. This self-identification as part of a larger body, such as a company, might increase employees’ motivation, confidence and satisfaction, which all are being perceived as results of consistent visual identity that an organisation communicates internally and externally (van Riel, 1995). The internal identification with an organisation can be measured based upon an impact of different variables including job satisfaction, organisational culture and leadership styles, by the use of ROIT scale (Rotterdam Organisational Identification Scale) (van Riel, Smidts, & Pruyn, 1994). As a result of the rise in internal confidence and contentment, the strength of corporate advantages enhances customer trust, loyalty, confidence and market competitiveness.

### IV. CVI ELEMENTS

Melewar and Saunders (1998) highlighted the value of standardization of corporate visual identity systems (CVIS), looking at the visual assets such as logo, name, symbol, typography, colour, and slogan (Olins, 1989) within the global settings. Standardization supports consistency of corporate image that directly benefits sales performance of an organisation (Buzzell, 1968; Melewar and Saunders, 1998), it supports brand recognition (Smith, 1990) by enhancing corporate capabilities, advantages and competitiveness (Downey, 1986). CVI can be portrayed through several venues, including brand name, logo, colour, and shape.

Name. A successful corporate brand image is created as a result of strategically created components of a corporate identity. The essential part of a brand image is aligned to a name (Kohli and Labahn, 1997), which impacts the brand strength, represents the core value of products and/or services offered by a company and creates desires and wants based on market needs. Therefore, a consistent and strong brand image enhances the commercial performance of a business, achieved by a brand’s ability to influence customers’ decisions. The selection of a brand name constitutes the initial steps in creating other elements of visual identity and is the key feature of any marketing

planning (Keller, Heckler, and Houston, 1998) and further consumers' engagement. A brand name thus serves the purpose as an explicit representation of the visual identity of an organisation is characterised by simplicity, distinctiveness, meaningfulness, an easiness of pronunciation and recognisability as well as an emotional impact, achieved using morphemes, phonemes, alliteration, and consonance (Robertson, 1989). Keller et al. (1998) recognised the virtues of meaningfulness and suggestiveness as the objectives for effective brand names.

Moreover, a brand name that is carefully selected in line with its psychological, linguistic and marketing aspects, might significantly reduce the need of assigning and spending excessive marketing budgets to reach desired goals (Robertson, 1989). Kohl and Labahn (1997) created a set of brand names guidelines that focus on outlining clear aims for selecting a name, the necessity of creating the vast portfolio of alternatives, and the need of individual assessments of additional names in line with strategic objectives of the process. Alter and Oppenheimer (2006) highlighted name characteristics that create competitive advantages for brands among other market counterparts, which include easy pronunciation and good-sounding effects.

**Logo.** A logo may be considered as the centrepiece of corporate visual identity (van den Bosch, de Jong, and Elving, 2005). Logos are powerful communication carriers of a company's value under two conditions. First, it must be well remembered by stakeholders and, second, should remind stakeholders of a specific brand (Pittard, Ewing, and Jevons, 2007). The contribution of logos to enhancing the competitiveness of a company is essential to increasing the brand reputation amongst stakeholders. A logo acts as an identification badge (Dowling, 1994), an expression of value and quality that influences a company's reputation. Images reach human perceptions faster than words (Henderson et al., 2003; Edell and Staelin, 1983), and an understanding or an interpretation of a logo occurs on individual levels that are shaped through both intrinsic and extrinsic properties. The intrinsic quality of logo properties is formed through its graphics and its referential parts, whereas the creation of extrinsic properties is derived from associations with an organisation behind a logo itself (Henderson et al., 2003). The logo thus presents a significant communication value in international settings as its visual recognition assists in encoding companies' names and, oftentimes, offerings particularly in countries with logographic writing systems such as Asian cultures (Henderson et al., 2003). The chief objectives for well-designed visual symbols of a brand, among which are logos, consist of feelings of familiarity, affinity, clarity of meanings and recognisability (Cohen, 1986; Peter, 1989; Robertson, 1989).

**Colour.** As one of the most widely used corporate visual identity element in creating a brand identity and products, colour influences the perception of a brand or its offerings as an attractive and visually appealing adventure. According to Stoll, Baecke, and Kenning (2008), the strength of aesthetic experiences in visually pleasant packaging can be noticed in the ability to stimulate attentiveness and further perception as well as management of information. The aesthetic appeal impacts choices that consumers make in a competitive marketplace regarding selecting one particular product or service over others (Bloch, Brunel, and Arnold, 2003; Kotler & Rath, 1984). These aesthetic connotations of colour can be perceived as brand preferences (Stoll et al., 2008) and relate to personal choices for specific colours and might vary between cultures, nations, genders, ages and personalities (Kauppinen-Räsänen & Luomala, 2010). Colours are the carriers of important meanings on several levels, delivering communication, attracting voluntary and involuntary attention, and formulating aesthetic experiences (Kauppinen-Räsänen & Luomala, 2010).

The magnitude of the colour's meaning has been also discovered in mnemonic research, the strong influence on the perception of design and the potential of colour in aiding recognition and recollection (Henderson and Cote, 1998). The relationship of colour and other disciplines is diverse and multi-level, and is vividly presented in vast research studies on international branding (Grimes and Doole, 1998), multicultural colour associations and preferences (Jacobs, Keown, Worthley, and Kyung-II, 1991; Madden, Hewett, and Roth, 2000), web sites' colours footprints (Gorn, Chattopadhyay, Sengupta, and Tripathi, 2004; Mandel and Johnson, 2002; Nitse, Parker, Krumwied, and Ottaway, 2004), feelings connotations with colour in fashion industry (Clarke and Costall, 2008) as well as in comprehensive literature sources within colour psychology (Valdez and Mehrabian, 1994).

In the field of design, some basic associations and meanings of primary colours have been identified among which are emotional, mental and physical feelings that customers experience with a brand as colours tell a story (Tillman, 2011). The feelings associated with primary colours are commonly considered in the creative process of brand architecture, communication and further engagement with a marketplace. The variety of feelings include action, confidence, courage, vitality, energy, war, strength, passion, love, anger (red); wisdom, joy, happiness, intellect, optimism (yellow); trust, loyalty, confidence, faith, truth, coldness, honour (blue); elegance, sophistication, luxury, mystery, magic, wealth, wisdom, ambition (purple); growth, harmony, freshness, safety, money, well-being, relaxation (green); enthusiasm, success, creativity, cheerfulness (orange); formality, elegance, fear, depression, death (black); and cleanliness, purity, peace, simplicity, lightness (white) (Tillman, 2011). Colour can be

compared to the salient salesperson of a company, it attracts the right audiences (Shank and LaGarce, 1990), captures the target attention because the simplicity of remembering colours comes first, followed by numbers and wording (Wallace, 2002). Shape. The shape of an image can be understood in terms of the cognitive perception that it evokes as a particular feeling or a memory, a belief, a mental silhouette that might be influenced by events from memories (Borja de Mozota, 2003). From a design perspective, shapes are closed contours created from lines and form a sense of mass and space (Jirousek, 1995). The emotional linkage between shapes and human perceptions is strong and depends on the symbolic meaning of a shape (Ekström, 2011). The general shapes in design literature and practice include squares and rectangles, which evoke feelings of stability, trust, honesty, order, conformity, security, equality, masculinity (Bradley, 2010; Tillman, 2011), triangles, which evoke feelings of action, aggression, energy, conflict, tension (Bradley, 2010; Tillman, 2011), circles, associated with feelings of completeness, gracefulness, playfulness, unity, and comfort (Bradley, 2010; Tillman, 2011), spirals express creativity, expansion, transformation, cycles (Bradley, 2010), and crosses, which symbolize faith, spirituality, hope (Bradley, 2010). The general interpretation of the emotional meaning of various shapes can be simplified to the common perception of vertical shapes as representatives of strength, horizontal shapes as expressions of peacefulness and harmony, curved shapes as the indicators of happiness, movement, and femininity, whereas sharp shapes are seen as lively and masculine (Bradley, 2010).

## V. CONCLUSION

This review of the literature clearly suggests that the strategic visual presentation of names, symbols and slogans significantly impacts the equity of a brand, as these features influence the brand's recognizability, promote easiness to recall while making associations with particular values (Aaker, 1991). Kapferer (1992) recognized the merits of brand equity from a financial perspective, and, as an intangible asset that appears in a financial reporting documentation, it adds competitive advantages to a market position of a brand. The impact of strong brands on competitive advantages in a marketplace is rooted in the level of brand knowledge that end-consumers possess as a result of processes of building an attention around a brand, evaluating the associations that a brand generates, such as usability and desirability of a particular brand, and the application of a brand that stands for the selection of a specific brand over another (Hoeffler and Keller, 2003). Strong brands outperform unknown and weaker ones due to their unique abilities to create awareness and image directly associated with a brand (Hoeffler and Keller,

2003). Such benefits of strong and consistent non-verbal brand communication are carried by logos, symbols, and slogans rather than verbal communication (Reddy, Holak, and Bhat, 1994). The effect of strong brands on consumers' choices is vividly connected to the familiarity of a brand and an associated evaluation that impacts the decision-making process of target audiences (Dacin and Smith, 1994; Hoeffler and Keller, 2003; Laroche, Kim, and Zhou, 1996).

Clearly, the body of literature on CVI illustrates the importance of visual identity management. In this paper, the literature has been reviewed from various disciplines—management, marketing, and communication, to name a few—that summarize strategic thinking about corporate visual identity. The conglomeration of scholarship from these different fields confirms the interdisciplinary nature of CVI and points to its importance as a competitive tool used in business. Future research should continue to examine the complex formula by which CVIs appeal to consumers, incorporating other perspectives, such as cultural or linguistic factors which may mitigate the influence of visual design on stakeholders' perceptions, or assess its value from art and design perspective.

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