IDENTITY BY DESIGN

THE NATIONAL COLLEGE OF ART AND DESIGN

IDENTITY BY DESIGN

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PREFACE

In the commercial world, major changes are taking place. People everywhere - businessmen and bankers no less than government, unions and private citizens must take notice of these changes and adjust accordingly. Among them is the shifting relationship between industry and its various publics. It brings new meaning to the whole question of corporate communications.

This essay examines this whole area of corporate identity and how it works.

Everything an organisation does, everything it owns, everything it produces, should project a clear idea of what it is and what its aims and standards are. Whatever causes people to form an impression of the company is part of its identity, and should be treated in such a way that the company is clearly perceived.

If the identity is pursued in this thorough and penetrating way, it can help to sharpen a company's position in the market place, in relation to competitors, customers, and suppliers.

Firstly, I will define corporate identity and explain why it has become a necessary tool of today's business management. From there I will look at how it works and what it can and can't do. Through an analysis of the Irish supermarket business I will stress the need for a total view of corporate communications and show how important it is for the same message to be received wherever contact with the firm is made.

The following chapter concentrates on visual communications and demonstrates how Church and General Insurance Company changed the whole perception of itself by creating a more suitable, well thought out visual identity scheme.

Finally, I will show, through a comparison of two Irish airlines, just how much a corporate identity can say about a company.

CHAPTER 1

WHY CORPORATE IDENTITY HAS BECOME SO IMPORTANT TODAY

Before going on to discuss the reasons behind today's interest in corporate identity - image, some definitions are required to clarify the subject.

> A corporation is understood in its legal sense, as any correctly constituted organisation with definite aims and activities. A corporation is in law a kind of artificial person, which has an existence, rights and duties independent of its particular members. Like a person, it develops a certain character, and builds up a certain reputation in the minds of others. The usual sense today is that of a commercial corporation, but much the same holds true for governmental, public service, educational, military, and professional corporations.[1]

> A corporate image is the totality of pictures or ideas or reputations of a corporation in the minds of the people who come into contact with it... A corporation has many points of contact with various groups of people. It has premises, works, products, packaging, stationery, forms, vehicles, publications, and uniforms, as well as the usual kinds of promotional activities. These things are seen by customers, agents, suppliers, financiers, shareholders, competitors, the press, and the general public, as well as its own staff. The people in these groups build up their idea of the corporation from what they see and experience of it.[2]

All commercial and industrial organisations have an identity whether they control it or not. The process usually described as corporate identity consists of the explicit management of some or all of the ways in which the company's activities are perceived.

One may ask, why a corporation would want to manage or manipulate its identity. Some thirty years back, corporate identity as we know it today was unheard of. Why has it become lately, so important. Is it just a fashion, a fad that will pass like all the rest. This is the question business men are asking themselves. They wonder, in the words of Wally Olins,

whether this is really another case where the Emperor
has no clothes...(and if) all this fuss about corporate
identity and image (is) just a lot of nonsense about
symbols, colours and a few bits of type?[3]

I would suggest that it is not and that corporate identity
management is necessary for today's commercial organisations. It
has become necessary because of significant changes in the commercial
organisation and in the market place, changes such as those outlined
below.

In the commercial world, major changes are taking place. Units
of all kinds are growing larger; towns, industries, bureaucratic
institutions are all merging and developing to vast new proportions.
As sociologist C. Wright mills has said:

> The small shop serving the neighbourhood is replaced
> by the anonymity of the national corporation; mass
> advertising replaces the personal influence of opinion
> between merchant and customer. The political leader
> hooks up his speech to a national network and speaks...
> to a million people he never saw and never will see.[4]

Most people no longer live near their work and most firms no longer
can be in close touch with their customers in the way local business
men have been for centuries. The local business man was not only
known to his customers and work force but he knew them. Gerhard
D. Wiebe describes this relationship. He points out that 'Mr Big'
in the local community was:

> acutely aware that his welfare derived from the general
> vigour, health and prosperity of the community.
> [He illustrated this:] If the town water supply was
> contaminated, his family was exposed to infection.
> If the schools were shoddy, his children would not
> qualify for university. If the farmers allowed their
> land to erode, mortages would default and retail business
> would diminish. In a small community cause and effect
> are visibly connected.[5]

The local trader is very directly concerned with the well being of his community. He sits on committees, he knows a lot about the hopes, plans, and capabilities of his customers. He makes their lives more comfortable because he can see that if he does not, it is himself and his own family who will suffer.

On the other side, the larger corporation knows very little about the customer and his personal hopes and aspirations and the customer even less about the corporation. How does this affect employee attitudes? How does it influence what shoppers think of the corporation they buy from. Quite simply, as workers cease to live in the shadow of their factory, their loyalty to it diminishes, at least in the western world. This principle also applies to the consumer. As he no longer lives near the producer of the goods he requires, his loyalty to that particular producer diminishes.

The need grows to build loyalty by other means. The corporation can no longer communicate to its audience on a level of one-to-one, where the manager knows his customers, workers, etc. and they know him and their trust is based on that first hand knowledge. Now the whole population is the market, personal links have been broken down as a result of distance and as management teams replace the single powerful man.

The modern corporation has the task of finding some kind of equivalent to the personal approach, by which people interested in the company can judge its performance, and people not interested can be attracted to the company. The suggested equivalent is a controlled corporate identity.

CHAPTER 1 FOOTNOTES

1.& 2. Henrion, F.H.D. & Parkin, Alan. <u>Design Coordination and Corporate Image</u> London: Studio Vista; New York: Reinhold 1967. p.7.

3. Olins, Wally. <u>The Corporate Personality</u> London: Design Council, 1978, p.11.

4. Pilditch, James. <u>Communication by Design</u> London: McGraw-Hill, 1970. p.4.

5. Ibid. p.6.

CHAPTER 2

CORPORATE IDENTITY - HOW IT WORKS AND WHAT IT CAN AND CAN'T DO

The fundamental idea behind a corporate identity programme is that in everything the company does, everything it owns, and everything it produces, the company should project a clear idea of what it is and what its aims are. A good 'corporate identity' identifies the corporation and expresses its personality. It uses every suitable manifestation of an organisation to convey appropriate messages consistently.

When the decision is taken to adopt a corporate identity programme, the identity must communicate the same message in all areas:

In what the company makes or sells, as the product is often the most significant factor in how the organisation is seen as a whole.

In where it makes or sells its products, such as offices, canteens, factories, and other places in which it lives and carries out its business activities. These are always a powerful influence on the way employees at all levels see the company. Very often, particularly in the case of retailers, the environment is also crucial in presenting the organisation to its customers.

And in how it explains what it does. Every company communicates - to its own staff, to its suppliers, to its customers, to its shareholders, to its competitors, to the public at large. The communication process covers everything from advertising and sales promotion to management information, computer printouts, invoices, credit notes, liveries, and signs. What the company says and how it says it are both equally important in conveying attitudes and impressions to everyone it deals with.

The audiences of an organisation are those people who come into contact with it at any time, in any place, in any form of relationship. It is often assumed that the most important audience for any company are its customers, but there are of course, many groups of people working in and around an organisation who will

influence it.

Inside the corporation audiences include, all staff, at all levels, in all departments, in all countries and representatives of trade unions, directors, pensioners and families of employees.

Outside the corporation, the audience is made up of central government, competitors, customers, both direct and indirect, local authorities and opinion formers such as journalists, investment analysts, members of parliament, merchant bankers, stockbrokers, potential recruits, schools and universities, suppliers of all kinds and trade and industry associations.

These audiences are not always separate and independent. For the most part they are over-lapping. Pensioners, shareholders and journalists may also be customers. Customers may also be shareholders - or may want to be - and so on.

Different people will form different opinions of the corporation based on the totality of impressions that the corporation makes on them. Where these impressions made in one place are not like those made somewhere else - the overall impression will be negative or at any rate confusing.

In other words: if Dunnes' Stores says it takes good care of you but the staff are less than helpful, then patently there's something wrong somewhere.

Another inadequacy become particularly prevalent in corporate identity implementation, is the over use of symbols to 'unify' in a superficial way. F.H.K. Henrion makes this point.

> Like streamlined styling in the 1930s, symbols are
> now becoming fashionable. Just as streamlining became
> a cliche applied without thought in ludicrously
> inappropriate situations, so now symbols are being
> used thoughtlessly and inappropriately. The design
> cliche of the 1960s may well be the production line
> house style, turned out in a few weeks, with a symbol
> on everything, and some smart typography as trimming,
> almost indistinguishable from the house style next
> door.[1]

Superficial use of symbol may unify and identify all the different areas and products of a corporation, but the result will be a unified bad impression. Design co-ordination can only work on a firm foundation of good design of individual items.

Designed corporate identity cannot revive a falling company. It can improve a good company. It only applies to one problem and that is of the company's image. It cannot create a good image if the company has a bad reputation. It can reinforce the good points. It can make the public aware of a company's good points and play down others. It is a form of advertising but the product must reflect the advertisement.

CHAPTER 2 FOOTNOTES

1. Henrion, F.H.K. & Parker, Alan. Design Coordination and
   Corporate Image
   London: Studio Vista;
   New York: Reinhold: 1967, p.9.

CHAPTER 3

THE NEED FOR A TOTAL VIEW OF COMMUNICATIONS

It is most important to carry an identity right through all areas
in the corporation. Consumers will no longer accept anything
uncritically. Corporations today depend on the continued support
of many different people, seeing the company from many different
standpoints. It must stand up to their scrutiny from any angle.
That is one reason for taking a total view of corporate communications
so that the same message may be received wherever contact with
the firm is made. Far from being a part of advertising, corporate
communications have become the new total - of which advertising
is a part. Advertising, like public relations, architecture,
merchanding material, and any part of a company's outpourings,
must be co-ordinated with the rest so that each contributes to
one appropriate whole.

Todays business management must realise this and make sure that
they are communicating the same messages in all areas, through
their actions as well as their graphic and other visual outpourings.
They must clearly state their corporate goals. James Pilditch
gives one reason why.

> Today's employees are accustomed to greatly improved
> standards of consideration and comfort. Not only
> must today's management teams recognise this, they
> must also be seen to recognise it. Workers want
> - and have the strength to seek - more than just
> a pay packet. They require an interest, a sense
> of purpose and identification. [1]

People will only work for corporate goals if they know what they
are and approve of them. This is true of everybody in the
corporation from top management to the person in the assembly line.
It is important that the company communicates to all staff, its
corporate goals through its actions as well as its graphics, reports,
advertisements, etc.

Good communication is also important outside the company. Sometimes a company may have a bad image, perhaps undeserved, but nevertheless adversely influencing attitudes to that company. These damaging images are often due to neglect and ignorance of their visual identity rather than bad practice internally. The audience outside the company, is very important to its well being and is made up of many different people. It is no longer sufficient to treat this audience in an unco-ordinated way. James Pilditch makes this point.

> Impressions conveyed verbally must marry those conveyed visually. And both must equal reality.[2]

In Ireland probably the best example of the benefits of a total view of communications to both staff and the public is in the supermarket business.

Over the last decade or so, there has been major growth in the size and power of leading retailers, particularly the multiple grocers.

Table 1 uses the example of Britain, for which accurate figures are available over a considerable time period, and shows how in the eight years between 1973 and 1981, the multiples have greatly enhanced their share of the packaged grocery market, clearly at the expense of the small independent stores and voluntary symbol groups.[3]

In Ireland, a similar situation exists where a relatively small number of outlets account for an increasingly large proportion of the Irish grocery market. This trend has been particularly in evidence in the Dublin area. These supermarkets all sell the same brand products at the same price. Even the development of the generic product, (Yellow Pack, etc.) in 1983 to bring prices down for the consumer are similar in the different chains, regarding price and quality.

Retailing opponents are beginning increasingly to resemble each other and are finding it necessary to adopt a particular image in order to overcome this problem and secure their own market segment.

It is only about fifteen years since the conventional wisdom among retailers was that 'corporate identity' was a quite unnecessary luxury. This may have been correct at that time, however, it is now obviously a necessity in the mind of the retailer.

In the last five years, both the degree of interest shown by retailers in corporate identity and the amount of information they feel they require, before creating this identity have increased enormously. In particular, they want to identify more closely the profile of their customers relative to their competitors in terms of age, social class and patterns of purchasing behaviour. Using this information as a guide, they can identify a particular segment, establish their particular needs and self image and then try to mould their own retail identity to attract that customer.

Table 2 shows the relative success of eight retail groups in Ireland in drawing custom from different housewife age groups and different social class backgrounds. It is based upon the proportion of each group of housewives shopping at the named store and the share of expenditure accounted for by each group during the 12 weeks ending in April 1982.

The results suggest there is a definable shopper profile for many retail outlets. There is a theory, that people, when shopping try to match the product of purchase as closely to their self image as possible. Should this be true, then supermarkets do have different images and these images are reflected by the people who shop in them.

For example, almost half Dunnes revenue comes from housewives in the 35-49 age group. Numerically this category is significantly smaller than housewives aged 50 years and over. However, the 35-49 year old housewife is more likely to purchase in high volume because they are likely to have children and be part of larger household units. Dunnes also showed particular strength amongst C class housewives compared with Superquinn, for example, which was stronger about the ABs. The housewife, outlined above,

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most likely to shop at Dunnes obviously must stretch a little money to go a long way. Their priority must be lower prices. Dunnes products are perceived to be cheaper. This image is portrayed through their identity. (In fact Superquinns prices are competitive with Dunnes, but their image does not stress this point).[4]

The chief components of a supermarket's image as far as the customer is concerned are helpfulness of staff, general level of prices, cleanliness, range of products, fresh produce and Irish products. All these form parts of the overall corporate identity. This identity is also communicated through advertising, graphics, logo, colour schemes, etc. and care should be taken to convey similar messages to those conveyed by action through these media.

Attwood Research conducted a survey to see how consumers perceived the different chains. (For results see Table 3).
In this survey Superquinn does exceptionally well in every sector with a massive first place in fresh produce. In range of products and in support for Irish products and in cleanliness it is also way ahead of everyone else. Superquinns success is due to its exceptionally well managed corporate identity.

It has over the years, managed to combine the image of the friendly and helpful corner shop to that of the successful chain. This identity clearly penetrates the entire company. It stands up to scrutiny from any angle. There are no contradictions. Superquinn is what it says it is. Care is taken to portray the same image through its overall company policies, its treatment of staff, the products on sale and its visual identity. There are many examples where this extra care has paid off and helped to create for Superquinn an excellent corporate identity.
The key to its success is what the posters say is found to be true. The posters are, in effect, reinforcing a friendly image already there, due to its treatment of staff and public alike.

An example of how well the company treats its staff is given by a story which has passed into the folklore of the supermarket business. To reward staff for excellent service, Fergal Quinn decided to treat the most deserving staff member to dinner. To decide who this staff member would be, a 'compliments box' was installed in one of the stores for a month, the idea being that the person who got the most compliments was brought out to dinner. At the end of the month, so many compliments were received by so many people that Fergal Quinn brought them all out to dinner. Regardless of whether this story is true or not or if it has gained in the retelling, it clearly illustrates how well the company treats its staff and the high regard in which the company is held by the public.

Another example where Superquinn did not allow its identity to be ruined by bad practice, unlike other Irish supermarkets was in the 'trainee manager controversy' which blew up about two years ago.
The Supermarket chains were accused of exploiting their staff. It was said that trainees had to work long hours with no overtime payments, were not allowed to join trade unions, were discouraged from becoming friendly with one another and were intimidated to prevent them from complaining about this. Superquinn was found guilty of none of these practices and statements by the management backed up by the staff and the unions reinforced their innocence. There was no formal trainee manager grade in Superquinn, staff were promoted to managerial grades from the floor. All staff belonged to a trade union and far from being discouraged, fraternisation and team spirit was fostered and encouraged amongst the staff. Finally, in all of the articles written at the time no member of the press had any difficulty finding a member of the staff willing to talk to them.[5].

The company has capitalised on the friendly and benign image, created by stories such as these, in its advertising campaigns that tell you 'It's only half the story' and 'You'll come for the price but you'll stay for the service.'

Inside the shop these advertising slogans are supported by more than helpful staff, staff asking if they can help you with,

'May I help you find something'

displayed on the back of their shirts. (See Fig. 1). At the checkout there are more members of the Superquinn team, asking if you have forgotten anything, (This question is also communicated through a message on their shirts) and if you have they are more than willing to get it for you, in double quick time on their roller skates. At the checkout, your bags are packed and carried to your car. (See Fig. 2). All members of the Superquinn team are introduced to you by their first name. This approach is more personal than in other supermarkets, such as Dunnes Stores, who introduce their staff as Miss or Mr, followed by their second name. Placards over the individual counters such as meat, pizza, etc. display a photo of whoever is in charge, with their first name and once again the question 'Can I help you?' (See Fig. 3)

Placards all around the supermarket carry helpful hints, tips on how to store and cook your food, hints that your local friendly grocer might give to you. (See Fig. 4).

Clearly displayed, high above the shelves are more placards indicating where the different products are shelved. The combination of these notices carry the colour of the Irish flag. (See Figure 5). This flag is also displayed, flying over trolleys at the check out and on shelf corners.

Another ploy to gain the favour of the Irish housewife is how they clearly associate their names with supporters of the Irish economy. Their many 'Great Irish Success Story' posters (See Fig. 6) are displayed throughout the shop, promoting Irish products and congratulating those people in the success stories. These Irish products are also promoted by Superquinn on their carrier bags (See Fig. 7) and billboards (See Fig. 8). By displaying their

name so close to that of the subject of the success story, one cannot but associate Superquinn with these success stories. By advertising and promoting Irish products, they are also successfully promoting their own supermarket. Perceived to be helping support the Irish economy they are also winning favour for themselves.

It is most important for supermarkets to be perceived to be clean. In Superquinn, all day long there are teams of workers, going around the shop, cleaning the floor, shelves, etc. Their generic packs are white, a colour associated with cleanliness and purity. (See Fig. 9.)

In the area of fresh produce, Superquinn make an impact. Here their shelves are packed to capacity with high quality fruit and vegetables. The produce on the shelves almost glows with health and vitality. This healthy glow is created by lights above carrying red and orange filters. In the home baked bread area, similar filters are used to create a golden brown glow. The atmosphere is automatically changed from being cold and stark (white lights) to warm and homely.

The Superquinn colours are green and turquoise. Colours of health and stability. Their symbol is a quiet unassuming daisy, a flower associated with smallness, the country and simplicity. This brings to mind the small country grocer.

The different typefaces used are either plain and simple, almost like that used in school notices, or handwritten (by the grocer himself).

The uniform is casual and varied depending on the job at hand, however, all staff are identified as members of the Superquinn team by either a hat, badge or slogan. This casual and varied uniform helps create a relaxed atmosphere and gives some individuality to the workers.

One area where the Superquinn identity fails is in the vital area of prices. Perception of the consumer of Superquinns prices is most disappointing (Table 3). The Check Out surveys carried

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out by Attwood Research, show them over the last three years to be most competitive, if not the cheapest, but the housewife does not seem to accept this position. Consumers do not believe they are competitive with other supermarkets. This is the one great flaw in an otherwise excellent identity. People imagine they are paying for all the extra attention they receive, that they as consumers must be paying extra for the greater choice, greater comfort, better service, etc. For this reason Superquinn has lost some custom from people in the lower income groups.

Another flaw in their identity is in their shop fronts. Some of their shop fronts do not at all reflect the quality of service to be found inside the store. One shop in particular (See Fig. 10) looks dull and drab. It obviously needs a fresh coat of paint and its Superquinn logo is placed so far back on the building, that one could pass right by without noticing it. The sign and the building are both pale in colour and not very striking or attention catching. Here Superquinn are missing out on an excellent opportunity to proclaim all they have to offer inside the store.

However, apart from the two points made above, Superquinn have put together a great identity. This identity is successful because management have taken a total view of corporate communications. No matter who you are, member of staff, shopper or neighbouring store, you will take home the same image of the store. There are no contradictions or cover-ups in its identity. The same message of the helpful, friendly grocer is received wherever contact with the firm is made.

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CHAPTER 3 FOOTNOTES

1. Pilditch, James. <u>Communications by Design</u>
    London: McGraw-Hill 1976, p.10.

2. Ibid. p.12.

3. Lind, Harold. 'Irish Grocery Market Shares'
    <u>Checkout</u>, January 1983, p.2.

4. Ibid. p.4.

5. McCall, Barry & Dunne, Jim. 'Identity by Design'
    <u>Management</u>, Volume 35, January 1988, p.26.

TABLE 1 Grocery Trade Structure – Great Britain 1973-1981

	1973	1979	1980	1981
Multiples	51.1%	65.4%	67.4%	69.5%
Co-op	19.9%	17.6%	17.7%	17.0%
Symbol Groups	14.6%	9.4%	8.1%	7.2%
Others	14.4%	7.7%	6.8%	6.3%

SOURCE: AGB

TABLE **2**

TYPE OF HOUSEWIVES SHOPPING AT LEADING SUPERMARKETS
12 WEEKS ENDING 24 APRIL 1982

	Dunnes Stores		Quinns-worth		Super-quinn		Tesco		H Williams		Mace		Spar		VG	
% Of All Housewives Shopping at…	56.3%		51.5%		18.4%		21.8%		11.1%		15.4%		19.9%		24.3%	
	All Shprs.	Exp.	All Shprs.	Exp.	All Shprs.	Exp.	All Shprs.	Exp.	All Shprs.	Exp.	All Shprs.	Exp.	All Shprs.	Exp.	All Shprs.	Exp.
AGE OF HOUSEWIFE																
Under 35 years	19	15	23	26	22	27	23	24	14	5	19	11	18	25	24	22
35 - 49 years	34	44	28	32	35	29	35	47	28	34	33	44	24	28	27	23
50 + years	47	41	49	42	43	44	42	29	58	61	48	45	58	47	49	55
SOCIAL CLASS																
AB	12	12	17	23	16	20	13	10	20	16	6	6	10	6	9	4
C1	28	22	25	26	25	26	32	23	32	37	22	18	27	24	25	24
C2	28	30	24	22	29	28	28	33	25	26	20	23	27	27	28	32
DE	32	36	34	29	30	26	27	34	23	21	52	53	36	43	38	40

AB (Upper and Middle Classes including farmers 100 acres +)
C1 (Lower Middle Class including farmers 50-99 acres)
C2 (Skilled Working Class including farmers 30-49 acres)

Source: Attwood Research of Ireland Ltd.

Table 3

GENERAL LEVEL OF PRICES

RATINGS

	TESCO	DUNNES STORES	QUINNS-WORTH	SUPER-QUINN	H.WILL-IAMS	
	43	35	9	6	11	CHEAPER THAN ANY OTHERS
			26	16	40	CHEAPER THAN MOST OTHERS / ABOUT THE SAME
	36	39	42	57	34	MORE EXPENSIVE THAN MOST
	20	23	17	18	13	MORE EXPENSIVE THAN ANY OTHER / DON'T KNOW

1979 — 1982

HELPFULNESS OF STAFF

RATINGS

	SUPER-QUINN	QUINNS-WORTH	DUNNES STORES	H.WILL-IAMS	TESCO	
			33	19	31	VERY HELPFUL
	83	44	36	49	33	FAIRLY HELPFUL
			12	15	16	SOMETIMES HELPFUL SOMETIMES NOT
			16	13	12	NOT VERY HELPFUL / NOT AT ALL HELPFUL / DON'T KNOW

CLEANLINESS

RATINGS

	SUPER-QUINN	QUINNS-WORTH	DUNNES STORES	H.WILL-IAMS	TESCO	
			39	23	27	VERY CLEAN
	90	60	42	55	37	FAIRLY CLEAN
		33	11	15	13	SOMETIMES CLEAN SOMETIMES NOT
	9		6		18	NOT VERY CLEAN / NOT AT ALL CLEAN / DON'T KNOW

RANGE OF PRODUCTS

RATINGS

	SUPER-QUINN	QUINNS-WORTH	DUNNES STORES	H.WILL-IAMS	TESCO	
			29	13	27	VERY GOOD
	76	59	37	53	30	FAIRLY GOOD
		31	21	28	15	SOMETIMES GOOD SOMETIMES NOT
	19	7			20	NOT VERY GOOD / NOT AT ALL GOOD / DON'T KNOW
					7	

FRESH PRODUCE

RATINGS

	SUPER-QUINN	QUINNS-WORTH	H.WILL-IAMS	DUNNES STORES	TESCO	
		43	26	32	30	VERY GOOD
	85	38	43	32	37	FAIRLY GOOD
			26	21	19	SOMETIMES GOOD SOMETIMES NOT
	10	12			9	NOT VERY GOOD / NOT AT ALL GOOD / DON'T KNOW

IRISH PRODUCTS

RATINGS

	SUPER-QUINN	QUINNS-WORTH	DUNNES STORES	H.WILL-IAMS	TESCO	
		20	21	13	16	VERY GOOD
	48	43	43	49	24	FAIRLY GOOD
	42	21	19	28	22	SOMETIMES GOOD
	8	10	12	6	29	NOT VERY GOOD
					8	NOT AT ALL GOOD / DON'T KNOW

Fig. 1. 'May I help you find something'   Superquinn.

Fig. 2. 'At the Check Out'   Superquinn.

Source: Personal Research Photographs 1989

Fig 1.
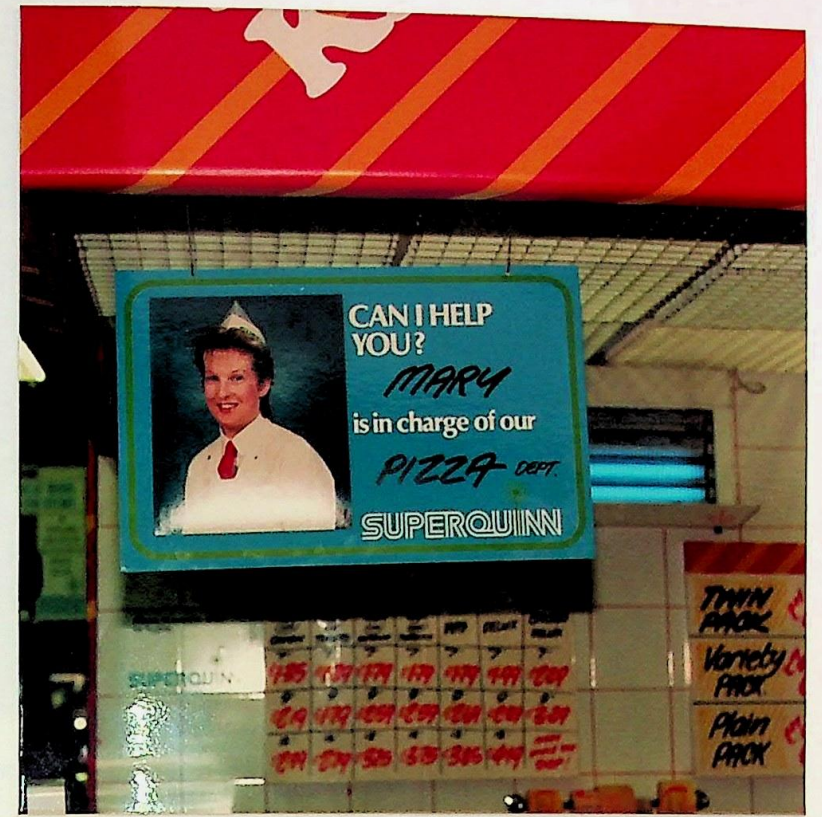
Fig. 3. 'Can I help you'   Superquinn.

Fig 2.

Fig. 4. 'A Helpful Hint'   Superquinn.

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Source: Personal Research Photographs 1989

Fig. 5. 'Placards'   Superquinn.

Fig. 6. 'A Great Irish Success Story'

                          Superquinn.

Source: Personal Research Photographs 1989

Fig. 7. 'Carrier Bag'

Superquinn.
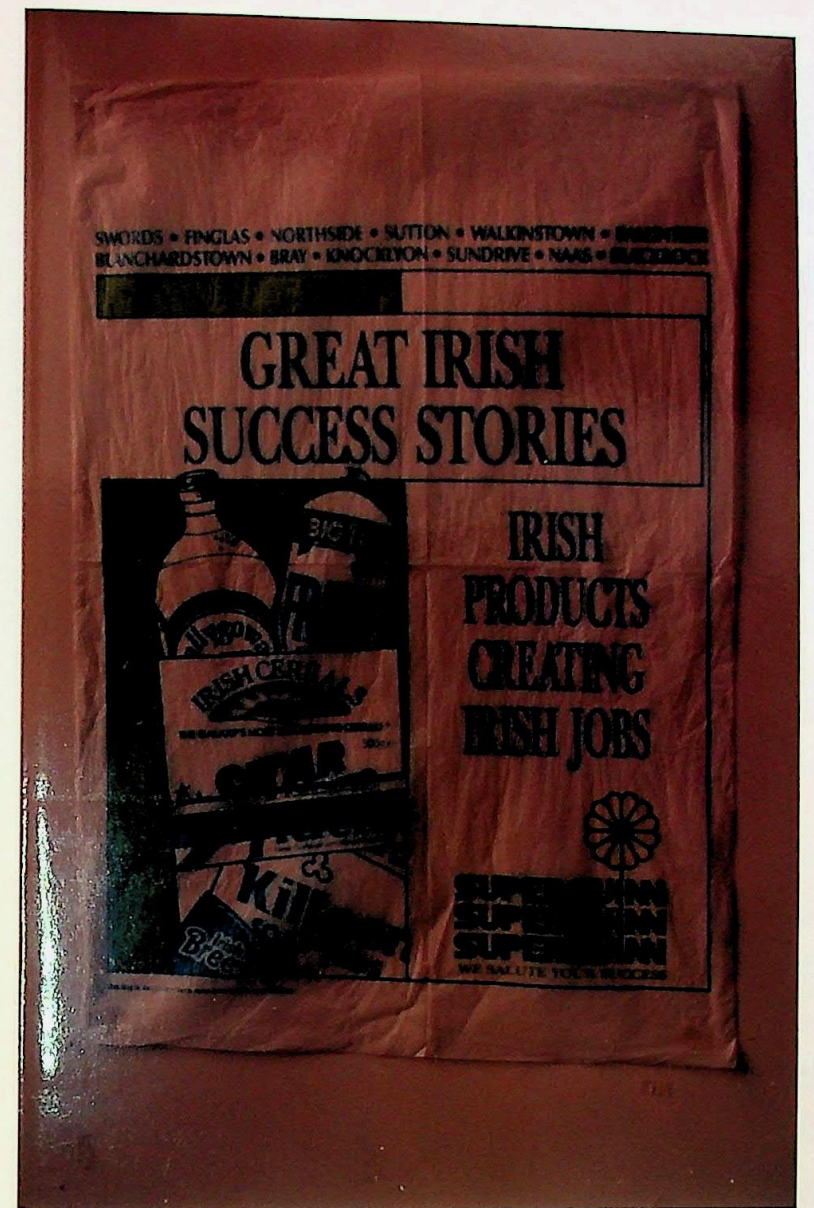
Fig. 8. 'Billboard Advertisement'

Superquinn.

Source: Personal Research Photographs 1989

Fig. 9. 'Generic Pack'

Superquinn.

Fig. 10. 'Shop Front'   Superquinn.

Source: Personal Research Photographs 1989

CHAPTER 4

THE IMPORTANCE OF A GOOD VISUAL IDENTITY

The case for a total approach to corporate identity has just been made, i.e. the identity must be an integral part of the overall philosophy and management of the company.

I would now like to stress the importance of good visual communications. This case scarcely needs making, particularly now when our visual senses have been so sharpened by television. Ours has become a visual world. James Pilditch makes this point,

> One of the most important differences between parents and children today lies in the fact that children, brought up with T.V. learn visually.[1]

However the strength of visual communications has always been there, for children draw before they write.

A good visual identity is one that will identify and express the personality of the corporation. This should be appropriate to the market and audiences defined by the company. Good visual corporate communications can provide standards for people to strive for. People mostly live up to the standards set for them if the standards are capable of accomplishment. In this sense, a good visual identity can help improve actual performance, as long as care is taken to distinguish between legitimate reaching forward and dishonest over-statement.

Good corporate identity not only identifies the corporation but also expresses its personality. There are two elements. It is not enough just to identify the company and all its products by placing an obscure symbol on everything from company stationery to building fronts. This will only unify and identify those items in a superficial way, but the result will be a unified bad impression, or if not bad at any rate confusing, because the consumer won't know what the company stands for, its personality. This is in effect a waste of the expense of implementing a visual identity.

The importance of expressing a particular image or personality can clearly be demonstrated in the financial services sector. The revolution in retailing and a more sophisticated customer combined with deregulation have created an era of change and competition unheard of in this sector before.

All the contenders are anxious to spread their customer base and their product range. Building societies, banks, post offices, insurance companies are all becoming more and more alike and the pressure is on to establish real identities with the target markets. No longer is it enough to say biggest, friendliest, safest. Each must differentiate itself in a real way, market similar products and utilise its special strengths to the fullest.

A striking example of a company making the most of its visual identity, is the new identity created for Church and General Insurance Company.

This company was set up by the Catholic Church in 1908 to insure church property. All the company profits went to charity. Some ten years ago 100% of the company's business came from the Irish Catholic hierarchy, insuring schools, churches and other clerical property. Today that only accounts for about a third of its business, another third coming from commercial insurance and the balance from personal lines. The Church now owns just 13% with Irish Life taking 63% and A.G.F. (Assurances Generales de France) taking the remaining 24%. However, Irish Life, and A.G.F. treat Church and General as an investment more than a subsidiary and do not impose their identities on the company.

Changes stated above left the company with an identity not at all reflective of its nature.

The original identity created by the Church said nothing of its new product range and directions and led to confusion among customers, shareholders and staff alike. With the coming of 1992, and other factors, the company decided to take a new look at its visual identity.

Research carried out for Church and General unearthed a public perception of the industry in general as one consisting of rather impersonal and unapproachable companies which were relatively undifferentiated from each other.

They decided to challenge this rather 'solid, grey, unapproachable' image with their new identity.

The first thing they looked at, was what stance they would take in the market. What would their overall company policy be?
An Irish company 'Behaviour and Attitudes' made many suggestions, such as an image based on 'better value premiums' or perhaps 'friendly service'. One of their suggestions 'quality and accessibility' was the image they chose to portray.

Wolf Olins, an English design consultancy had the responsibility of reflecting this image graphically throughout the company. The result was dramatic.

For example, if you look at the proposal forms before and after the identity was implemented, you can see how Wolf Olins, transformed the identity from being uninformative and boring to one that expressed clearly the personality and services of the company in a most dynamic way.

The original proposal forms (See Fig. 11) were not consistent in colour scheme or layout reflecting a certain lack of organisation, definitely not quality. They were illustrated each in just one colour, obviously cheaply produced, even the colours were not pure. The logo itself, a bell (See Fig. 12) was rather static, lacked life, pointed down instead of up and couldn't help but remind one of a death bell, due to the nature of the business at hand. It could be argued that this is a good thing when one is selling life insurance (one-third of their business). However, the general public could hardly be attracted to a company of doom and gloom, and if anything, the association with the death bell would frighten people off rather than attract custom. From the point of view of layout, the old proposal form was quite difficult to follow, with no clear indications of where it started or finished

or its intentions. It looked boring and tedious to read and was rather impersonal and unapproachable. Other than the title on the outside of the proposal form, there were no other graphical indications of what the proposal was for.

The new proposal forms (See Fig.13) were all co-ordinated in terms of size, layout and colour scheme. The idea of quality is reflected in the full colour illustrations, (illustrating the subject of the proposal form).

The new logo adopted of two birds (see Fig.14 offers hope instead of doom, and are flying forward and up rather than pointing down, indicating the direction of the company.

This logo is very cleverly designed, for the Church will see in it, what no one else will, two white doves and all their religious associations. It is unlikely that the general public will see this, which is good for the company's image as an association with a church that is losing some popularity can be done without. Here Wolf Olins have managed to attract the interest of both the church and the general public. For the general public, the soaring birds are designed to reflect the twin pillars of quality and access-ibility and also to show that the company is moving forward and up.

The use of imagery to associate companies with the future has been a recurrent one in twentieth-century design. The reason why? It is emotionally very much easier to live in the past or future, than the present and the attractions of a future from which all present ills have been eliminated are overwhelming.

The new proposal forms read like a book. There is absolutely no confusion as to where they start or finish. They are clearly laid out and the pale green inside leaves reflects the company's country of origin for the 1992 market.

The full colour illustrations are in a modern art style and are friendly and interesting, clearly indicating the subject of the proposal. The inclusion of people in the illustrations make the forms a lot more approachable. The flying birds are cleverly used in the background.

29.

The forms are attention catching because of their dynamic colour scheme, complementary colours placed on top of one another, i.e. black on white, green on red, yellow on purple and blue on orange. They adopted a new typeface composed of upper and lower case letters as opposed to total upper case.

It is a generalisation, but some times the use of all capital letters for a name style can convey ideas of formality, stiffness and authoritarianism. There are numerous examples of companies changing their name style to use lighter upper and lower case letters for just this reason - to soften and humanise the organisation just as Church and General are doing.

Another important area to implement the new image was in the reception are. 'You are how you greet' - to misquote a well known saying. And in the world of commerce greetings are focused on the reception area where first impressions are all important. Gone are the days of the forbidden dark tomb complete with commissionaires and hard seats scattered with a few dog-eared magazines. The emphasis now is on offering a warm welcome in a pleasing atmosphere - but there is much more besides. There is the task of portraying the clients image while creating an environment which is inviting and comfortable, ensuring sufficient security measures are in operation, coping with visitor traffic flow (perhaps dividing visitors into two or more categories) and receiving and dispatching deliveries and so on.

Church and General have created an 'insurance shop', (See Figures 15 and 16). The total glass front allows one to walk in off the street, browse around, read some pamphlets and walk back out, without having to talk or commit yourself to anything. This style sets an informal tone for staff and customers.

> 'Conferring confidentiality at the same time as giving a feeling of openness and relaxation'. [2]

is how the company describes its new shop.

> It is a walk in retail outlet, complete with video screens, literature racks and 'confessionals' or cubicles - equipped with computer literate staff who have undergone a thorough insurance retailing programme. [3]

The shop reinforces all the impressions made by the proposal forms. The colour co-ordinated shop interior, the expensive materials, the easy chairs, video screens and cubicles clearly speak of quality. The different policies available are illustrated using full colour wall hangings. The walk in, walk around, shop layout sets an informal tone. Should one require confidential advice, there are the cubicles (See Figure 17) where one gets complete undivided personal attention.

Clearly Church and General Insurance Company has changed the whole perception of itself with this dynamic new visual identity. They have shown that insurance companies need not look impersonal, unapproachable, black and grey. They have also shown that a company's visual identity can say a lot about its personality.

CHAPTER 4 FOOTNOTES

1. Pilditch, James. <u>Communication by Design</u>
   London: McGraw-Hill, 1970, p.10.

2.& 3. Siggins, Lorna. 'New "Insurance Shop" opened'
   <u>Irish Times</u> 12 October 1988, p.9.

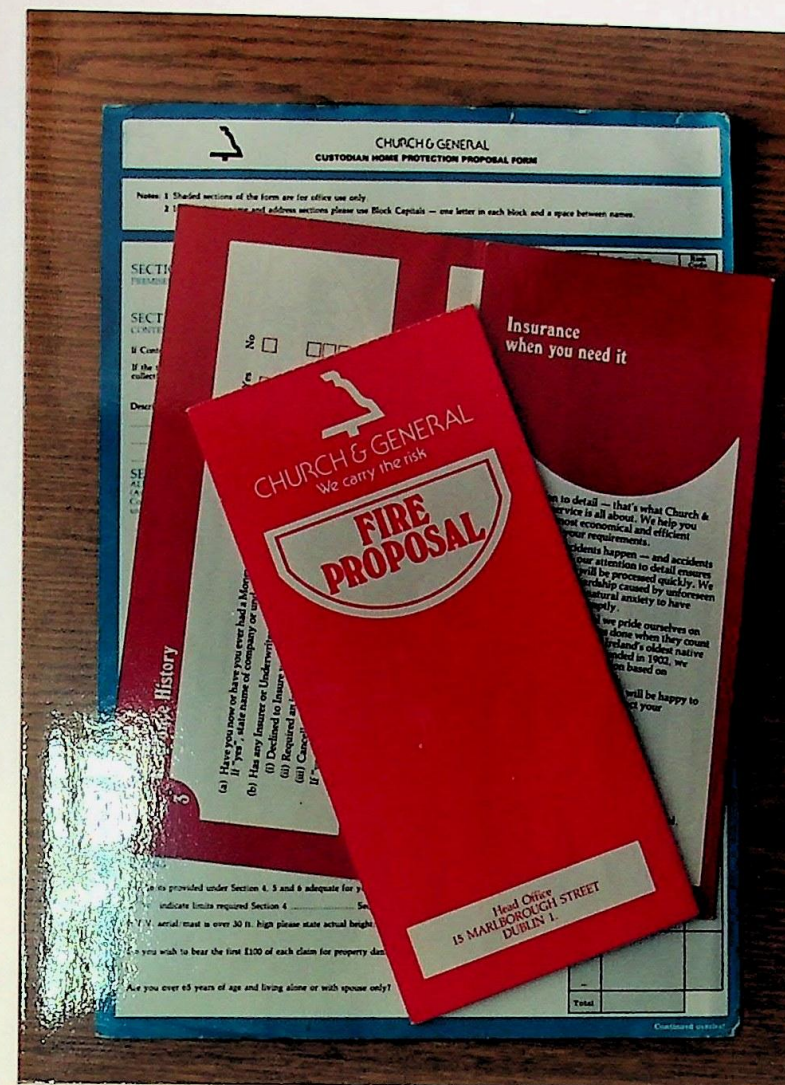Fig.11.   'Original proposal forms, previous
           to 1985'

                              Church & General

Fig.12.   'Original logo, previous to 1985'

                              Church & General

Source: Personal Research Photographs 1989

Fig.13.   'New Proposal Forms'   Church & General

Source: Personal Research Photographs 1989
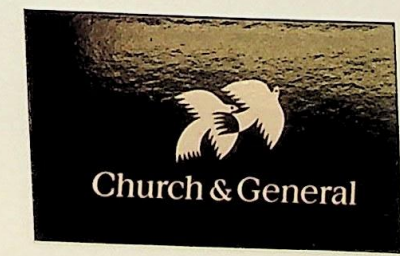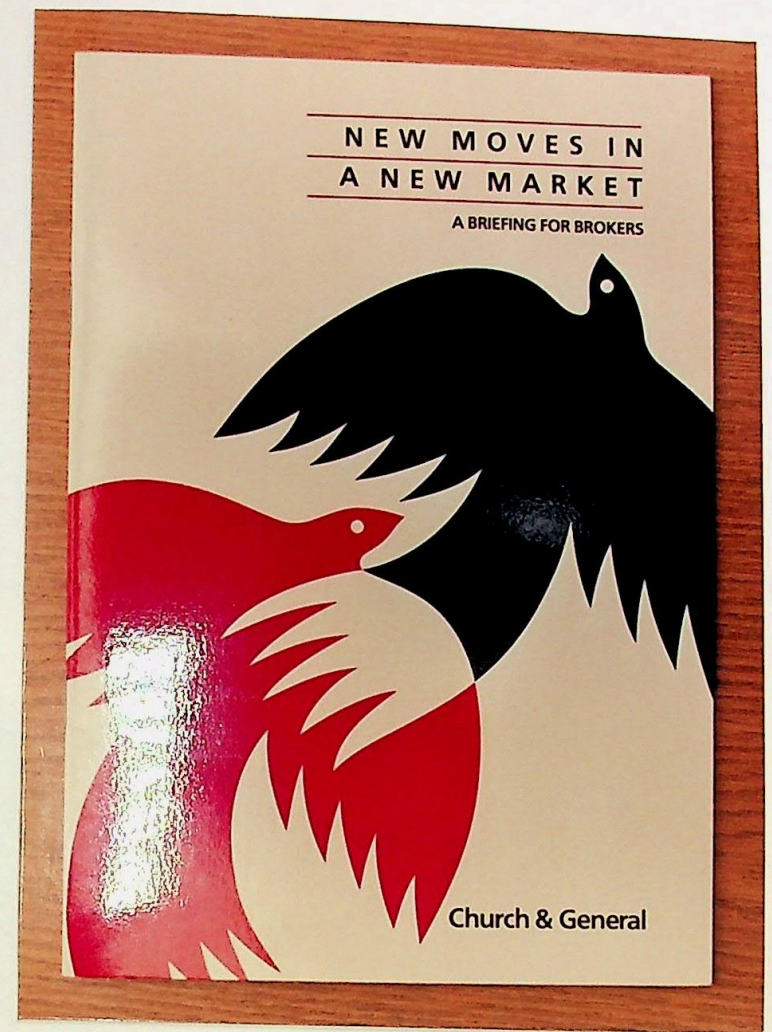
Fig.14.   'New Logo'   Church & General

Source: Personal Research Photographs 1989

Fig.15.   'Insurance shop, exterior'   Church & General

Source: Personal Research Photographs 1989

Fig.16. 'Insurance shop, interior'   Church & General

Source: Personal Research Photographs 1989

Source: Personal Research Photographs 1989

CHAPTER 5

TWO DIFFERENT IDENTITIES TO SELL TWO AIRLINES

This chapter demonstrates the different images a company can promote through its corporate identity. Taking two companies selling exactly the same product, I will show how they use their visual identity to say completely different things. The comparison also indicates how the relative size, age and general philosophy of the company affects the companies' identity. The companies chosen for this purpose are the airlines Aer Lingus and Ryanair.

Corporate image is particularly important for airlines. They use the same aircraft, offer the same high standard of maintenance and mostly charge the same fares. The area of competition is concentrated on their corporate image. Easy recognition amongst city offices and busy air terminals and smooth unification of appearances throughout the journey are powerful sales aids. Their corporate identity thus becomes an important instrument of competition. Ryanair and Aer Lingus are no exceptions, they too rely heavily on their corporate identity to express individuality and to gain custom.

Before looking at their corporate identities, it is important to note that Aer Lingus is state owned and much larger than the privately owned Ryanair. It is also established for the last fifty years whereas Ryanair is just three years old.

The comparison of both should therefore highlight the difference of approach to corporate identity from a big and a small company and from a state owned and a privately owned company.

For example, Ryanair, the smaller of the two, can identify itself with the positive aspects of smallness, such as, having initiative, being enterprising, human, friendly and having concern for the individual, staff and customers. They can give the image of being able to react quickly to a given situation.

39.

However, it must play down those negative aspects associated with a small company, such as being less efficient, less generous and less knowledgeable than larger companies. It must try not to look short of money, lacking the will or resources to change, if required, poorly organised, less reliable than its larger competitors and unable to obtain the modern technologies necessary to create new products and services.

Aer Lingus on the other hand, must identify itself with the positive aspects associated with largeness, such as being advanced, efficient, well controlled, reliable and benefitting society by harnessing new technologies for making better products. It must however play down those negative associations with largeness, such as being autocratic, impersonal, slow to move, conservative, cautious or too powerful by being able to manipulate governments, markets and consumers alike.

The general philosophies of privately owned and state owned companies are entirely different whereas clearly monetary gain is of primary importance to both, state owned companies also owe additional responsibilities to their country.

It is interesting to note, however, that both companies offer similar ideals to staff in order to gain their support and dedication, that is, they make their workers feel their job is worth doing. not because they are being paid well or because the benefits are good but because they are working for their future and their children's future.

Aer Lingus gained this enthusiasm in their staff by constantly promoting the fact that they were working for the good of their country. (This ploy was more successful in the '30s when the Free State was just established and people were still enthusiastic about developing a 'New Ireland' with its own airline). Garrett Fitzgerald expressed this enthusiasm which he also experienced while working there.

When I was working in Aer Lingus the enthusiasm
of the staff and the dedication, especially at the
managerial level, was very high. What gave us that
enthusiasm was the fact that we were working for
the country, not for private profit. 1

Ryanair very cleverly gained the same enthusiasm from their workers
by offering them each a share in the company (their wages are
sub-standard). Dermott Hayes of the Irish Press speaks of this
enthusiasm

> Ryanair...is staffed by young energetic people who
> are infused with such a strong sense of corporate
> identity that if it were a religion, someone would
> call it brain washing. Their only motive is unashamedly
> profit. Theydo not encourage the involvement of
> unions, but prefer to speak instead of the family
> of employees and this paternalistic attitude is bolstered
> with the pocket money of shares in the company's
> future. 2

Both companies are surviving by gaining staff support by offering
them a dream in the future, not near so expensive as financially
improving their situation today.

Getting down to their individual situations and identities –
Aer Lingus was launched in 1936 to promote Ireland abroad and
declare the country's independence. As Tom Kennedy said in his
retirement in New York in the autumn of 1985,

> There is more to Aer Lingus than running an airline
> for profit. I feel it is an essential badge of our
> nationality. 3

This was Aer Lingus' prime objective, to promote Ireland abroad.
Other objectives were to contribute to economic development, promote
tourism to Ireland, give employment to Irish people and to contribute
to the enrichment of the community in its educational, social and
cultural affairs.

To be successful, its identity has to reflect these objectives and
to reflect the efficiency, reliability and responsibility of the airline
as a whole. At home this meant quick and easy recognition of

all aspects of of Aer Lingus service. Abroad, it became a vital
selling tool, of Ireland and the airline.

As the national airline, they had to make sure that they were doing
their part in presenting Ireland to the world as a progressive,
forward looking nation, in the field in which they were competing.
They also had to compete with organisations many times their size
outside the country and with smaller ones inside the country (smaller
but without the restrictions imposed by being a state transport system).

Throughout its existence, Aer Lingus advertising set out quite
deliberately to sell the airline through destination, and not vice
versa. This was particularly true of the 1960s when the aim of
the advertisement was to up grade the tourist product - and by
inference, the airline. For example,

> The Irish will give you plenty to do...
> and flying will give you an extra day to do nothing.[4]

was the theme of one of the double page spreads that appeared
in 1967.

The only unifying feature, in terms of corporate image, at that time,
was the shamrock on the tail of the aircraft and a rather clumsy
boxing of the two names set out on two lines, with Aer Lingus upper-
most in Europe and Irish International in North America, which was
used on display and other promotional material. (See Fig. 18).

Insofar as there was a corporate image at all, it had evolved in
a haphazard manner. The stripes on the tail and the boxing was
devised by Kenneth Hollick, a designer working for the airline's
London advertising agency.

However, the realisation was slowly dawning that what was coming
to be described in the current jargon as a total communications
strategy, needed to be devised, if the airline was to continue to
make an impact in an increasingly competitive field. In 1971, after

a lengthy investigation, the airline appointed the New York firm of Lipinash & Marguiles, design consultant, to report on - the future look of the operation. The appointment caused strong criticism in Irish circles which saw it as yet another example of calling in the foreign expert when there was ample talent deployable at home.

In terms of what had gone before, the 'new look' was revolutionary (See Fig.19). Green was retained as the dominent colour, it could scarcely have been otherwise, being the national airline, but the two shades of light and dark, strengthened from the 'Winchester Green' and 'Light Green' of Kenneth Hollick's scheme - was added, in the words of the promotional brochure,

> A clear fresh blue, which lifts the whole effect and introduces a new, vital note.[5]

Green had a habit of fading into the background. It was on its own, rather too quiet and self-effacing to look its best, say in the bright sunshine at Madrid Airport. Another development was the placing of this colour scheme on the upper half of the airplane rather than its lower half as most airways do. This greatly enhanced the airline's identification on a busy runway. When the white upper profile of most airlines are fading into the horizon, the strong colours on the Aer Lingus profile make it stand out from, rather than blend into the background. (See Fig. 20).

What really caused a minor international revolution, however, was the proposed treatment of the hallowed symbol of the shamrock. In Hollick's treatment it had been regularised and enclosed in a striped box which had five white bars. (See Fig.21). King and Wetherall produced a shamrock without a stem. (See Fig.22). It was regarded by traditionalists both as a botanical absurdity and an affront to a hallowed national symbol, but it was in fact based on an actual specimen and worked - particularly on the tail fin of the aircraft where it appeared, in another affront to the conservative, in white on a green background. (In tests, it has been proven that white on a dark colour is more legible than a dark colour on white). This symbol proved to be strongly competitive with other airlines, symbols at international airports.

The name Irish International Airlines vanished, without the predicted collapse of the North American market. In the past the airline had been identified in various parts of the world by a number of confusing variations on the one basic name. Now it is Aer Lingus everywhere.

Hollick's somewhat eccentric modified Egyptian upper-case lettering (See Fig. 23) for the airline name was replaced by one of the new breed of san-serifs: solid, legible and business like, if somewhat short on romance (See Fig. 24). The change from capital to lighter upper and lower case letters is an attempt to soften or humanise this look.

The whole transformation was, in Neill McIvors view,

"One of the things the airline did rather well".[6]

Arthur King was subsequently asked to produce the new image for the Bank of Ireland.

Not everybody, however, was enamoured with the new look, a writer to the newsletter of the Society of Designers in Ireland in 1984 confessed that he or she

> conceived a deep hatred for this when it was first
> unveiled which the years have done nothing to
> moderate. [The dislike centred on] the gross
> treatment of the shamrock which has nothing to
> do with plant forms but looks like an anatomical
> section.[7]

One can only conclude here, that where Aer Lingus has gained on recognition abroad it has lost some support from nationalists at home who dislike their national symbol tampered with.

In June 1985, a new Irish airline was launched with a flight from Dublin to Connacht Regional Airport at Knock, Co. Mayo. The airline called Ryanair, is small and privately owned.

It is owned by Cathal Ryan, who is son of Tony Ryan of Guinness Peat Aviation. He owns a 90% stake. The other shareholder is Chris Ryan (no relation) a pilot who worked with G.P.A. as a salesman for five years.

As a privately owned, small enterprise, Ryanair like many other start-up airlines are not in the words of Dermott Hayes, columnist for the Irish Press,

> Like the national airlines top-heavy bureaucracies, strangled by restrictive work practices and often commercially crippled by their size and their obligations to operate scheduled and unprofitable routes, while the "start-ups" (like Ryanair) can poach and snap at their purse strings.[8]

Their appeal lies in their swashbuckling go-for-it airline-of-the-people marketing style. In direct competition with Aer Lingus, they like to have the rivalry between them seen by consumers as a David and Goliath-type struggle. This image is all the more distasteful to the national airline because in the larger picture of international air travel, they see themselves as the David pitted against such Goliaths as British Airways, one of the world's largest airlines with perhaps the world's most important airport - Heathrow - at its base.

Ryanair is thriving on what Derek O'Brien, of the Irish Times calls,

> The image of a cheeky little guy who can nevertheless deliver what he promises to.[9]

They gain the total support of their staff of 400, by constantly humouring them and letting them know that they are all in it together, management and attendants alike.

They hold a monthly party where the off-duty staff have a frantic knees-up and drinks while the company foots the bill. The average age of employees is 24, many of them in their first job, a lot of them with university degrees. All the customer service agents

- CSAs - who deal with the public work on a roster where they spend a few weeks flying as in-flight attendants, a few weeks in reservations, then a spell in the check-in at the airport. Without exception, the managers take their turn handling baggage at the airport check-in. It was the pilots and flight crews who painted the single storey offices at Dublin Airport, while waiting around for aircraft and Chief Executive Eugene O'Neill has been known to take reservations on his telephone on a particularly busy day. There is no demarcation of restrictive work practices; it is a fundamental article of faith at Ryanair.

However, rival airlines and trade unions which have examined work practices and salary scales, believe Ryanair management is getting away with murder. None of the staff belong to a trade union and they are paid lower wages than their rival airlines. Still they have successfully managed to gain total support of their staff and the community through the image they are promoting. They are the airline of the people, with the initiative to get things done without the unnecessary bureaucracy of the larger airlines.

The style at Ryanair is modish and chic. The women's uniforms (See Fig. 25) are in electric blue wool, with a cardigan-style jacket with padded shoulders and a straight skirt with two front pleats and an inverted pleat at the back.

'Classical but stylish'[10]

sayRyanair. It would be more correct to say 'shape and colour of the season' or rather, the last season, as the uniform colour is all ready dated.
Nevertheless, the colour scheme works quite successfully in all its other applications (the blue used is not quite so electric).

Blue is after all, a primary colour (unlike the green of Aer Lingus) and when Ryanair place yellow on top, the effect is striking and eye catching. They use this to their advantage at the airport reservation desks, and to pick up details in the uniforms, etc.

46.

Inside the aircraft, this blue is used with a cool dove grey. The effect is calming and colour researchers say, can help prevent travel sickness and nervousness.[11]   Aer Lingus are in the process of changing their executive class interior, to a mixture of blue and green (both colours known for their calming effects) from an angry red and cream interior. (See Fig. 26)

The airplanes themselves are totally white with blue graphics, i.e. logo and symbol. (See Fig. 27). They are quite plain and insignificant to look at and would benefit from a stronger visual identity on the runway. (Ryanair are currently working on a new visual identity).

The symbol Ryanair have adopted is a type of tri flower composed of three rotating Rs (See Fig. 27). This also suggests the movement of a propellor and is quite successful although it does lack the visual clarity of the Aer Lingus shamrock.

The name Ryanair, says everything about the company and its philosophy. The family name immediately brings to mind a small private enterprise. It localises the company, after all, the consumer knows the family name. It is plain and straightforward and leaves no doubt in anyones mind as to the country of origin of the airline.

The namestyle/logo is again sans serif but unlike Aer Lingus is titled to the right. (See Fig. 28). The strokes are broad and fast, with some letters joined, almost as if it were handwritten. They use handwriting in some applications. The tilt to the right suggests forward movement both of the company and the plane. The handwriting gives an air of informality and closeness with its people. It can make the company look small and does not necessarily encourage the same confidence in the airline as the Aer Lingus solid, legible and business like typeface does. (See Fig. 24).

All together their corporate identity does reflect their personality. However, if they intend to expand to take on international custom, their visual identity needs more strength on the runway and a more solid, professional, confidence inspiring logo. As I have

47.

mentioned before, Ryanair also sees the need for change and are developing, at the moment their new identity.

Both airlines use their visual identities to say different things. Aer Lingus has a greater responsibility to the country and its people because it is the national airline. It must take seriously its position of representing Ireland abroad. Therefore its style is more conservative and classical than that of Ryanair. It cannot afford to chop and change as new fashions appear. It must be seen to be solid and trustworthy and totally professional. Ryanair has much greater freedom, because it does not have the same perceived responsibility to the country. It is smaller and therefore closer to all its audiences which makes corporate identity implementation easier. Also, because it is smaller, it is less expensive to change its identity should it be required. This leaves Ryanair in a position to adopt the fashionable colours of the day and it can be more bold in its choice of symbols and advertisements. It does not necessarily have to appeal to all the people as Aer Lingus does, it can select a particular segment, as it has, and mould its identity accordingly.

The analysis of both identities clearly demonstrates the potential power of an identity and the importance of choosing the right thing to say, that is, not to just superficially apply a symbol on all visual material with the hope of tieing the company together.

CHAPTER 5 FOOTNOTES

1. Share, Bernard.   The Flight of the Iolar.
    Dublin Gill and Macmillan 1986, p.64.

2. Hayes, Dermott.   'Ryanair seek to go public as sales head
    for £20m.   Irish Press, 22 August 1986, p.5.

3. Share, Bernard.   The Flight of the Iolar.   p.76.

4. Ibid. p.215.

5. Aer Lingus Promotional Publication 1972.

6. Share, Bernard.   The Flight of the Iolar.   p.216.

7. Ibid. p.218.

8. Hayes, Dermott.   'Ryanair seek to go public as sales head
    for £20m'.
    Irish Press, 22 August 1986, p.5.

9. O'Brien, Derek.   'Passengers overcome Lutonphobia with Ryanair
    knock-on effect?
    Irish Times   29 September 1987, p.6.

10. Smith, Sam. 'I'm cheeky - fly me'.
    Irish Independent   9 February 1987, p.2.

11. Hay, Donna.   'Mind Matters'.   Woman's World   March 1989.
    p.109.
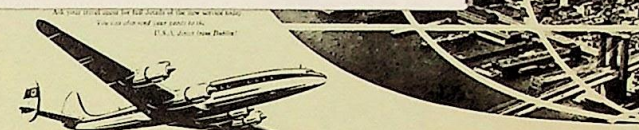
1958 — LOCKHEED L1049 SUPER CONSTELLATION

AERLINTE EIREANN

IRISH INTERNATIONAL AIRLINES
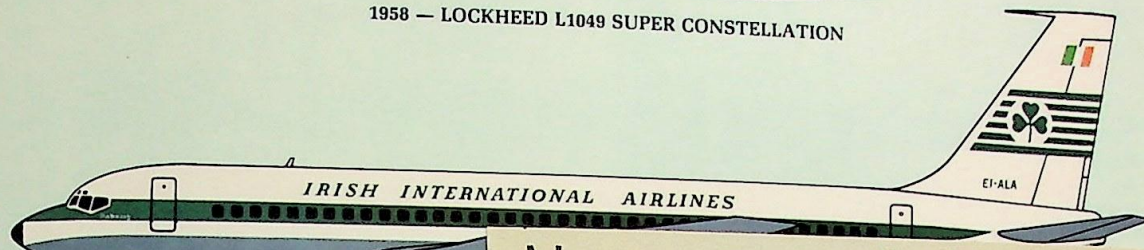
Now you can fly **Irish** to the USA

Fig.18. 'Early identity, 1958-71   Aer Lingus

DUBLIN · SHANNON · NEW YORK
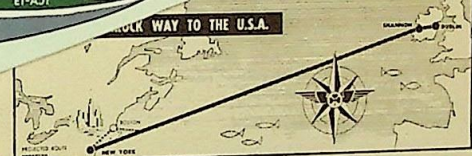
AERLINTE EIREANN

Advertisement 1958.

VICKERS VISCOUNT 800

IRISH INTERNATIONAL AIRLINES AER LINGUS
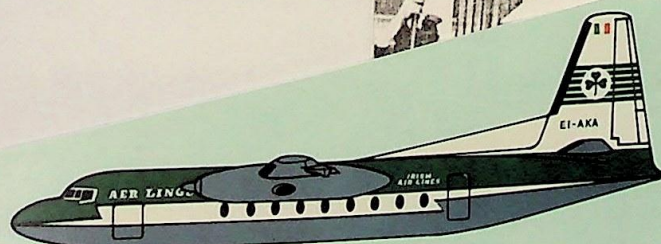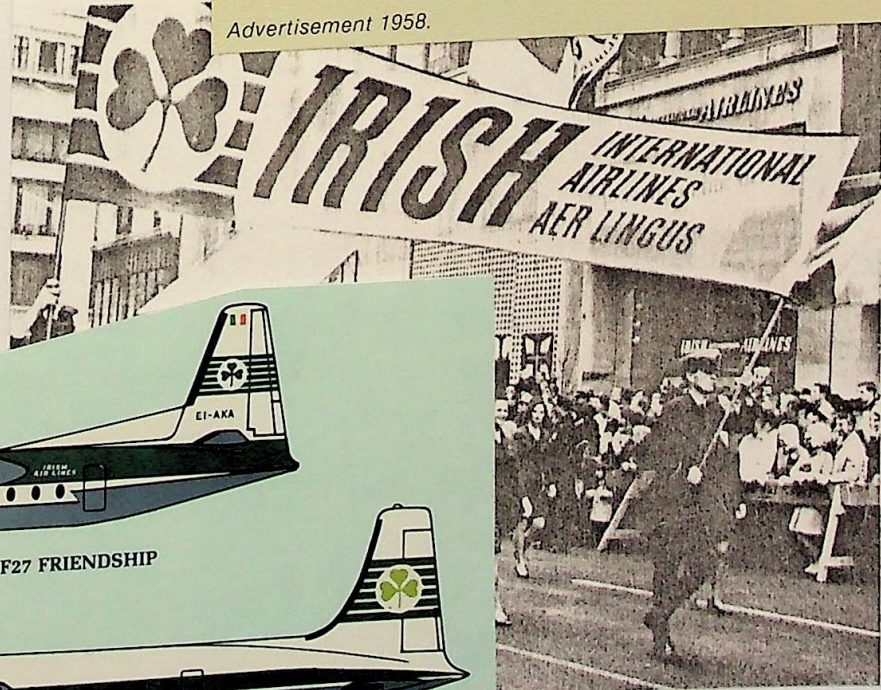
1958 — FOKKER F27 FRIENDSHIP

1963 — AVIATION TRADERS ATL-98 CARVAIR

50 Source: Aer Lingus Promotional Literature 1988

Nobody
flies you to London and back
for less!

Check-then choose

Aer Lingus

Aer Lingus

Aer Lingus

Address at destination

Aer Lingus

Fig.19. 'New Identity, 1971 -'

Aer Lingus

Source: Aer Lingus Promotional Literature 1988

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Fig.20.   'On the runway'   Aer Lingus

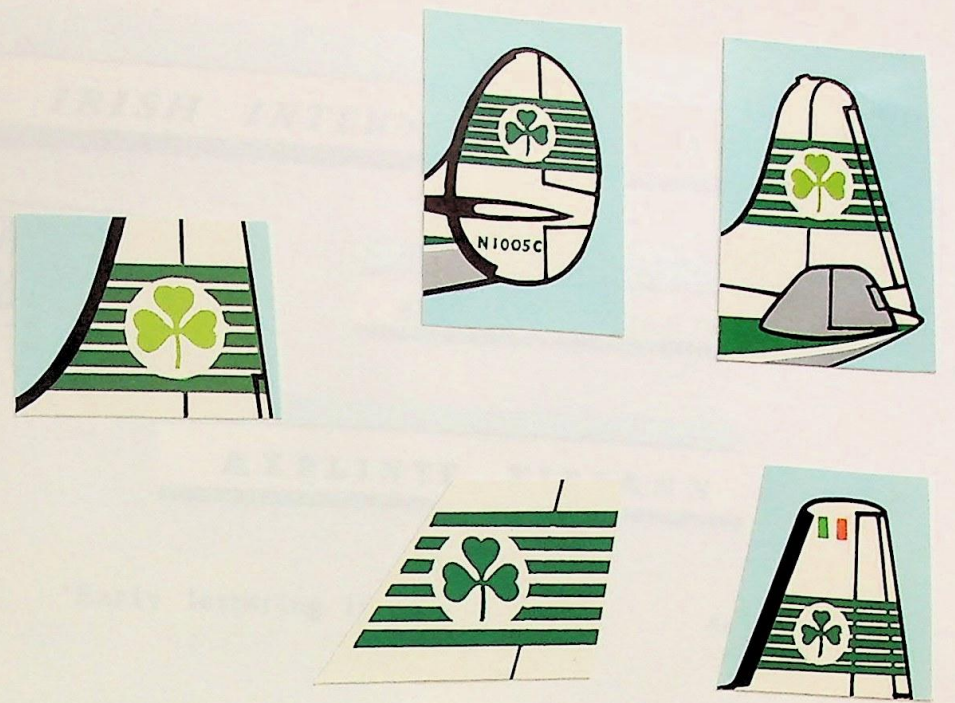Source: Personal Research Photographs 1989

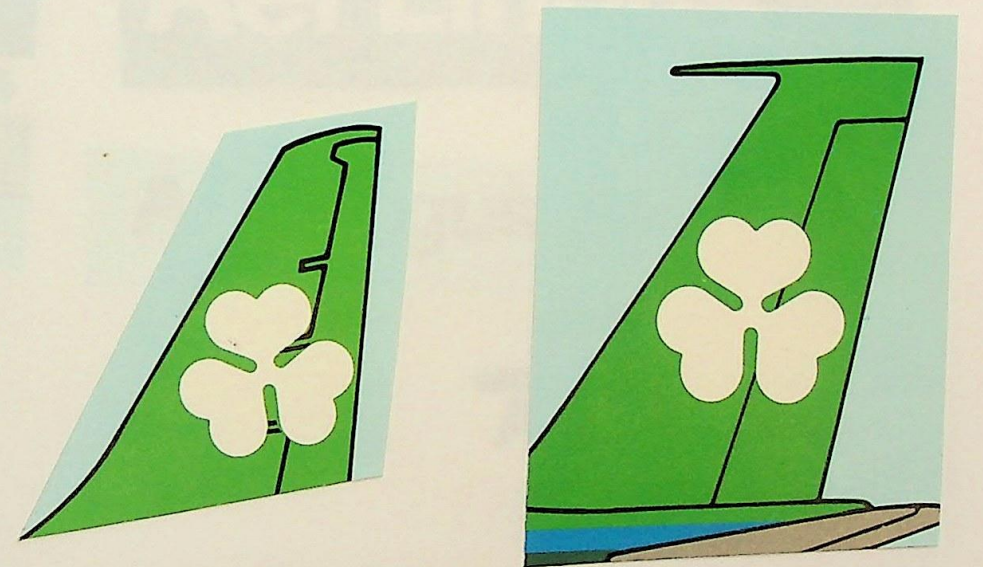Fig.21.   'Early Symbol, 1958-71'   Aer Lingus

Fig.22.   'New Symbol, 1971 - '   Aer Lingus

Source: Aer Lingus Promotional Literature 1988

IRISH INTERNATIONAL AIRLINES

AER LINGUS
IRISH

AER LINGUS IRISH INTERNATIONAL

AERLINTE EIREANN

Fig.23.   'Early lettering 1958-71'   Aer Lingus

Aer Lingus ☘

Aer Lingus ☘

Aer Lingus ☘

Aer Lingus ☘

Fig.24.   'New lettering 1971 - '   Aer Lingus

Source: Aer Lingus Promotional Literature 1988
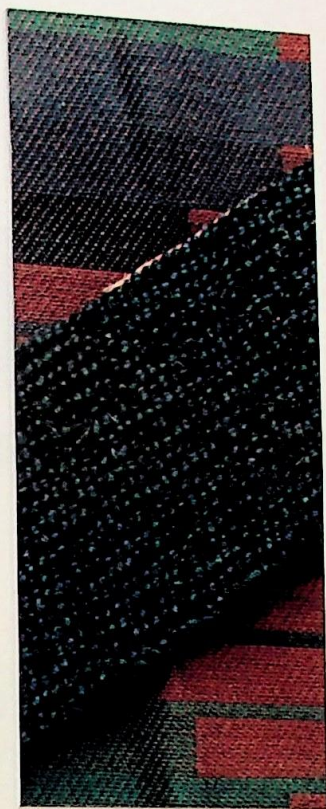
Fig. 26.   'Today's Executive Class Interior and
proposed new interior'   Aer Lingus

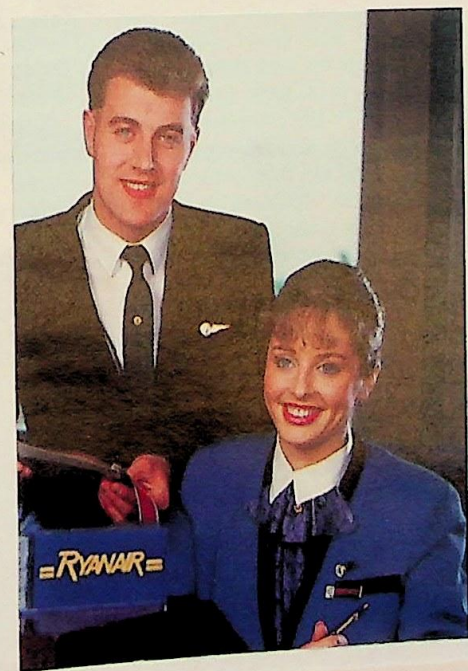Source: Aer Lingus Promotional Literature 1988

Fig. 25.   'Ryanair Uniforms'

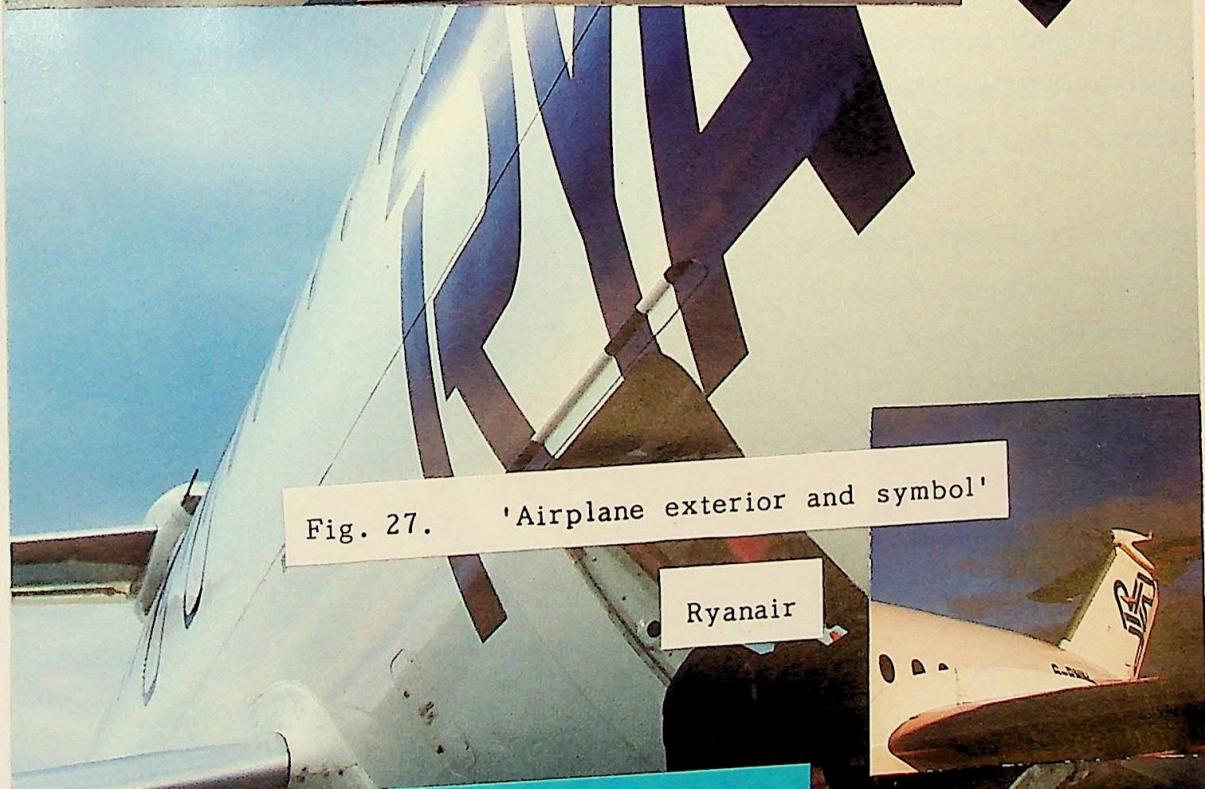Source: Ryanair Promotional Literature 1988

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Fig. 27.   'Airplane exterior and symbol'

Ryanair

Source: Ryanair Promotional Literature 1988

Fig. 28.   'Lettering'   Ryanair

Source: Ryanair Promotional Literature 1988

CONCLUSION

Superquinn has clearly proven the value of a good corporate identity by its continued success. Taking the image of the friendly corner shop, they have managed successfully to combine it with that of the successful chain and by communicating this same message in all areas, to all people, they have gained the favour of the consumer.

In the financial sector major changes are taking place and companies in preparation for these changes are taking a new look at their visual identities. Church and General Insurance Company have shown that insurance companies need not look impersonal and unapproachable or all the same.

Aer Lingus has a most impressive corporate identity. This is probably because, having to compete in an international market for the last 50 years, they have been aware of the value of corporate identity for longer. Ryanair's identity is a reaction to that of Aer Lingus. They like to have the rivalry between them seen as a David and Goliath type struggle. Should they want to compete in an international market, their identity should be re-assessed.

Altogether, Irish business men are now beginning to take notice of corporate identity and realise its value.

Corporate identity has become a necessary tool of today's commercial organisation. It has become necessary because of the growth of the corporation which has the effect of breaking down the personal links between management and its entire audience. Increased standard-isation has made companies and their products look more and more alike.

Corporate identity helps build loyalty when the personal approach is no longer practical and it identifies and gives personality to otherwise impersonal corporate structures.

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