Corvinus University of Budapest
Institute of Marketing and Communication Sciences
Department of Marketing and Design Communications
Doctoral School of Business and Management

Dynamic Turn in Visual Identity

Design Communication-Based Development
of Participative Dynamic Visual Identities

Doctoral Dissertation
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for our children

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Opening Image – The Eternal Return

„Man is a being in search of meaning, whose restless questioning of the world is temporarily appeased only when he believes he has understood something of the world. Particularly unbearable for him is senseless suffering. [...] The cultures that followed ancient times each tried to escape from the meaninglessness of life. [...] They did not accept the concept of infinite linear time, but instead created the theory of cyclical time. Time turns full circle and returns again and again, like the seasons. [...]

The Buddhist tradition associates the epochs with the four primal elements. The Age of Earth, the Age of Water, the Age of Fire, and the Age of Air. Earth is the symbol of solid bodies. In the Age of Earth, our planet's soil solidifies, forming hard materials, minerals, plants, and the solid forms of humans. [...] Every nation's tradition remembers the cataclysm of the epoch change. This is the flood. [...]

Water is the symbol of form. Water shapes the shores of seas and rivers, and its erosive power forms mountains and valleys, shaping the landscape. The paramount value of our lives is form. [...] Design is everywhere: it dictates how we buy our cars, our furniture, how we arrange our homes, our houses. Forms in art, the styles in visual arts, the variations in the form of musical compositions, literary works. [...]

The current turn of the millennium sees the unfolding of another epoch change. We step into the Age of Fire. Fire is the symbol of dynamism. Dynamism come to the forefront, to the edge of values. The eternal rush. Everyone is rushing. Everyone is impatient. Everyone is afraid of silence, afraid of being left alone with themselves. Behold, the Age of Fire, the beginning of the Era of Dynamism. It is only the beginning.”

(Popper, 2007, pp. 25–27)

1. Greetings from the Postlogo Era

1.1. Foreground – Researching Contemporary Visual Identity

The surface chatters. Observing our surroundings, we can perceive that every surface carries a message. Something that seeks to find equilibrium between the universally accepted and the boundlessly questionable. At present, we are in an era characterised by visual essentialism, where images are more deeply entrenched in our lives than ever before (Bal, 2003). The contemporary era is characterised by the profound influence of the visual aspects of our constructed, physical, and digital surroundings on the way we interact socially. The manifestation of technological change in the 21st century is undeniably impacting every aspect of economic life, as information becomes increasingly commercialised. The intricacies of turbulent global market conditions and societal changes are also making a significant impact on communication forms and processes. The field of business communication has seen a notable shift towards a more visual approach, as highlighted by the works of Salzer-Mörling & Strannegård (2004) and Schroeder (2004). The ever-evolving economic landscape, competitors, target demographics, trends, and technologies present fresh obstacles for the management and visual designers of companies and brands (Lorenz, 2016, 2022). The increasing exposure of consumers to brands has led companies to strive for differentiation to offer innovative and current alternatives (Sääksjärvi et al, 2015). This is evident in the ever-evolving trend of visual identities for companies and brands in the modern era. Based on the traditional understanding of visual identities, established, and consistently implemented visual systems have been widely recognised as the most effective method for generating business advantages. Questioning the dominance of corporate visual identities, which have undergone minor modifications but remain largely uniform, Dynamic Visual Identity (DVI) emerged more frequently in the late 1990s and early 2000s. DVI was developed using a strategy of adaptability and interrelationships.

When it comes to traditional static visual identities, the various components of the visual system, such as the logo, typography, colours, language elements, graphic elements, and images, are deliberately designed to have a consistent appearance and convey fixed meanings, as Nes (2012) points out. This phenomenon occurs when an organisation possesses a master logo and strives to maintain consistency across various media platforms. The concept behind them is rooted in a creative notion that does not aim to embody alteration or diversity. They fail to capture the dynamic and ever-evolving essence of the entity or environment they depict. Previous marketing studies on corporate visuals, such as Melewar & Saunders (1998, 1999), Melewar et al. (2001), and Bosch et al. (2004, 2006), consistently advocate for a strategy of maintaining a standardised and consistent visual identity for companies. There are a few exceptions to this phenomenon, which arise from having a worldwide reach. As per scholarly research, a static approach is commonly employed, often utilising quantitative methods, to explore ways of developing the optimal form that generates positive perception, favourable associations, and attractiveness (Meyers-Levy & Peracchio, 1995; Henderson & Cote, 1998; Jiang et al, 2016; Baxter & Ilicic, 2018; McCarthy & Mothersbaugh, 2002). Their research has identified propositions that continue to hold true in marketing practice today. For instance, they found that consumer resistance is likely to be encountered when logos are changed (Walsh et al., 2010, 2011).

However, brands that grasp the evolving landscape and embody the fluidity of modern business organisations adopt a distinct perspective. In today's rapidly evolving social and communication landscape, brand managers are seeking innovative ways to establish genuine connections with their audiences. At the same time, forward-thinking design studios are striving to create fresh visual languages that push the boundaries of creativity. The development of more adaptable visual identities has the potential to generate a plethora of diverse and intricate

expressions, encompassing a broader range of forms and content, and expanding visual realms. Thus, the various identities of the stakeholders that comprise the essence of companies and the features of the global operations of living organisations can be observed both online and offline, aligning with the demands of consumer culture. It becomes possible to utilise a distinct visual style to effectively communicate with various groups of stakeholders and convey the values of a dynamic environment through diverse content (Felsing, 2009; Guida, 2014). The use of DVIs that exhibit varying appearances in different times or spaces reflects creative concepts that aim to achieve intentional diversity through rational design processes. Dynamic visual identities not only offer a consistent aesthetic, but also can undergo continuous modifications, guided by one or more variation mechanisms (Martins et al., 2019). Changes in a visual identity system can be influenced by various external or internal factors, as noted by Fekete & Boros (2022) and Lorenz (2022).

Understanding the significance of dynamic visual identities becomes more apparent when examining a diverse array of applications[1]. A notable illustration is the dynamic logos of the MTV TV channel (Kreutz, 2005). The widely recognised phenomenon of Google Doodles has been extensively studied by researchers (Elali et al., 2012; De Carvalho et al., 2013; Jessen, 2015). An important development in the dissemination of DVI concepts occurred in the 2010s when they were recognised as official depictions of major global cities with large populations, including New York, Melbourne (Nes, 2012, 2013), and Sydney. From the outset, they are present in esteemed cultural institutions such as the Brooklyn Museum, Museum of Arts and Design, and Stedelijk Museum Amsterdam. They also make their mark in the public sphere, media, tourism, and the realms of art and design, as evidenced by examples like Visit Nordkyn. These references, such as Felsing (2009) and Lélis (2019), further underscore their significance. Furthermore, a multitude of esteemed universities and research institutions, such as Aalto University, OCAD University, and Design Academy Eindhoven, along with prominent companies like Paramount, AOL, and Swisscom, have embraced visual identities in the for-profit sector (Martins et al, Notable recent examples include the impressive visual identity of Oslo[2], the capital of Norway, which was awarded the prestigious Best of the Best category in the Red Dot Design Award 2019. Another noteworthy example is the dynamic visual identity[3] of the official organisation for the upcoming 2028 Summer Olympics, which will be held in Los Angeles.

More easily adaptable visual brand identities can be used to achieve brand management aspirations that static visuals cannot deliver. Martins et al. (2019) reveal such a set of features, which are also valuable for marketing research: applications capable of creating virtually infinite variation (e.g. logo), of continuous modification (including movement), also carry the potential for complete personalisation through dynamism. Combining this with digital techniques, we obtain generative visual systems[4] (Gross et al., 2018; Kavcic & Gabrijelcic, 2018; Parente et al., 2018; Pereira et al., 2019; Rebelo et al., 2022a) that do not require additional design resources for updating, other than the cost of design. It is possible to visualise external or internal variables related to the company's operations through the visual identity (Fekete, 2022), visualising information relevant to the brand or stakeholders. Informative DVIs are a smart tool in the hands of companies (Lélis, 2021a, 2021b, 2021c), capable of real-time data-driven operations with both a recognisability function and aesthetic quality. With these features, the recipients of corporate communication can thus become not only recipients but also active participants in the brand identity. Volatile and multi-layered DVIs construct a stimulating brand experience and an enlivened brand identity. This is not just a passing fad or a trendy business tactic, it also supports brand

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[1] For more examples, refer to the chapter *DVI in Space and Time*.
[2] https://www.red-dot.org/project/city-of-oslo-40606 (last access: 2023.01.11.)
[3] https://la28.org (last access: 2023.01.11.)
[4] Examples: https://www.patrik-huebner.com and https://timrodenbroeker.de (last access: 2023.01.11.)

owners' long-term goals. Through dynamism, a coherent identity can be constructed that also serves the survival of brands (Xianwei, 2013).

Static visuality, based on repetition, was primarily aimed at identification and recognisability (Lélis et al., 2020; Fekete & Boros, 2021a). Flexible DVIs, which provide greater freedom, in addition to partially modifiable content, form and meanings, capture attention and imagination, creating multiple associations to represent a new level of authentic communication. This new approach reflects the perception of parallel consumer worlds in postmodern marketing (See Faragó, 1991; Mitev & Horváth, 2008). Beyond the need for differentiation, the desire to enhance the meaningful user experience is also emerging (Lélis & Kreutz, 2019). Contemporary companies are reimagining their marketing activities based on participation to be able to become part of the identity of consumers (Bauer & Berács, 2017). Thus, freed from the constraints of staticity, contemporary visual identities are now equally capable of creating static, dynamic and interactive visual narratives (Lélis & Kreutz, 2019, 2022). DVI, in its representation of transmedia storytelling and hybrid narratives (Lélis & Kreutz, 2022), adds new qualities to the possibilities of visual business communication. These include the possibility of participation and collaborative design (Lélis & Mealha, 2010, 2018; Lélis & Kreutz, 2021) or the creation of collaborative brand identities (Siano et al., 2022).

However, the potential of dynamism is under-recognised and under-explored. Although the concept of dynamism is increasingly present in marketing communication practice and its application has obvious advantages over traditional visual identities, the concept is less well known to marketing scholars and practitioners (Frozi & Kreutz, 2018). The taboo of corporate visuality variability is often based on outdated theoretical foundations and a lack of understanding of its potential. Brand management can easily fall into the mistake of overlooking the fact that today's brands are forced to perform in a dynamic environment, based on erroneous or outdated professional and scientific views. Companies are living organisms; their stakeholders are organic beings in a contemporary society. As Nes (2022, p. 72) puts it: for any self-respecting company, it is essential to develop a dynamic strategy that takes these facts into account, as this is the future of branding.

The last decade, and especially the last few years, has seen a number of significant scientific developments in the creation and shaping of brand identity and brand equity, which can be put in parallel with current social and economic processes. Based on empirical findings, they describe the functioning of cutting-edge brands that seek to keep pace with the zeitgeist. However, these publications were published independently of the subject of dynamic visual identities. An interdisciplinary study of the phenomenon of dynamic visual identity and its linkage with convergent marketing research is essential for the scientific support of corporate strategic communication, corporate identity, and brands.

The central research question addressed in this thesis is: *RQ: How do participatory DVIs create connections between the company or organisation and its stakeholders within the context of design communication workshops?*

The economic literature is lacking on the dynamic approach to visual identity. This work makes up for this by exploring some of these nexuses in detail and in a scope commensurate with the extent of the gap. Following the evolving approaches in business theory and brand theory that underlie dynamic visual identities, it aims to produce a theoretical novelty that bridges the areas affected by this phenomenon. The empirical research therefore focuses on a narrower domain of DVIs. It explores the phenomenon in participatory DVI design workshops based on the framework of design communication (DIS:CO) (See Cosovan, 2009; Cosovan & Horváth, 2016a; Cosovan & Horváth, 2016c; Cosovan et al., 2018).

1.2. Background – Social and Economic Context

The deep remains silent. It hides, lying hidden behind the pervasive spectacle. In order to obtain precise insights in the field of responsible marketing science, it is crucial to comprehend the social and economic contexts in which it functions. The primary task is to map out the processes underpinning commercially applied visuality. This is particularly crucial when observing the proliferation of visible layers of persuasive efforts accompanying the exchange of economic goods, as seen on screens, on the posters in our shared spaces, on the walls of buildings, and in the advertising, leaflets trampled into puddles. In brand communication, visual elements have increasingly supplanted linguistic components in the realm of advertising (Pollay, 1985; McQuarrie & Phillips, 2008a, 2008b). First, the printed advertising materials in our homes were transformed by the television, flashing in place of the hearth, and later by the virtual spaces of the internet. Brands appear in the mind's eye in the form of images. In Plato's cave, the marketing communications team stages a pre-premiere screening to determine which image offers the most effective return on investment. The creative industry takes over the work of imagination and manufactures visions. The post-modern marketer knows that even with our eyes closed we see images, desire and memory are images. Mitchell (1995, p. 11) quotes Don DeLillo from 1971: *"All the impulses of the media were fed into the circuitry of my dreams"*.

Companies are using visuality to increase business efficiency (Kattman et al., 2012) and to express their organisational identity and brands (Abratt & Kleyn, 2012). Today's attention economy is characterised by a lack of choice and transparency in which consumers can no longer spend their valuable time comparing alternatives (Kapferer, 2008, p. 11). Visuality offers a shortcut to the mind, and contemporary brands are following this path. *"In fact, social scientists argue that we are constantly developing survival strategies in a highly complex world: socio-cultural-technological changes in the 21st century motivate us to develop new forms of knowledge"* – writes Cseh (2015, p. 28). Thus, new structures of visual knowledge emerge in diverse areas of society. The systematic use of visual communication assigns new functions to the visible domains. The visual representation of information presents the human of our time with new challenges. The knowledge, skills and tools needed to access and produce knowledge of a visual nature are changing. At the same time, the tools needed to possess these forms of knowledge are changing the way viewers interact with the world (Cseh, 2015).

Social science and cultural researchers (Boehm, 1994; Mitchell, 1995; Maar & Burda, 2004) have recognised the widespread use of visual artefacts, the growing presence of visual language and, in the wake of its novel quality, have described a visual, iconic turn (Meyer et al., 2013, p. 2). In an era of new media and digital technological innovations, verbal, and written meaning-making, together with visual mode, shape social reality for individuals and social groups or institutions. Economic organisations are becoming increasingly visual in response. In the 2000s, management and organisational studies began to reflect on the importance of visual forms of communication not only as a means of transmitting information, but also as an elementary mode of constructing, transforming, and maintaining meaning (Meyer et al., 2013). They not only express reality, but also actively participate in its construction.

In parallel, the practice of marketing communication is evolving from a product-centred approach that promotes a differentiated experience to encourage consumers to buy, to an art of evoking feelings in consumers (Neumeier, 2006). We can now speak of a meaning economy, where consumers want creative control over the story of their lives, they want to belong and to have meaning (Neumeier, 2015, p. 36). It is in response to this need that the effective strategic tool of dialogic branding (Crăciun, 2019) is developing, able to integrate consumers' desires and needs as part of a multifaceted corporate identity. The new model of effective corporate communication opens up the symbolic space of the brand and invites its stakeholders to reinterpret and complement

it in a highly participatory and interactive way, through various forms of involvement (Crăciun, 2019). This also takes shape in the form of dynamic visual identities, as change creates opportunities for reinterpretation. Different groups of stakeholders in a company may encounter unique signs that provide them with different information, stories or ways of responding. Participatory dynamic visual identities give their audience the freedom to influence not only the meaning but also the visual signs themselves. Depending on the design and technical implementation, this is achieved through variation mechanisms (Chaves, 2019; Cunha et al., 2021) and can occur in any element of the visual identity or its properties. The brand thus becomes more capable of developing a more personal and multifaceted relationship with its audience. In brand identity, part of the control over visuality becomes the external or internal stakeholder treated as a partner in dialogic branding, and with it the possibility of meaning-making.

Knowing the context, it becomes clear why today's static visual systems sometimes do not fully meet these objectives. Inevitably, dynamism comes to the fore alongside a set form and a conventional visuality that preserves meaning. Familiar brand elements change, emphasising systems rather than components. In this context, Nes (2012, p. 5) introduces the term holo instead of logo, thus suggesting the end of an era marked by the prominence of logos. This is not to say that a critical element of brand visuality is disappearing, but merely to describe a phenomenon in which brand visuality is being redefined as a holistic, functioning system in mutual relation to each other rather than as a set of static components. Accordingly, the era of changeable, non-linear, performative, new visual expressions of corporate and brand identity can also be called the postlogo era (Hyland & King, 2006; Felsing, 2009; Guida, 2014; Fekete, 2022).

1.3. Visual Marketing Innovation – Relevance of the Research

Drucker (2002) identifies seven possible sources of innovation, of which the contradictions between economic phenomena and reality, social change of perception and the emergence of new knowledge (both scientific and non-scientific) are relevant for dynamic visual identities. As a result of the visual turn, there is a significant increase in the visual construction, storage and transmission of information and knowledge (Meyer et al, 2013; Crăciun, 2019). Alternative theories challenging the status quo are emerging in theories of rganisational visuality and strategic communication (Gregersen, 2019), but there is inertia in the practice of business organisations in this regard (Fekete, 2022). Dynamic visual identities are evidenced across a range of industries, geographies and cultures and their diffusion is increasing. However, marketing academia and mainstream marketing practice are not yet familiar with a clear framework of the concept and the general knowledge required to create and successfully apply dynamic visual identities. Significant theoretical progress and economic benefits can be obtained by catching up with reality and economic practice based on a lack of marketing knowledge.

For example, in the context of changing social attitudes, co-creation has become a consumer expectation (Kenesei & Kolos, 2018). Post-consumers not only surround themselves with the goods offered by consumer society, but also want to participate in the process of their creation (Mitev & Horváth, 2008). Processes that facilitate the design and operation of participatory dynamic visual identities can create the possibility of meeting these needs at a higher level.

The emergence of innovations based on new knowledge can be unpredictable and protracted. Drucker (2002) notes that it can take up to 50 years for knowledge to be created, transformed into usable processes, and diffused into products and processes. Visual identities that overturn the dogma of static appearance also have a broad time horizon. The first related case is documented from the early 1910s. The pre-flexible visual systems theory is attributed to Gerstner (2007), from the 1960s. The emergence of cases of what can be called dynamic visual identity in today's sense can be dated to the turn of the millennium and their widespread diffusion is

characteristic of the 2010s. The social science knowledge produced on the subject has been sporadic since 2000 and has been growing rapidly in the last half-decade, which can be interpreted as a direct indicator of the field's appreciation. The academic sources on the subject, albeit delayed in time, are building the foundations for the progressive organisational and brand communication of the future, in the service of the cultural shift in strategic visual communication. The present research can contribute to this by reducing the discrepancies between economic phenomena and reality, by exploiting the opportunities offered by changes in social attitudes and by creating new knowledge.

The use of DVIs can also contribute to broader social processes beyond the boundaries of visual communication, as contemporary brands address their audiences inside and outside their organisations with interactive, reactive, participatory visual systems. In this way, a new quality, a visual innovation at different levels of social communication can be created, in a way that is understood and proactively induced from a marketing perspective. In this way, marketing science can catch up with the academic disciplines that already deal extensively with the qualitative dimensions of visuality. Indeed, anthropology, sociology, art history, social semiotics, communication and media studies, psychology are at the forefront in this respect (Meyer et al., 2013). Developments in current research can contribute to practical marketing innovation beyond scientific novelty. In fact, according to Rekettye (2002), the novelty supporting the development of marketing communication tools can be identified as an innovation in marketing.

If we grasp the shift in attitudes towards visual identities, it becomes clear that another form of marketing innovation is also taking place. This is the emergence of a new concept of marketing in which stakeholders are directly and intentionally empowered to influence brand identity through visuality. All this can rightly be called a shift in marketing culture, which Rekettye (2002) also mentions among the innovations.

1.4. False Hexameter – Justification for the Choice of Topic

The legitimacy of examining this topic is justified from two perspectives. The objective (intersubjective) approach presents scientific, professional, and rational arguments supporting the validity of marketing scientific research in this area. This is the optimistic interpretation. The sceptical perspective outlines my personal reasons in a tone suitable for a subjective viewpoint.

1.4.1. Why Should I Be a Marketer? I'll Be Laid Out, Anyhow! [5]

The use and research of DVIs has many advantages that are well supported by arguments. It is therefore in the interest of marketing to raise awareness of the issue in the hope of both realising the expected benefits and avoiding the risks.

The existence of unlimited variations in visual identity poses a straightforward question for business rationality: *"A logo is worth a thousand words. But how much are thousands of logos worth?"* (Fekete, 2022, p. 43). However, the distortion of this phenomenon into the language of quantitative profit must be preceded by several steps, as it is a continuously evolving and under-researched area. A broader and deeper exploration is required. A qualitative approach to the topic can provide a more nuanced understanding of the nature and quality of the dynamic visual identity (DVI) phenomenon. Well-known corporate identity theories do not provide a sufficient foundation for understanding the phenomenon, resulting in anecdotal theoretical grounding in this area. The literature on visual design is characterised more by poetics than by the need for cross-disciplinary argumentation. It is unsurprising, given that corporate identity theories are only now reaching a

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[5] See: József, 1936

cooperative and dynamic perspective (Iglesias et al., 2020, 2022). A similar situation exists when examining brand theories. Early brand identity models (Aaker, 1991, 1996a; Keller, 1993; Kapferer, 2008), while positioning the physical elements of the brand within the identity, do not answer the question of how to create and develop brand identity. The theoretical approach is further complicated by the latest developments in DVI research (Lélis, 2019; Lélis & Kreutz, 2022), which present alternative results that override the marketing theories of practices and operations familiar from earlier static visual identities. Based on these findings, practitioners are justified in considering the new mechanisms for designing, maintaining, and shaping brands as risky, as there is no adequate theoretical basis available, only examples of seemingly unattainable international successes.

Add to this the latest wave of technological advances and we find that marketing is poised to change more than ever before. The need to understand changing customer behaviour and keep up with new demands as business digitally transforms, pose serious challenges for marketers who are using technology to meet consumer expectations and change the world (Kotler et al., 2021). Artificial Intelligence (AI), Augmented Reality (AR), Internet of Things (IoT) are fundamentally changing the creative fields related to marketing communications.

Artificial intelligence can help the design process by generating new design options and suggesting changes to existing designs. It can also analyse data on consumer preferences to inform design decisions. It can be used in creative writing to generate new ideas and plot threads, and in the editing process to help by identifying grammatical errors and suggesting alternative word choices. AI can also be used to analyse readership and engagement data to inform the development of new content.

The fact that the preceding paragraph on this subject was produced fully by AI, devoid of any additional human involvement, is the best evidence of this. You do not even think to notice?[6] In response to the question, *"Write me 4 sentences about applying ai in design and creative writing"* ChatGPT (v3.5)[7] supplied the text, which DeepL's[8] translator then translated into Hungarian. You can also recognise a face from a collection of artificial intelligence pictures of fictional characters[9] to further personalise the experience. As technology becomes more widely used, it is easy to see the vast potential of employing such tools and techniques in the field of digital dynamic visual identities in the future (Fekete & Boros, 2022).

And the dynamics of the penetration of such technologies is illustrated by the fact that in the 11 months since the previous paragraph was written (January 2023), the number of AI services based on language models capable of real-time communication has multiplied. ChatGPT 4, which has since been published, was surpassed by ChatGPT 4 Turbo[10] in November 2023 and will probably be obsolete by the end of this paragraph. In a snapshot from December 2023, Chat GPT has become the fastest growing consumer app on the internet (and thus in history so far) according to Forbes[11]. In less than a year, it has reached 100 million users per week, 92% of Fortune 500 companies are actively using it and a further 2 million developers have incorporated it into their services in some way[12]. There is only a few months' lag between the date of issue and the data

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[6] The formal requirements of citation expected in scientific publications have been omitted in order to make the argument more convincing. Also, sources related to the subject cited below as footnotes with hyperlinks.
[7] https://chat.openai.com (last access: 2023.01.12.)
[8] https://www.deepl.com (last access: 2023.01.12.)
[9] https://thispersondoesnotexist.com – For each download, a new face is generated (last access: 2023.01.12.)
[10] https://www.androidauthority.com/what-is-gpt-4-turbo-3385244 (last access: 2023.12.13.)
[11] https://www.forbes.com/sites/cindygordon/2023/02/02/chatgpt-is-the-fastest-growing-ap-in-the-history-of-web-applications (last access: 2023.12.13.)
[12] https://techcrunch.com/2023/11/06/openais-chatgpt-now-has-100-million-weekly-active-users (last access: 2023.12.13.)

managed by the system. The application can recognise and interpret images and to describe the solutions to complex problems (e.g. bicycle fitting, technological advice, gastronomic tasks) in a multidimensional way based on the information they provide. It can do all this in step-by-step and conversational form, in more than 50 human (and dozens of other programming) languages, in almost any tone of voice and text style. It can debate on a wide variety of topics and can not only see images but can also be instructed by voice and can speak in a human voice[13]. In addition to the data set used to build the language model, the user can also provide 300 pages of context per question to be analysed, rewritten, shortened, or translated by the program to answer them. The image generation capabilities of Chat GPT are provided by the Dall-e 3 engine[14], which allows it to answer in the form of images. The visual capabilities of the generative AIs are illustrated by the following images provided by the race leader Midjourney (v5.2)[15] in response to the command *"/image unlikely phd dissertation defence scenarios in digital illustration style"* (Figure 1).

Image 1. Digital illustrations generated by Midjourney
(Author's ??? edit using midjourney.com.)

If we apply the innovation diffusion theory (Rogers, 1995) in this speculation, we can assume that, despite the rapidly growing user base, we are still in the early stages of diffusion of such technologies, when their use is limited to the more progressive interested, in the absence of extensive knowledge, practice and socialisation. However, in addition to the tools of innovators and early adopters, there are a large number of web applications[16] based on advanced information technology techniques (e.g., artificial neural networks (ANN), machine learning (ML), deep learning (DL)), which are familiar to the layperson, that exploit the potential of AI and native products from Adobe[17]. The AI-generated logo is a reality (Duarte et al., 2022) and is no longer a novelty. Large-scale diffusion is only a matter of time and, looking at the trends, we are probably on the verge of it. Recognising these, the use of technology in visual design is also being explored in design (Parente et al., 2018; Pereira et al., 2019; Rebelo, Martins, et al., 2022; Rebelo, Seiça, et al., 2022; Rodrigues et al, 2022). Experience has shown that generative tools and platforms[18]

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[13] https://openai.com/chatgpt (last access: 2023.12.13.)
[14] https://openai.com/dall-e-3 (last access: 2023.12.13.)
[15] https://www.midjourney.com (last access: 2023.12.13.)
[16] E.g.: https://designs.ai, https://deepai.org, https://www.khroma.co, https://thispersondoesnotexist.com, https://www.visualeyes.design, https://deepdreamgenerator.com, http://letsenhance.io, https://uizard.io, http://colormind.io, https://www.autodraw.com, https://fontjoy.com, https://fronty.com, www.remove.bg
(last access: 2023.01.11.), and https://www.corebook.io (last access: 2023.12.13.)
[17] https://www.adobe.com/hu/products/firefly.html (last access: 2023.12.13.)
[18] Examples: EvoDesigner (Lopes et al., 2022), p5.js, vvvv, openFramework, NodeBox, Basil.js, Touch Designer, stb.

substantially change the process of visual design, the set of design skills required for it, and the design process itself (Guida & Voltaggio, 2016; Lorenz, 2022). The importance of abstraction, logic (Gross et al., 2018), connection creation ability (Cosovan, 2009) and creativity (Cseh, 2015) are emphasized. The disruptive power of the technological environment is also affecting market changes, consumer behaviour, design tools, skills, and design processes. At the intersection of all these is the phenomenon of dynamic visual identities, making their research relevant.

As the above shows, the issue of DVIs is complex and deeply embedded in social processes. Understanding it requires a multidisciplinary approach and the combined application of lenses from overlapping domains. The emergence of variability in visual identity goes beyond short-lived blips of transient trends, dynamism requires new strategic approaches from brand management (Nes, 2022). This is explained by factors such as the emergence of new properties specific to visuality (e.g. temporality, automatization, reactivity, and data-drivenness) or the ability to produce communications by dynamism that is only relevant to a given time and context. The visual storytelling that can be created through interactions between brand and audience does not stop at interpretative narratives of static identities. The participatory concept of DVI, which also allows for the management of networks of hypertextuality, provides the possibility of appropriation by participants. In this, the invited audience of the brand creates or modifies the visual identity itself in a predetermined way (Lélis & Kreutz, 2022). However, brand hijacking (Wipperfürth, 2005; Papp-Váry, 2008; Siano et al., 2021, 2022) may occur and non-cooperative collaboration may cause harm. To avoid this, the management of companies needs to develop the right collaborative methods and visual tools, research on the DVI phenomenon and a deeper multi-, trans-, and interdisciplinary understanding of participatory visual systems design is needed. As this thesis demonstrates, by linking relevant academic theories, a bridge can be built between the fields of corporate identity, branding, and visual design. It can also help to inform the practice of marketing communication and design.

1.4.2. Why Should I Not Be a Marketer! I'll Be Laid Out, Anyhow. [19]

"Here should be another quote"

(Fekete, 2033)

The subjective dimensions of topic selection are characterised by personal scepticism about the social legitimacy of corporate communication. Although introspection is viewed with suspicion in marketing and consumer research (Brown, 2012b), a subjective introspection along the lines of Holbrook's (1987, 1988) attitude may be useful, in which the distance between aesthetic and aesthetic perspectives shrinks to a size invisible to the naked eye at one point. Is it even worth promoting the visual identity of companies? They are expanding anyway. *"Temper is replaced by an objective acknowledgement: full stop"* (Csutak, 2015).

  "Corporate advertising influences every aspect of our modern lives: from how we feel about ourselves; our bodies; our understandings of gender, race and class; through to our perceptions of others and the world we live in. Advertising doesn't simply sell us products – it shapes our expectations of how meaning should be produced in life." – appears in the Brandalism (2022) manifesto[20]. denouncing corporate control of culture and public space. Proponents of the anti-consumerism initiative argue that culture jamming, and other creative forms of protest are necessary to build up a kind of social immunity to corporate behaviour. Criticisms that can be found in activism, protest art or street art, which go back many decades, attribute the growth of social inequalities to corporate power (Abeles, 2006), among other things. Nor is the critique of the pervasive spectacle (Debord, 2022) a recent development, dating back to the late 1960s. Despite the suspicion of unilateralism, one can find concepts in all registers of the political spectrum that oppose the most modern economic relations and their externalities. It has been observed that cultural and physical space, the social sphere, the psyche of the individual and almost every square inch of our living space is commercialised (Klein, 2001). Accordingly, the visuality of the manufactured environment is largely under corporate control. This is not how scientists and consumers used to imagine it. According to the promises of contemporary economic theories (See Firat & Venkatesh, 1995), the consumer is no longer just at the end of the value chain but is interconnected with firms to form value-creating and mediating networks (Bauer & Berács, 2017). In the pessimistic (realistic?) approach, there is no interconnection, at least only a small degree of it is expressed in visual space. As a consumer, it is not difficult to identify with this perspective. The visual pollution we collectively suffer, the creative lies coated in a veneer of sustainability and human-centredness, are striking. It is easy to extinguish good faith in the commercial applications of visual influence. To qualify this era, the term late capitalism is used as an umbrella term to "encompass phenomena associated with the humiliating absurdity and gaping inequalities of our economy (Lowrey, 2017). Against all this, Kidult[21] acts through the means of vandalism to help shape the visual identity of brands by destroying them with his opinion-filled extinguisher.

  One approach is that corporate communication should be partly or entirely removed from social and personal spaces. In the city of São Paulo, for example, there are decades of positive experiences with the removal of outdoor advertising (Kohlstedt, 2016). Other views argue not with the fact of the existence of marketing communication, but with its content and unprincipled practices. Cosovan (2009, p. 64) calls for a change of attitude in marketing communication to

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[19] See: József, 1936
[20] http://brandalism.ch (last access: 2024.02.09.)
[21] https://www.instagram.com/kidultoneofficial (last access: 2024.02.09.)

remedy this problem. Criticising the quality of the general human image of marketing communication, he proposes replacing arbitrary market generation, artificial problem-setting and surplus production-stimulating marketing communication with ethical communication that promotes eco-centric production to meet the real needs of a value-creating society. One step in this direction is the widespread implementation of design communication (DIS:CO) in economic practice.

In today's economy of meaning, consumers are no longer just receptive to experiences, they want control over the story of their lives, they want meaning (Neumeier, 2015). In Baudrillard's view, the task of modern society is metallurgy, the production and processing of metals, whereas the task of the postmodern is semiurgy, the production of signs (Kovács, 1998 in Mitev & Horváth, 2008, p. 7). Increasing servitisation and service-oriented economic operations (Lusch & Vargo, 2014; Kenesei & Kolos, 2018) also bring about an increase in the emphasis on the intangible, but in our spaces, the signs of corporations and the messages they embed are still mostly in place of our signs. It seems that humans are not an end, but only a means to an end. As Hamvas (1996, p. 231) writes: *"Man in the apparatus is himself an apparatus and a component of a larger apparatus, not a spiritual being but a function"*. In contrast, today's management student stands up from his Human Resource Big Book and shouts: no more B2B, no more B2C, only H2H[22] economic activity. Which position is right good or beautiful? The post-consumers are in a super position. They are supposed to be at the centre of everything when they are at the centre of nothing. Is this really the story about them?

For the pessimists, these are the days of end-stage (Lowrey, 2017), (or late) capitalism. This is the post-logo-era. Where, among the optimists seeking the possibility of a healthier intellectual, economic, and social existence, I seek in my thesis - albeit as a sceptic - a way out between the rationality of the mechanon acting for itself and the absurdity of the subjective individualism. I don't have a subscription to the OnlyFans of ethical corporate lies, nor do I want to be a Kidult-like extinguisher against the fires of brands. I'm looking for an optimal solution, where the consumer gets a slice of the opportunity to shape meaning and culture, and the mechanon gets satisfied.

1.5. Overview of the Research

In the study of visual identities, the focus on formal features is replaced by a curiosity about the specific characteristics of dynamism. In complex and sophisticated visual systems, the relations between their constituent elements and the characteristics of their functioning become more pronounced. Functioning as a specific characteristic of DVIs that can be described as a set of rules that govern the application of visual identity. In the development of a corporate or brand identity, it is no longer only the consistency of the important elements, but also the design of the operation, as this has a significant impact on the meaning of the resulting signs and the viewers' experience. Through strategies of stakeholder engagement, the visual representation of brands is no longer just about recognition and differentiation but can also serve to increase emotional attachment and enhance elaboration on the brand (Fekete & Boros, 2022). The field of participatory DVI can offer significant new insights for disciplines interested in this topic.

In terms of philosophical positioning, present research can be described as non-positivist or anti-positivist. It relies heavily on the subjective perspectives of the research participants. It seeks to uncover new information by building on their lived experiences and meaning-making, and is therefore interpretivist (Mason, 2002). Its postmodern features can also be observed. Such research

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[22] Human to Human

rejects the application of quantitative methods in favour of producing new perspective narratives about the social world through a qualitative approach (Horváth & Mitev, 2015). It views reality as a construction of shared human cognitive apparatus. Thus, it can also be characterised by constructivism (Baxter & Jack, 2008). It may also be labelled with a nominalist ontology since it does not build on the assumption of an externally structured reality independent of the individual (Burell & Morgan, 1979). The chapter discussing the philosophical characteristics of the thesis reveals multiple facets of the research (and design communication in general) and its connections to research trends, paradigms, and discourse-based conceptions of science, all in the spirit of intellectual polyphony.

Research strategy is characterised by a qualitative approach, which provides multi-layered exploration aimed at deeper understanding, offering contextually embedded descriptions that preserve the uniqueness of phenomena (Horváth & Mitev, 2015, p. 35). The analysis intends to process the attributes of stakeholder experiences related to dynamic visual identities (DVIs), interpreted within their own worlds of meaning and thus involves users in gathering information. The approach of the thesis is inductive, approaching individual cases in the course of empirical research (Horváth & Mitev, 2015). It is expected that through the qualitative approach, abductive reasoning may also emerge on the path from observations to new theory (Sántha, 2008).

The interdisciplinary research is also supported by applying the perspective and methodology of design communication (DIS:CO). Based on a bibliometric systematic literature analysis of corporate branding, Fetscherin and Usunier (2012, p. 745) argue that a gap can be identified between the literature on business approaches and visual design in the field of corporate branding and visual identity. Since the knowledge and perspectives of both areas are necessary for successful visual identity design, unifying these aspects is of paramount importance. In my dissertation, this research gap is bridged at both theoretical and practical levels. The analysis of corporate and marketing literature relevant to DVIs appears parallel to the literature on visual identity design. In practice, participatory design workshops are framed by the creative methodology of design communication (DIS:CO). Alongside the scientific understanding of the phenomenon under investigation, this methodology also strives for insights gained through creation.

My research relies on a post-normal science approach, as it emphasises not only scientific but also creative (design, artistic) needs, attributing significant importance to the knowledge and opinions of non-professional researchers (Köves et al., 2020). The collaborative creative experience can enhance cooperation and communication, facilitate interaction, and shape thinking while reducing control and compulsiveness (Galla, 2021). By systematically applying the creative process, it is possible to examine and gain a deeper understanding of the experiences of stakeholders involved in design (Knowles & Cole, 2008).

The work brings to life the perspective of design communication (Cosovan, 2009), as it not only narrates about design through creation-based methods but also applies it. Integrated communication in development is realised, augmenting the traditionally scientific forms of knowledge production and dissemination with other forms emerging from the creative process (Boydell et al., 2012).

Following the tradition of Mitev and Horváth (2008), Cosovan (2009), and Cosovan and Horváth (2016a), this thesis consciously reflects on Brown's (2012a) observation that the writing practice characteristic of marketing scientific literature is often devoid of character and fails to engage the reader. It is sometimes unreadable, and thus often remains unread. In the following, to capture attention and imagination, the mimicry of conventional scientific language, its performative critique, and exaggeration are all intentionally employed. This can be seen as an embodiment of the post-normal science perspective (Köves et al., 2020), wherein, due to the limited applicability of visual tools, various sections, layers, and forms of the text seek to connect with the audience.

In the development of this dissertation, alongside adherence to scientific formal and genre expectations, there emerges a desire to produce research that offers qualities fundamentally different from and beyond the principle of performance. The topic of visual identities, an integral part of marketing communication, inherently signifies an implicit commitment to both textual and non-textual imagery. Consequently, the text provides the opportunity for primary interpretation while also offering additional layers for those seeking a more complex and deeper experience. In this way, as mentioned by Frankl (1997), there is an opportunity to grasp meaning against the backdrop of reality, experiencing beyond mere action.

The content of this work follows and occasionally straightens the free lines of Cosovan's (2009) DIS:CO, while drawing inspiration from the footnotes of Wallace's (2019, pp. 995–1114) *Infinite Jest*. Some sections are inspired by the epilogue of László's (2023, p. 233) *End and Endlessness*. It is a series of chapters intended for simultaneous reception, a different way of getting *Lost in the Funhouse* (Barth, 1977) and opening doors to possible worlds. In the words of Deetz (1996), it can be perceived as a mirror examining the central phenomenon, which sometimes distorts. In the spirit of open problem-solving, this is an experiment that treads a possible path of post-postmodern marketing, with characteristics that can be associated with borrowed expressions: epimodern, post-postmodern, surmodern, non-modern, transmodern, off-modern, metamodern (See Ádám, 2021, p. 55). Based on Deleuze and Guattari (1987), we can say it is a rhizomatic network, an inter-being, an intermezzo. Furthermore, as will be seen in the chapter on the philosophical positioning, and in the spirit of a dynamic perspective , it can also be approached from the direction of conventional social science paradigms.

In the following pages, the scientific routine task transforms into a creative ritual, with the intellectual commitment to inflict not only the familiar wounds of economics on paper. It is important to emphasise that this is not an arbitrary action, but a response to the fact that our era is dominated by Baudrillard's (1994) hyperreality and attempts to interpret this have typically been lacking in Hungarian marketing science. Within the framework of hyperreality, the distinction between the real and the unreal becomes impossible, as images and signs do not refer to anything else but signify themselves, having their own reality (Ropolyi, 2017, p. 9). Research faithful to its subject recognises that to build its credibility, it must inherently embody the spirit of its context. In this case, the tools will be imagery, a dynamic approach, the creation of its own identity, playfulness, and reflexivity. Through these means, the theoretical and practical developments of the dissertation will be presented, leading to paths of recognition and branching interpretations. The dissertation's reality is connected to dynamic visuality. By accepting the inherently predetermined impossibility of a wholly objective researcher role, an authentic exploration, a design-oriented scientific knowledge construction can come to life, which is otherwise generally not characteristic of mainstream marketing insensitive to its environment and subject matter.

1.6. The Roles of Design Communication

The previous page may serve as the nest of imagination, a branch of nothingness, a meditation object. It offers a momentary pause, a place for notes or messages. It is a space open to co-creation. It is intended as a presentation, specifically illustrating the potential lying before the creator. This is akin to the experience of an artist standing before a canvas, the designer at their desk, or the scholar beginning a dissertation. This is also how the design of a visual identity begins. How does something valuable emerge from this apparent nothingness?

The field of design communication seeks to answer this question among others. According to its definition, it enables the creation of communication integrated into development (Cosovan, 2009). DIS:CO characterises my dissertation work on multiple levels. Generally, as a practice pursued throughout the entire doctoral programme, as the perspective underlying my research, and as the method of creating the dissertation.

Design communication provides criteria for comparing static and dynamic visual identities during the literature review. It also defines the framework for the empirical research. Its third manifestation can be viewed as a form of reflection. During the development of the dissertation, it became evident that further elaboration of the design communication theory is necessary to interpret the multidimensional scientific connections of the field. Thus, as a creative response to communication integrated into development, development integrated into (scientific) communication is also apparent in the dissertation. The extension of the design communication theory is demonstrated by 1. summarising the past and present of a field operating at the intersection of design, economic sciences, and social sciences; 2. characterising design theory; 3. analysing postmodern features; 4. positioning with a future-oriented philosophy of science; 5. demonstrating connections with social science research trends; and 6. discussing issues of participation.

Although DIS:CO now primarily shows one possible path towards researching and interpreting dynamic visual identities, the texts provided here as supplements to its theory can contribute to creating a comprehensive worldview where creative connection creation and design is a central element of the human condition and cosmic rank[23].
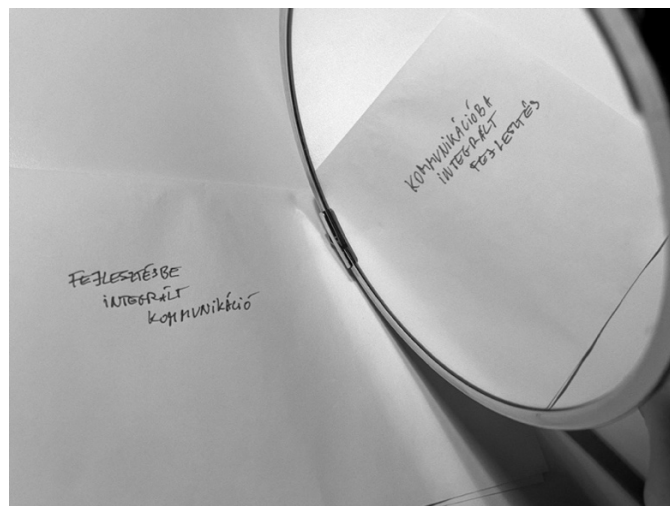
Image 2. Reflecting DIS:CO

(Author's edit.)

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[23] *"The ancient human is the homo aeternus, the eternal human being. It is not and was not made of matter but is the unity of nature, spirit, and soul, whose existence is directed by consciously chosen ideals, the radiant symbols of higher Powers. The distinguishing mark of the ancient human is great and clear intellect, meaning the sense of logical thinking lives purely within, along with the ability to recognise the primordial harmony of the world. The ancient being is the makropsyché. The human is not an earthly, material being but of cosmic rank."* (Hamvas, 1943).

1.7. Boundaries of the Topic and Research

The topic of visual identities overlaps with numerous areas related to organisational operations and brand management. The emergence of dynamic visual identities further increases these overlaps and incorporates new directions, such as digital technologies that facilitate change and, in many cases, interaction, as well as the digitisation of economic operations in general. We could also mention the range of psychological phenomena induced by change (e.g., consumer attention and memory, information processing) or the business and financial implications of applying DVIs (e.g., costs of design and maintenance). All these aspects fall outside the scope of the current research.

The research plan focuses on dynamic visual identities, so beyond a thorough theoretical comparison, static and dynamic visual identities are not compared in the empirical research. Characteristics and potential of dynamic systems and their design cannot be derived from a comparison with static visuality but rather through an analysis of the qualities and new possibilities inherent in dynamism. Investigation in the primary research phase focuses on cases characterised by participatory properties when considering different groups of DVIs.

One of the main duties of applying corporate visual identities is to capture corporate culture (Balmer, 1995). It is known that collaborative and controlling corporate cultures have different impacts on companies' integrated marketing communication efforts and, thus, on brand performance (Porcu et al., 2020). Moreover, societal values can also influence attitudes towards the organisation and work (Hofstede, 1980). Even within a single company, there can be differences in the values adopted by employees from different cultures (Hofstede, 1994). The visual communication possibilities of companies with homogeneous value sets can vary by continent (Melewar & Saunders, 1998, 1999; Schmitt & Pan, 1994), and the cultural environment plays a significant role in brand interactions outside the company as well. Voyer et al. (2017) also highlight the environmental determinants of identity formation through brand interactions. However, this dissertation does not aim to make statements about which types of organisations or in what societal contexts dynamic visual identities are ideal. The empirical research focuses on a specific set of visual identities, thus not aiming to compare organisational (internal) and societal or personal (external) identity and culture, regardless of whether these appear directly or indirectly in the results.

DVI systems and their participatory forms offer numerous possibilities for consumer-oriented research. Studies on consumer behaviour, culture, and experience, along with related areas, can raise relevant questions. Answering these questions is timely and important, but this dissertation does not commit to the consumer and broader societal perspective. Discussion of consumer and societal aspects here serves to illustrate the relevance and context of the topic. Direct intervention in an empirical examination of consumer society is not a specific goal of this work.

Beyond the organisation and its identity, the nature of the brand and brand identity are not the primary subjects of the research. As with companies, for product and service brands, it is not the brand itself but the dynamic visual identities that express (or construct) it that are the focus of attention.

The design communication approach presented in the dissertation can be examined and interpreted from the theories of design research beyond what is detailed here. However, the dissertation approaches the field primarily from social and economic science perspectives, paradigms, and research approaches to create deeper theoretical grounding and forge new connections between these disciplines.

Another recognised but intentionally not deeply addressed perspective is the communication science approach to visuality. Since the design of visual identities involves creating unique visual language systems, such activities inevitably involve combining, modifying, and creating signs. The

communication science aspects of these, such as the analysis of semiosis, are omitted to avoid losing focus. The theoretical perspective of communication is only included to the extent justified by marketing and design communication, aiding understanding and theoretical delineation.

1.8. Architecture – Structure of the Thesis

The structure of this study is determined by the logic aimed at closely integrating the phenomenon of dynamic visual identities with marketing science. This endeavour stems from a literature gap identified during theoretical research. It is characteristic that scientific and professional sources dealing with the topic of DVIs, with few notable exceptions, reflect on the application of DVIs in an anecdotal form or with superficial quality, failing to address the unavoidable fact that visual identities are tools of marketing-oriented corporate management. It is evident that as a visual layer of strategic and organisational communication, they create touchpoints between companies and their audiences. However, more significant potential connections can be discovered between the available DVI theories and the canon of economic sciences. Therefore, a marketing-oriented literary embedding that goes beyond the examination of the visual level of the phenomenon is desirable, novel, and fills a gap.

Embracing the significant challenge, I discuss the relevant marketing theoretical background with an approach that provides not just a mundane description or a linear narrative of the related concepts. Beyond elucidating the apparent and literal connections, latent connections between these scientific areas are also uncovered. Thus, transformations in the dimensions of corporate identity and brand theories, which correspondingly manifest in visual identities, are revealed. The invisible becomes visible, and connections woven from seemingly random threads come to light. The emergence and principles of dynamic visual identities harmonise with broader phenomena observable in domains of value creation and organisational life (more broadly, in economy and society). The theories on corporate identity have become more open, the theories describing the creation of general (and here, brand-related) economic value have become multilateral, and visual identities have evolved from static to dynamic. The changes in theories likely follow the development of the examined phenomena in the era of dynamism.

It is doubtful that dynamic visual identity is only the result of technological change. As will be shown in the chapter *DVI in Space and Time*, this would not be true from a historical point of view either. It would be wrong to envisage an exclusive causality between the exponential technological developments (See Kurzweil, 2004, 2005), driven by the proliferation of thin semiconductors according to Moore's law (1965), and the overall social conditions of our time. Material progress does not necessarily imply either the variability characteristic of dynamic visual identities or the need for higher levels of human connectivity.

The truth behind the increasing pervasiveness of dynamism likely lies in the hypermodern deep structure, the zeitgeist. Scientific research remains to examine the intersections of constructed social realities, for which developed and widely known methods and tools are available. Although this does not answer the question of what is reflected in the dynamic architecture of reality, it may bring us a step closer to understanding the phenomena under study here. We can see how all this manifests in the world of visual identity, which characterises the holistic social processes of our time and our lives in general. This, in turn, can support the cultivation of novelty and the design-focused enhancement of the standards of future shaping.

Instead of the architecture of reality, the architecture of the following work follows. Initially, we will read an introduction to design communication (DIS:CO). This helps understand which design principles support theoretical and practical research alongside other scientific methodologies. Intending to expand the boundaries of marketing science, the next major section addresses the integration of dynamic visual identities in two directions. These two directions lead

from corporate identity and through brand theoretical approaches. Arriving at the topic of visual identities, we find their corporate and general interpretations. Through a comprehensive comparison based on static and dynamic visual identities, design communication guidelines, and other unique perspectives, the perspective of the dynamic turn becomes interpretable. By exploring the taxonomy, models, and analytical frameworks of dynamic visual systems, the temporal and spatial dimensions of the phenomenon are revealed to the curious reader in the form of illustrative examples. The invisible becomes visible, and the constant changes. In the second section of the dissertation, we reach the presentation and results of the primary research through the philosophical and research-theoretical approach to design communication research.

2. DIS:COvery – Exploring Design Communication

In the early 1600s, Henry Hudson embarked on a quest to find the Northwest Passage from the Atlantic Ocean to the Pacific Ocean with his ship, the Discovery. Today, his legacy endures through the Hudson Bay, the Hudson River, and the Hudson Strait, which bear his name (Caswell, 2022). In the 1770s, Captain James Cook utilised another ship named Discovery during his voyages in the southern Pacific Ocean. His third expedition led to the discovery of the Hawaiian Islands (Villiers, 2022). Later, two ships of the British Royal Geographical Society also bore the name Discovery, sailing on expeditions to the Arctic and the Mediterranean. In 1984, NASA launched the space shuttle named Discovery (OV-103), which successfully visited the International Space Station in 2005 as part of the Space Shuttle program. During its service until 2011, it completed 39 flights, covering 238 million kilometres. Discovery also carried 77-year-old John Glenn into space and launched both the Ulysses spacecraft and the Hubble Space Telescope (NASA, 2022).

The spirit of curiosity-driven adventure, the exploration of the unknown, and the departure from comfort zones are common characteristics of these historically significant journeys and legendary vessels. The English word *"discovery"* translates to *"felfedezés"* in Hungarian. According to The Explanatory Dictionary of the Hungarian Language (Bárczi & Országh, 2016), *"felfedezés"* means: *"to find an existing entity, phenomenon, or law that was previously unknown, either by chance or through purposeful research [...] to first notice and observe [...] to create, invent, or make an unknown structure, substance, or device through ideas and experiments."* In this way, present research relates to these exploratory vessels. Its intellectual goal is to uncover layers of dynamic visual identities that are not generally known, to embed the knowledge and ideas generated during the research into products, and to invent something new. Observation and understanding, experimentation and recognition. Crossing boundaries during the adventure, making the first journey between distant fields, and mapping and analysing the explored terrain. This can be understood as a journey where the creativity-stimulating nature of stepping out of the comfort zone (Mező & Mező, 2022) drives the achievement of extraordinary products beyond constant performance levels. By stepping out of the comfort within disciplinary boundaries, it is possible to expand knowledge in the optimal performance zone (White, 2009). The unique approach is ensured by the perspective of design communication (DIS:CO). This serves as a vehicle for the pursuit of innovation, with its sails catching the winds of marketing and design. Just as OV-103 served space travel, DIS:CO in this dissertation navigates the galaxies of various topics. Design communication itself is a discovery, as it is based on recognising the connections between business communication and design (Cosovan, 2009; Cosovan & Horváth, 2016a; Galla, 2021). Its scientific orbit accelerates, and after safely leaving the Kármán line, let us begin our first spacewalk together!

From the perspective of this writing, it might seem logical to introduce the field of dynamic visual identities at first glance. However, this will become most evident through the logic of the literature analysis, that is, by discussing theoretical fields moving in one direction. Furthermore, it is important to first acquaint ourselves with the field, history, theory, and practice of design communication as an element of theoretical preparation for the research and as a foundation for the entire dissertation's work. The researcher's attitude, the method of processing the topic, and the research methodology also rely on it. Beyond supporting understanding, this approach allows the subsequent structural elements of the dissertation to follow one another in a logical, uninterrupted linear sequence, concluding with the DVIs. Later, the dissertation will fully address the phenomenon in the chapter titled *Dynamic Visual Identity (DVI)*, considering that this might no longer be a novelty for future readers.

2.1. DIS:CO Research and Development

The perspective and method of design communication (DIS:CO[24]) are developments from Dr. Attila Cosovan's[25] doctoral dissertation (Cosovan, 2009). The trademarked[26] term encompasses multidisciplinary know-how to link design, economics, and strategic communication with an appropriate style (Cosovan & Horváth, 2016a). Initially employed in creating creative products, artworks, and design artefacts, this approach evolved into a methodology and later became a social catalyst for scientific research and development. Since 2015, it has been a driving force behind the Department of Marketing and Design Communication activities within the Institute of Marketing and Communication Sciences at Corvinus University of Budapest. As Galla's (2021) research also explores, beyond the effective applications of DIS:CO, skill developmental aspects of its methodology can support various forms of social innovation.

Recognition of high-quality creative products developed based on this approach is significant even internationally. The Red Dot Award-winning DSI Salt Inhaler[27], Teqball[28], Coco Dice[29] and Nosiboo[30] products are the works of Dr. Attila Róbert Cosovan and Co&Co design. Further notable achievements of DIS:CO include the German Design Award, the Hungarian Design Award, the Ferenczy Noémi Award, the Millennium Award, and the Finewaters Taste and Design Competition recognitions (Fekete, 2022, p. 48).

Activities of the DIS:CO doctoral specialisation, co-led by Dr. Dóra Horváth PhD[31] and Dr. Attila Róbert Cosovan DLA, are utilised in education, scientific, and applied research. The creative design methodology of design communication *"represents a perspective on relationship-building that acts as a bridge between different disciplines and discourses and the phenomena of society and the economy. With its interdisciplinary and interprofessional method, real-time connections can be established between education, research, and enterprise"* (Cosovan & Horváth, 2016, p. 36). It is applied in the examination and development of diverse social and economic areas such as fields that induce human cooperation, the relationship between artificial intelligence and human creativity, network science, analogue and digital product design, experience and food design, speech design, sustainable self-branding, educational methods supporting the development of soft skills, wikinomic collaboration, and dynamic visual identities.

The relationship between design communication and innovation is quite close. According to the OECD, innovation can be defined as *"the transformation of an idea into a new or improved product introduced to the market, a new or improved operational process used in industry and commerce, or a new approach to a social service"* (Papanek, 1997, p. 31). Chikán (2006) describes innovation as a new way of meeting customer needs and representing a higher quality than before. Creative ideas and inventive concepts can become innovations when they are practically applied,

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[24] https://hu.wikipedia.org/wiki/Designkommunik%C3%A1ci%C3%B3 (last access: 2022.12.31.)
[25] Designer, university professor. Lecturer at Corvinus University of Budapest and Moholy-Nagy University of Art and Design. Founder of the design communication agency CO&CO.Recipient of the most prestigious Hungarian and international design awards. Recipient of the most prestigious Hungarian and international design awards. Supervisor at DIS:CO doctoral research specialisation. (https://hu.wikipedia.org/wiki/Cosovan_Attila (last access: 2022.12.30.)
[26] Hungarian Gazette for Patents and Trade Marks - Volume 113, Number 12, Volume I, 15.12.2008.
[27] https://www.red-dot.org/project/dsi-29724 (last access: 2022.12.31.)
[28] https://www.red-dot.org/project/teqball-1-8088 (last access: 2022.12.31.)
[29] https://www.red-dot.org/project/cocodice-corner-contact-game-system-28164 (last access: 2022.12.31.)
[30] https://www.red-dot.org/project/nosiboo-32116 (last access: 2022.12.31.)
[31] Head of the Department of Marketing and Design Communications at the Institute of Marketing and Communication Sciences of Corvinus University of Budapest, head of research, member of several scientific and professional boards. Holds the Hungarian Academy of Sciences Publication Award (2014) and the EMOK Most Innovative Marketing Course Award (2019). DIS:CO doctoral specialisation supervisor. (https://www.uni-corvinus.hu/cv/horvath-dora last access: 2022.12.30.)

thus transforming creativity into innovative products (Százdi, 1999). This requires the embodiment of creative ideas and their social diffusion.

Design communication (DIS:CO) combines product development and scientific research aspects. It simultaneously embodies scientific rigour and the pursuit of societal improvement and economic stimulation (Cosovan & Horváth, 2016a, 2016b). Among its ambitions is active creation alongside discovery. As these two factors go hand in hand, knowledge development is integrated with relationship-building. DIS:CO research is characterised by creating concrete products with functional, empirically proven utility. Consequently, research findings take shape in some procedure (e.g., educational methodology tools, collaborative frameworks) or utilitarian object (e.g., writing instruments, design toolkits), establishing connections with a broader audience beyond the narrow academic community. The advancements in design communication are reflected in the design-focused courses for students (Horváth & Bereczky, 2020; Horváth & Horváth, 2021) and the design-oriented courses for economics students in higher education (Cosovan & Horváth, 2016a, 2016b). These indirectly influence society through economic organisations via primary school education and executive training. As an open, dynamic, communicative system, the school continuously exchanges information with its interacting environment (Virághalmy, 2003, p. 3), making pedagogical innovation a crucial factor in the renewal of industry, commerce, and other social services. This principle guides the organisation of university courses in design communication and product and business development training in design communication (Cosovan & Horváth, 2016).

The ideas generated during the application of DIS:CO lead to the creation of new or improved market products and contemporary brands. Fresh knowledge accumulated during research is incorporated into these, transforming into usable procedures in industry and commerce. Thus, the success criteria and return on investment goals of market players trusting in this approach, as well as the previously mentioned OECD definition of innovation (Papanek, 1997), are fulfilled. As Piskóti (2014, p. 1) states, *"innovation is nothing, but creativity filtered through competition."* Innovation opportunities can stem from changes in the composition and structure of the industry, market, or society, alongside scientific research and development results. For DIS:CO, the latter is a primary objective. Rekettye (2002) distinguishes between the two functions of invention and practical application concerning innovation. He categorises the former under science and the latter under the economy. Considering this duality, design communication links the mentioned social scenes. Its explicit aim is to support the disruptive boundary-crossings of discontinuous innovation (Rekettye, 2002) that create new opportunities through lateral, divergent thinking alongside continuous innovation characterised by convergent thinking (Miller & Morris, 1999). Design communication seeks to inspire theoretical novelties and encode them into concrete, usable products through practical implementations.

2.2. Theory and Praxis – Layers of DIS:CO

DIS:CO, a philosophical practice implemented in education and training and a professional design perspective, is deeply rooted in humanistic principles. Its views incorporate the theses of meaning-centred existential analysis used in the third Viennese school of psychotherapy, logotherapy, and apply these within the current social and economic conditions. The fundamental idea of Viktor Frankl's approach is that: *"Every human being is subject to certain conditions, yet the true human condition is only revealed when and insofar as one is able to rise above their own determinism – insofar as they transcend it. Thus, a person is truly human when and insofar as – as a spiritual being – they aim beyond their physical and mental existence"* (Frankl, 2010, p. 63). Reflecting on this, Cosovan and Horváth (2016, p. 40) articulate the call as follows: *"[...] we must sense that there is a connection between human optimum and the inexplicably perfect."* Design

communication transcends the boundaries of materialism, seeking broader perspectives to answer the fundamental questions of existence.

Frankl's phenomenological analysis defines meaning not as an abstract challenge detached from context but as a possibility linked to a specific person in a particular time and place (Sárkány, 2012a, 2012b). In the DIS:CO perspective, Frankl's (1997, p. 262) view that finding meaning is an opportunity against the backdrop of reality, which implies changing reality, is present. The individual facing the appearance of meaning can act in three ways depending on the situation: 1. act with creative meaning (imperative meaning), 2. experience it vividly (e.g., through experiencing art), or 3. actively shape their attitude towards unchangeable facts (such as guilt, death, or passing) (Sárkány, 2012b, p. 76). The common feature of all these actions is that with the capacity for meaning, the individual partly perceives the task-like nature of their life rather than seeing it as a given. Like Socratic dialogue (Sárkány, 2012a, 2012b, pp. 81–82), design communication seeks to transcend by posing essential questions regarding its subjects. It starts from the creators' experiences (phenomenological aspect), addresses emerging views and values analytically (analytical aspect), relies on comprehensive dialogue among participants (dialogical aspect), and evaluates the alternatives and possible consequences of design outcomes (pragmatic and speculative aspect). Thus, it reflects a philosophical practice that seeks meaning through existential analysis. The creative challenge is not merely a problem (as in design methods covered with the fashionable veneer of value neutrality), but a meaningful opportunity to serve life, which should be approached with humility. DIS:CO is not just a method for producing useful products but a means to shape the lives of individuals and communities.

Design communication is defined as communication integrated into development (or evolution) (Cosovan, 2009). It is simultaneously a design-based creative perspective, philosophy, and method (theory and praxis) (Cosovan, 2009, 2017, p. 4; Cosovan & Horváth, 2016). Galla (2021, p. 77) highlights this definition's intentional distinction between development and evolution. While development means *"causing or bringing into being by its impact, operation, or activity"* (Bárczi & Országh, 2016), evolution means *"to reach a higher, more advanced, or more perfect state from a lower or less developed condition"* (Bárczi & Országh, 2016). In practising design communication, the individual intervenes in their environment or the subject of their activity in a developmental manner and undergoes a positive qualitative change, or growth, themselves. In developing and researching an educational methodology tool based on DIS:CO, Galla (2021) empirically validated this conceptual theory. The results support that design communication, which places human at the centre of development, affects both those involved in design-oriented activities and their environment. Its application can also promote the development of abstraction and association skills, components of creativity, and divergent thinking (Cosovan et al., 2019, p. 10; Galla, 2021).

Since development is integral to design communication activities, its theory defines development by reflecting its interpretation. In defining design communication, development is *"a change (alteration) that holds the maximum amount of constant values"* (Cosovan, 2009, 2018, p. 23; Cosovan & Horváth, 2016, p. 40). In this sense, development is not limited to incremental (additive) innovations (Johannessen et al., 2001). Design communication equally regards radical innovation or breakthroughs (Waite et al., 1999) as development, treating the quality of change rather than quantity as the criterion. The extent of change is quantitative, while its nature is qualitative. DIS:CO maintains a close connection between the past, present, and future, as reflected in the threefold relationship system of its methodology guides (See *survival – subsistence – development*) (Cosovan, 2009; Cosovan & Horváth, 2016, p. 42; Fekete, 2022, p. 48). According to this perspective, design decisions made in the present should serve future possibilities, building on the foundation of the past. Concerning the propensity for change embodied in development, the goal is to seek the golden mean between conservative and progressive approaches. It advocates for

holistic, value-centred, yet flexible design and decision-making, not ideologically driven or one-dimensional.

DIS:CO is *"not merely function and form, but also content, message, style, and culture"* (Cosovan & Horváth, 2016a, p. 38). Form giving is one necessary, but not sufficient, component in the holistic constancy of design. Design communication integrates artistic creation, creative design, and behaviour, complemented by communication that connects self-reflective internal dialogue with human interactions (Cosovan & Horváth, 2016). The positive benefits of applying artistic approaches are enumerated by Horváth and Mitev (2017b, p. 3). They argue that applying DIS:CO in scientific domains is advantageous because methodological pluralism stimulates imagination, avoids standardisation, and aids understanding through heuristics rather than algorithmic explanations. In the artistic approach, the researcher becomes a crucial tool in the research, focusing on experiences, insights, and meanings, with the fundamental aim being *"meaning-making and understanding; seeking statements capable of changing our current perceptions of the world"* (Horváth & Mitev, 2017b, p. 3). Design communication can be viewed as a creative theory with a humanistic demand, and its methodology provides a process that combines the rational (scientific aspect) and the irrational (artistic aspect) in design.

The creative mindset of DIS:CO acknowledges the universality of creative behaviour. It regards design not merely as a profession or an alternative method of problem-solving but as an informational nexus that can serve as the foundation for universal thinking about social and economic phenomena and corporate management (Cosovan, 2015; Cosovan & Horváth, 2016). DIS:CO extends the conventional boundaries of design and generically aims *"to do good"* (Cosovan, 2009, 2018; Cosovan & Horváth, 2016; Fekete, 2022). This parallels Herbert Simon's conception of design: *"engineering design, medicine, business, architecture, and painting are concerned not with how things are but with how they might be – in short, with design"* (Simon, 1996). Therefore, the communication accompanying design is *"to say good"* (Cosovan, 2009, 2018; Cosovan & Horváth, 2016; Fekete, 2022). DIS:CO employs questions framed within the appropriate relational system to provide participants with a perspective that builds on universally accessible intuition and empathy, thus fostering relational (i.e., communicative) potential (Cosovan et al., 2018, p. 244).

Unlike other design methodologies, this design philosophy embraces the primacy of striving for subjective and objective good over value neutrality. Its definition of the minimum rule of good is: *"what is good for me and does not harm others,"* subjective good is when 'it is in my interest not to consider the interests of others,' and objective good is when *"it is in my interest to consider the interests of others"* (Cosovan, 2016, 2018, p. 21). The individual applying DIS:CO must examine their activities from both perspectives to fulfil the condition of the minimum good and strive towards the objective good. Galla (2021, p. 81) points out that beyond the principle of social responsibility, this can also mean what is appropriate and fitting to the organisation's or community's needs. Boland and Collopy (2004) find integrating design perspectives into corporate management desirable, as the resulting products, services, or processes can simultaneously meet functional expectations and serve societal well-being. The quality of good in design communication can thus be understood at the level of morality and in terms of practical utility.

Furthermore, analysing Cosovan's (2009) perspective, design communication accepts causality, interpreting reality as a chain of cause-and-effect relationships among phenomena and events. More precisely, it does not deny the reducibility of phenomena to an initial cause. Its ontological pluralism is captured in how it theoretically does not reject the objective understanding of reality but practises with the preconditions of subjectivity, seeking the multitude of possibilities that fulfil the conditions of subjective and objective good.

2.3. Open or Closed? – Pathways to Problem Solving

The application of design communication know-how *"can facilitate the unified handling of problem identification, problem formulation, and design, taking into account the shared needs of the client (human), manufacturer (human), distributor (human), consumer (human), and designer/creator (human)"* – write Cosovan & Horváth (2016, p. 41). Thus, it entails a human-centred design activity capable of addressing poorly structured problems while considering the stakeholders involved. Regarding problems, we can encounter two approaches: open and closed forms of problem-solving. According to Dorst (2011), closed problem-solving occurs when the components of the problem and the desired outcome to be achieved during the process are known. In such cases, we know *"what?"* and *"how?"* to achieve the specific goal, implying that the directions of the cooperation of the components are understood (Cosovan et al., 2018, p. 234). If a component is missing, it can be extrapolated from the existing elements.

However, in the case of open problems, there are more unknown factors (Galla, 2021, p. 79). In these situations, the path to the solution is also unknown; we do not know the correct answers to the *"what?"* and *"how?"* questions. In this case, the desired value is the only anchor for the designers (Dorst, 2011; Horváth, 2017). For open problems, finding a good solution is not possible (or not efficient) through the methods serving to facilitate closed problem handling. A good solution is often not defined because it cannot be determined as a concrete result. Thus, the solution and the path leading to it evolve simultaneously with the help of creativity and become justifiable in the form of insights. Design communication can flexibly support such open problem-solving situations, as it prepares designers for the lack of knowledge regarding *"what?"* and *"how?"* and the perceived lack of security in the absence of stable processes (Cosovan et al., 2018). It employs divergent thinking, prompting its users towards novel outcomes.

2.4. DIS:CO Ergo Sum – Creating Connections

"I think, therefore I am", argues Descartes (1637) in his *Discourse on Method*, seeking to establish the secure foundations of knowledge through systematic doubt. In the case of DIS:CO, this proposition can be modified to: *"I create connections, therefore I am."* It can be seen as the manifestation of methodical trust in the designer's relational creativity. According to design communication, adopting a design attitude through instinctive creative relationship-building presents a less arduous task for the individual than if the learning process were solely based on rational thinking and knowledge acquisition. Understanding this can be aided by comparing it with other design methodologies, such as highlighting the similarities and differences with the design thinking method (Brown, 2008).

A similarity is that design thinking also originated as a procedure applied to product development. Later, its applicability was extended to business and other areas of society (Brown, 2009), and scientific exploration of the subject began due to increased business interest. Design thinking applies design methods, principles, and tools to solve problems through a routine process that relies on systematic creativity and follows a series of prescribed steps (Cosovan et al., 2018). In contrast, DIS:CO defines itself with the aim of *"doing good and saying good"* (Cosovan, 2016; Cosovan & Horváth, 2016; Horváth et al., 2018) thus, design communication not only focuses on utility but also touches upon value-driven and moral domains. The two methods are also similar in that both represent *"a human-centred approach that uses the design toolkit to enable its practitioners to integrate human needs, technological possibilities, and business success criteria into strategy, organisation, and product development"* (Cosovan et al., 2018, p. 233).

In the case of design communication, rational problem-solving is supplemented by emotional involvement and relationship-based collaboration. Design communication is a contemporary alternative and challenger to design thinking. In its methodology, creativity does not appear as a step in the development process or as an incidental condition but as a central element. It believes *"creativity is the human and emotional manifestation of the survival instinct"* (Cosovan, 2017, p. 5). Thus, DIS:CO steps out of the framework of thinking and entrusts the development process, perceived as exponential rather than linear (Horváth et al., 2018, p. 908), to the creative human relational capability associated with the flow experience described by Csíkszentmihályi (2001, 2008). Compared to design thinking, which is perceived as safe through sequential steps, DIS:CO aims to leave the comfort zone to stimulate participants by relinquishing perceived security. Losing the illusion of guaranteed success in a linear process can thus foster creativity and the optimal performance zone (White, 2009). In this, individuals also learn and expand the boundaries of their capabilities, achieving skill development (Galla, 2021). During design communication, participants can extend their existing capabilities to shape their divergent thinking skills (Galla, 2021). The process is proactive, activating passive abilities and skills through collaboration. This also applies to the facilitator of the process, as in DIS:CO development, a transgressive, dual exiting occurs: both the facilitator and the participants' community leave their comfort zone (Cosovan et al., 2018, p. 235). In design thinking, we can only speak of pseudo-exit, as the facilitator, while moving participants out of one comfort zone, remains in their own. There, the leader controls the process and merely relocates participants to another comfort zone defined by the steps of design thinking.

A significant difference between the two design perspectives is the nature of knowledge acquisition and solution finding. While in design thinking, this is rational, logical, and empathetic understanding, in design communication, it is described as a strong emotional activity (Horváth et al., 2018, p. 908). In DIS:CO, knowledge is not transferred as ready-made but is jointly created based on recognitions. According to Angyal (2007, pp. 7–8), understanding is the tool of knowledge acquisition, while recognition is the tool of knowledge creation: *"The product of experience is understanding, the product of thinking is recognition. Recognition is the consequence of thinking and experimenting beyond understanding, a wandering in the unrecognised or yet-to-be-recognised world"* (Galla, 2021, p. 82). Overall, it can be said that the methodology of DIS:CO prioritizes value-centred creation and aims to produce desired values to positively impact the future (Horváth et al., 2018). Besides being suitable for this purpose, it complements thinking with the acts of connection creation that provide the flow experience, going beyond merely functional problem-solving.

2.5. Afterthought frill – Marketing- and Design Communication

For the accurate positioning of design communication, it is also essential to compare it with marketing communication. According to Buda (1986, p. 16), communication is *"any system in which the transmission of information occurs."* It can be interpreted in various systems of living organisms, human-made technical systems, the social sphere, and, in cybernetic terms, in any system (Horváth & Bauer, 2016). In this case, we are dealing with that unique form characteristic of economic life, realized on a social level, in which communication occurs between the object and its user, the product and consumers, or the brand and its audience in the context of marketing and design communication.

Design communication is a perspective in which research, problem identification, and solution development coincide, encoded into the creative process, product, or service (Cosovan & Horváth, 2016). From an anthropological approach, communication results from a designer's creative connection-making ritual (Cosovan et al., 2018). The content or message appears during

the design phase, not after the products are completed. The definition of the problem itself contains essential communication codes, making them an integral part of the solution and the final product. In design communication, the message and the content to be communicated emerge from within the design phase. Thus, DIS:CO generates the information, which is then embedded into the creative outputs. According to DIS:CO philosophy, an appropriate object, product, or process can establish a connection and communicate effectively from the outset.

Marketing communication also appears in McCarthy's (1960) classic conceptual framework, the marketing mix, in the form of promotion. Although it has undergone numerous reinterpretations and additions, the essential function of marketing communication remains unchanged. *"Marketing communication refers to how firms attempt to inform, persuade, and remind consumers – directly or indirectly – about their products and brands. [...] It enables brands to initiate and build relationships with consumers. [...] It shows consumers how, why, who, where, and when to use a product. Consumers gain information about the product's manufacturer, what the company and the brand stand for, and can be motivated to try or use the product"* (Kotler & Keller, 2016). This comprehensive definition can also apply to the communication integrated into products during DIS:CO development. The fundamental difference lies in the fact that, in marketing communication, the information is not embedded within the product but is appended externally based on market-driven marketing strategies.

While DIS:CO generates information, marketing communication merely adopts and transmits it. Thus, design communication is not an intermediary between the object, product, service, or process and the market; it is an intrinsic form of communication. It can be said that it is *"not an afterthought frill but the primary goal of development"* (Cosovan, 2018, p. 28). For these reasons, combining marketing and design communication can form the basis for corporate operations, considering human and ecological perspectives (Cosovan, 2009).

2.6. Cornerstones and Guides – Designers' Toolbox

"Design, creation, and the resulting intention to connect are among the most important abilities, opportunities, duties, and responsibilities of the human species" (Cosovan, 2017, p. 4). This understanding stems from the recognition that communication is a universal domain that transcends humanity, unlike thinking, which is a distinctly human trait (Buda, 1986). Cosovan (2017) even defines the capacity for thought as a result of communication, which is why DIS:CO methodology views the latter as a higher, universal constant. For research and development, design communication offers a threefold relational system (three cornerstones) as a tool, revealing the strategy underlying connection creation before, during, and after solving a problem or seizing an opportunity. This system thus uncovers the information embedded in the product, the integrated communication, and the creative strategy defining the integration mode. Cosovan (2017, p. 4) describes the threefold relational system as follows: *"Our creative, design-oriented relational capacity has, since our species' existence, integrated and differentiated our complex human entity, which, considering the minimum and maximum rules – in the phenomenology of understanding (the relationship between material and immaterial, survival – subsistence – development relationship, constant - variable(s) relationship) – articulates in a holistic relational system, aiding the discovery of design and creative optimum."* The highlighted dimensions in the quote can be considered as guidelines for design communication (Cosovan, 2009, pp. 64, 67, 76; Cosovan, 2016; Cosovan & Horváth, 2016c) and can serve as the basis for qualitative research through textual or visual systematic content analysis (Fekete & Boros, 2022; Megyeri et al., 2022) and as a toolkit for creating products, services, and processes (Horváth et al., 2020; Horváth & Bereczky, 2020; Horváth & Horváth, 2021; Galla, 2021). Fekete (2022) has already applied them in research on digital generative visual systems, a specific subgroup of dynamic visual identities. In this study,

they appear to compare static and dynamic visual identities as tools in the methodology of the workshops outlined in the research design.

In the DIS:CO method, collaborating participants and facilitators work on projects mostly without tools (or with non-predefined tools) and without external guidance. Some aspects, however, can be helpful to the cooperative parties. Such aspects include perspectives on "good", analysis of perceived and objective risks, micro and macro level analysis, and the chances of understanding information (Cosovan, 2009, 2018; Galla, 2021, p. 288). The distinction between objective and subjective good has already been discussed in (See *Theory and Praxis – Layers of DIS:CO* chapter). In DIS:CO workshops, these are analysed at the individual and group level, interpreted by different circles of stakeholders, in order to fulfil the minimum good rule (See Cosovan & Horváth, 2016, p. 40). By distinguishing between perceived and objective risk, participants consider the potential impacts and externalities of the risks associated with development according to their perspectives. In this respect, it can also be seen as a loosely contextualised analysis beyond SWOT analysis (Coulter, 2008). By analysing the creation of desired value through micro and macro lenses, we can get a picture of how the development activity affects the meaning of the problem to be solved and the narrow and broad context of the problem. A further important aspect of the DIS:CO methodology is that it considers the possibilities of understanding the information encoded in the creative product. It also anticipates the outcomes where the communication integrated into the development is understood, not understood or misunderstood (Cosovan, 2018, p. 15).

Beyond the frameworks of wikinomic collaboration frameworks and Socratic dialogue, overall, these tools can be called signposts for design communication design. But instruments and abstract theories are not enough for creation, motivated explorers and actors are also needed on board of DIS:CO.

2.7. Collaboration in Design Communication

"Design is always goal-oriented, always about creating something. It always moves towards the future, from a state of deficiency or needs to a state of adequacy, performance, and greater fulfilment" (Skaggs, 2022, p. 161). It emphasises humanity, creativity, and ingenuity in pursuing a satisfying solution to a challenge. However, several questions arise: Who and how will be satisfied with the outcome? Whose creativity and ingenuity are required to overcome the challenge? How do those involved in the design relate to one another? What must these participants do to achieve adequacy? Is there a higher validity than adequacy in such situations? Design communication forms its answers based on the format of wikinomic collaboration, the philosophy of Socratic dialogue, and the theory of meaning-centred existential analysis.

"Openness is the guarantee of freedom, and freedom is the basis of cooperation" – writes Cosovan and Horváth (2016, p. 40). This sentence also defines the basis of wikinomics in design communication methodology. In wikinomics or peer collaboration (Benkler, 2006), mass collaboration of the participants emerges alongside or instead of small group cooperation (Horváth et al., 2020). Tapscott (2007) and Benkler (2006) interpret the four conditions of wikinomics in a corporate environment. Based on their works, these are openness, peer collaboration, sharing, and global action. By interpreting these four principles in each context, the wikinomic form of cooperation can also be applied in higher education (Horváth et al., 2018; Horváth & Cosovan, 2017), primary schools (Horváth et al., 2020; Galla, 2021), or other areas of society. Mass or full cooperation has qualitatively different characteristics compared to small group work. Combined implementation can increase the need for cooperation, and individual commitment and higher motivation in solving tasks may emerge (Horváth & Cosovan, 2017).

The wikinomic form of collaborative creativity can help design dynamic visual identities if we wish to involve a particular circle of stakeholders jointly and simultaneously. The issue of expertise and skills also arises in collaborative design. Is special knowledge, tool familiarity, and experience necessary to participate in a design process? Design communication holds a definite position on this question. According to Cosovan (2009), while not everyone is a designer, everyone is capable of creative connection-making. This attitude follows Papanek's (1971) thesis that everyone is a designer and aligns with Joseph Beuys's view that every human is an artist (Cosovan, 2016). Design communication's stance considers the ability to create connections that form the basis of creative behaviour to democratise design possibilities and develop related skills. This can be seen as a particular case of openness, which guarantees participants' freedom in development processes by not denying the right of laypeople to shape the future, viewing them not as objects or resources. Collaborative visual creation with non-professionals empowers participants to express their ideas in the creative process (Luciani & Vistisen, 2017) and changes the role of those leading the design. In co-design practice, they can take on the roles of developer, facilitator, and generator (Lee, 2008).

In DIS:CO-based collaborative design, there is the possibility of mass or full cooperation between parties considered as equals. Due to the specificities of the method, no explicit qualifications or authority are required. Only the willingness to cooperate and the motivation to find solutions can be sufficient to make the venture successful. One guarantee for this is including elements of Socratic dialogue in the method. The Socratic dialogical format of cooperation can integrate individual personal experiences in a communitarian and democratic way while preserving the validity of the diversity of opinions. This procedure encourages recognising objectively observable values and self-knowledge rather than accepting ready-made answers, is an indispensable tool for ethical personal development and should be part of the standard practice of public education and higher education systems (Sárkány, 2012a). It can help to develop an autonomous, decisive and value-committed personality rather than an entity that blindly follows the trend of pseudo-objective value pluralism or bows to the compulsion of authoritarian value

transfer. It is clear from all this that design communication can impact not only the design process but also the development of skills and personal development in a way that can enhance the individual's freedom to be free from constraints.

The Socratic dialogue is a method of teaching philosophy and ethics. Based on the Platonic dialogues, it has been adapted by the philosopher and educator Leonard Nelson (Sárkány, 2012a) into a format for group dialogue based on mutual respect. Its application is a succession of steps in an open and interactive conversation at the collective level, which I will present below based on Sárkány (2012a, pp. 492-493). The first step is to define the topic, usually in the form of *"what is X?"*. After finding the topic, the participants collect examples manifested through personal experiences (phenomenological aspect). The concepts and values mentioned in the examples are interpreted by the group in the context of the experiences (hermeneutical aspect). The next step is a detailed, collective analysis of what is said (analytical aspect). This is followed by the task of a collective definition that gives the answer to the question *"what is X?"*. This step is still determined by the dialogical form (dialogical aspect). In the last step, the intuitive-creative aspects are brought to the fore in the form of intuitive questions challenging the adequacy of the definition (speculative aspect). Methodology of design communication does not follow a linear sequence of steps but is characterised by a discourse based on personal examples from the community, a group analysis process, common definitions based on continuous consultation and a systematic trust in the responsible cooperation of the community. It also preserves the spirit of the process, recognising its impact on the personality and its educational character of value-oriented interest. In this way, the DIS:CO method offers a more informal form of Socratic dialogue, a way of teaching autonomy through community cooperation. In combination with the minimum rule of the pursuit of the objective good, there is thus room for the need to form consciences and to promote social responsibility within the immediate community or within the wider community.

2.8. Classical Yet Contemporary – Planning Theory Characteristics

Design communication, when identified as a process for creating the future, has many of the characteristics of concept-driven design. Its methods include synthesis and argumentation (See Wikinomic collaboration and dialogic form), while its tools include the need for contextual validity and consensus seeking. Farago (2003, p. 96) identifies these factors as specific to concept-driven planning, in contrast to the scientific rationalism of empirical-analytical planning and its scientifically validated ('authority-accepted') models. According to Farago, this approach sees the citizen (in DIS:CO terms: the collaborator, in marketing terms: the consumer, in corporate theory terms: the stakeholder) as an active agent in the formulation, implementation and monitoring of the designs. In empirical-analyticist school of thought, people appear only as objects of design, or at best as executors. In the same way, the planner also plays a different role in this dichotomy. In the empirical-analytic case, the rational professional striving for objectivity, for measurable results, who allocates, prescribes, prohibits, restricts, divides, with the aim of control, using design as a tool of power (Faragó, 2003, p. 96). In line with the concept-driven design orientations, the design communication designer is the moderator, catalyst, intuitive professional working with meaning in the process. His or her task is to make design a tool for the realization of free will, thus leading an interactive and interpretative learning process in which a valid and legitimate output is generated in an argumentative process (Faragó, 2003, pp. 96-97).

In the light of the above, we could identify constructivism as the philosophical background of DIS:CO, as well as criticism and communicative ethics. However, there are some features that can be partly described as pragmatism. Design communication believes that scientific truth is the result of observation and consensus between researchers. According to Peirce, empirical reality is created by researchers involved in observation (Mitev, 2012, p. 20). It is for this very reason that

the stakeholders who are affected by the design or research output also appear in design communication activities. Through individual and group cognition and insight, they can develop their own observations of the problem, situation or opportunity and, ideally, their own consensus at the intersection of these. Another relatable characteristic is that pragmatism does not seek to describe phenomena accurately, but rather to make people increasingly comfortable in the world (Mitev, 2012, p. 20). DIS:CO's thesis is that *"design = doing good"* and *"communication = saying good"* (Cosovan, 2009, 2018; Cosovan & Horváth, 2016). Processes and outcomes that meet these criteria have the potential to improve the lives of those involved. Thus, design communication design does not gain its legitimacy for its own sake and not by conforming to science or other ideas, but by having a practical utility that fulfils the minimum standard of the good.

Consensus is a topic that arises not only in terms of knowledge but also in terms of cooperation. Design communication is also similar to modern communicative-collaborative design theory. According to a movement named after Forester (1989) and Healey (1997), design uses the consensus-building power of discourse to move participants beyond their biased views towards rationally motivated consensus (Faragó, 2003, 2005). DIS:CO design also relies on communication between the parties involved. Drawing on Socratic dialogue, it aims to create consensus in alternatives of final outcomes that accept a plurality of opinions, while processing experiences, readings and ideas. As in DIS:CO, common positions and mutual understanding are established through communicative processes during collaborative planning (Faragó, 2003, 2005). Thus, in both cases, the validity of the outcome corresponds to the norms established in the process. Like communicative-collaborative planning, design communication encourages the democratisation of design. Within its framework, participants shape their lives together and directly, so that they can live together in a collaborative and dynamic order, although different (Faragó, 2003). This type of social order can be achieved if the actors of society are allowed to act as they see fit and freely adapt in a mutually interactive way (Polányi, 1992). The critique of communicative-collaborative design comes from the postmodernist perspective. It does not accept consensus as a valid criterion. Lyotard (1993) considers that consensus is a goal that can never be achieved, since there is no absolute truth, only norms accepted at a specific place and time. For this reason, objectivity can be completely excluded, and the alternatives of design outcomes cannot be compared. Since, in the postmodern conception of society, efficiency is subjective and irrelevant and the transcendence of reason is questioned, there can be no postmodern sense of planning (Faragó, 2003). However, the social and economic environment is increasingly characterised by postmodern and hypermodern features. In order for the future-shaping potential of planning to remain possible, it must take on new characteristics in this context. DIS:CO also has such characteristics, which go beyond modernity, as it reflects, lives with and evolves with the contemporary.

Design communication is based on the coexistence of equal theories and approaches and does not totalise modernist approaches. By applying creativity, it moves away from rigid axioms of logic and is able to deal with malleable concepts and the extra-logical (e.g. intuition, inspiration). According to Faragó (1991), these characteristics are already features of the postmodern ethos. In harmony with this, DIS:CO, in contrast to the positivist approach, while acknowledging objective reality, makes room for different interpretations, for the validity of the subjective and intersubjective. It recognises that perception and interpretation are inseparable and thus seeks to promote them at both individual and group level and is therefore interpretivist and constructivist (like the application of wikinomic collaboration and Socratic dialogue).

Although the roots of design communication can be traced back to design practice, it does not consider products and objects of a material nature in man-made artificial environments to be superior to immaterial beings. In contrast to modernist industrial mass production, DIS:CO moves towards the immateriality of the service economy. According to Faragó (1991, p. 12), this trait is also postmodern, but in this case, too, we find a balancing rather than a dissociation. In the context

of sustainable development, Cosovan (2009, p. 64) argues that, in addition to material products, the market exchange of intellectual products and knowledge is desirable in the economic functioning that DIS:CO considers ideal. And as a mission for the future (Figure 4), we find the desire for equal weight of material and immaterial factors in the harmony of object, product and brand (Cosovan, 2018, p. 27).

Another postmodern feature is that design communication seeks to strengthen the individual's agency and identity. This is reflected in the development of analytical self-reflection by participants in design communication. Rather than conforming to external normatives, the DIS:CO approach to design work involves individual, group and wikinomic self-evaluation (Horváth & Cosovan, 2017; Horváth et al., 2018) of ideas and alternatives. Among other things, this is done to develop a sense of responsibility and ethics. Thus, the consequences of actions and interventions are not the responsibility of abstract rule systems and external factors, but of the collaborators personally. Compliance with the norms is kept within limits by the control within the cooperation. Ethical dimensions are guided by the principle of the minimum good rule, *"what is good for me and does not harm others"* (Cosovan, 2016, 2018, p. 21). Farago (1991, p. 12) argues that modernism is characterised by creative destruction. Design communication transcends this with its particular forms of reinterpreted conservation. This can be seen in the approach to clichés (Cosovan, 2015), in the repositioning of permanent features (e.g. the perpetuation of the permanent form of pebbles in the form of the DSI Inhaler[32] (Cosovan, 2016, 2018, p. 8). A more abstract example of reinterpretation can also be seen in the creativity catalysed by the DIS:CO methodology. The creative process is both an internal experience and an external activity of the personality, whose process can be divided into stages (Gergencsik, 1987). One of these stages is incubation. During this process, combinations of already known data, information and knowledge are generated which are considered to be novel combinations. The goal of design communication is thus not radical change, but the creation of variable(s) that have as much permanent value as possible (Cosovan, 2009, 2018, p. 23; Cosovan & Horváth, 2016, p. 40). We can consider it a manifestation of reinterpreted conservation within the human psyche.

The importance of expansionism, characteristic of modernism, is evident in design methods that consider the acquisition of new knowledge from outside as the primary working method for solving a problem. The same is true of market-oriented marketing thinking. The underlying assumption is that problem solving is typically facilitated by knowledge from the outside world. The resource required (e.g. knowledge, information) is external, the task of the actors is to expand (e.g. knowledge, internalisation), to extend knowledge and influence. In DIS:CO, on the other hand, cognition and sense-making are the primary means of knowledge creation, alongside emotional involvement. This can be equated with the postmodern factor of internal transformation (Faragó, 1991, p. 12). In the conception of design communication, nova cannot come exclusively from the external world, but is primarily the result of internal work. Its approach draws on the philosophy of Immanuel Kant, which reads: *"the starry sky above me and the moral law within me"* (Cosovan, 2009, p. 46). Similarly, the reflection of the viewpoint of meaning-centred existential analysis, i.e. the orientation towards action, experience or attitude formation in relation to the search for meaning in the face of the immutable, can be recognised as an effort to promote internal transformation.

In this chapter we examined DIS:CO from both a design and a scientific perspective. The presentation of its approach and its basic principles has contributed to its philosophical, pedagogical, innovative, economic and design-theoretical positioning. We have placed it on the map of problem-solving methods, compared it with design thinking and explored its relationship with marketing communication. We have touched upon the cornerstones that are the guiding

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[32] An award-winning product made using design communication: https://www.red-dot.org/project/dsi-29724 (last access: 2023.01.11.)

principles of design communication development and research: *material – immaterial, survival – subsistence – development, and constant – variable*. And through an understanding of Socratic dialogue, of wikinomic collaboration, we were able to get an idea of how the rite of creative interaction takes place. Finally, we crossed the nebula between the modern and the postmodern, so that sceptical readers can find a foothold on the deck of our ship. Now, two major expeditions to explore in detail the changes in organisational identity and brand theory that parallel the universe of visual identities in the hypermodern space of technological and social environments.

3. The Invisible

The scientific connections in the field of dynamic visual identities can be examined from several angles. From the point of view of applied arts, they can be classified under the branch of graphic design. This dissertation, while touching on and discussing some of the themes of graphic design, has a primarily social science approach. It interprets the DVI phenomenon from an economic perspective, mainly from the point of view of marketing science, as DVIs are related to the field of organisational and business communication within the field of management. Of course, it is not only in the case of profit-oriented economic activity that DVIs are encountered. Just as the strategic management (Kong, 2008) and marketing approach (Kotler & Andreasen, 2008; Andreasen, 2012) have significant benefits in the non-profit or socially oriented spheres, so too can the same be said of the dynamic visual communication systems in question. For academic discourse and practice, however, it is most practical to associate it with the theory of corporate brands and product and service brands. In the following, I will accordingly introduce the areas of corporate and brand identity in relation to identity, and then the relevant literature on visual corporate and brand identity that is integrally related to these. From the intangible characteristics of business organisations and brands, I will then move on to the most tangible, visible element of brands: visual identity.

3.1. Transformation of Corporate, Brand, and Visual Identity Theories

> *„I stared from underneath the evening*
> *into the cogwheel of the sky -*
> *the loom of all the past was weaving*
> *law from those glimmery threads, and I"*

(József, 1934)

As the academic thematisation of corporate and product brand identity goes back several decades, it would be possible to provide a chronological historical overview. However, in our case, the exploration of the changes that can be identified in these areas is more relevant than chronology. True to the subject of this thesis, I will present, in a process approach and in a harmonious spirit, the patterns of significant changes identified in theories of corporate and brand identity and related visual identity. I demonstrate the opening of closed concepts in the theoretical web of identity in business organisations and the horizontalisation of vertical orientation in the case of brands. In the field of visual identities, a third, parallel process can be observed, as the fetish of static formal characteristics seems to be fading and the emphasis is shifting towards dynamism. Thus, in exploring the theoretical background, we can not only learn about the definitions and overlapping domains of theories that appear side by side and in opposition to each other at different times. We can also see patterns of change at the latent level (Table 1) as individual interpretations of the theories. There is also a glimmer of consciousness in the skies of these three microcosms of economic theory: chance converges behind the scenes; the loom of the zeitgeist weaves law from the threads of the invisible and the visible.

Theoretical domain	Dimension	Transition
Corporate Identity – CI	Character	Closed — Open
Brand Identity – BI	Orientation	Vertical — Horizontal
Corporate Visual Identity – CVI, Visual Brand Identity VBI)	Emphasis	Form — Dynamism

Table 1. Changes identified in corporate, brand, and visual identity theories
(Author's edit.)

Theoretical exploration offers answers to the following questions:

1. *What is corporate identity, what constitutes it? How can it be placed on the map of related corporate marketing constructs?*
2. *How can the contemporary brand be understood? How does brand identity create value? What brand equity models can help relate DVIs to marketing literature?*
3. *What is the relevance of visual identities for marketing? What is dynamism and how is it reflected in visual identities?*

3.2. Changes in Corporate Identity (CI) Theories

The next chapter aims to examine the nature of Corporate Identity (CI), explore its theoretical approaches and place it in the context of related concepts. The focus of the analysis is on the changes in this area, the opening of the field.

3.2.1. Conceptual Outlines of Identity

Identity is a sense of self. The self-concept of someone or something (Szalay, 2018, p. 89). The origin of the word is Latin, the root *idem* meaning two things are the same. It is a phenomenon which is one of the most important mediating constructs between society and the individual, along with socialization, norms and social roles (Szalay, 2018, p. 50). In this case, however, it is not understood in relation to the individual, but in relation to organisations, including economic organisations. The study of identity can also be linked to several branches of psychology (e.g. Mead, 1934), depending on whether it is studied at the level of the individual or the group (social psychology). In addition, individual and collective identity is addressed by sociology (e.g. Goffman, 1959), legal identity by jurisprudence, and national and ethnic identities by history and political science (Balmer, 2008). These have also influenced the dominantly marketing-focused corporate identity theory relevant to us over the past decades.

Theorizing on identity predates corporate image from the 1950s onwards (Kennedy, 1977). Subsequently, corporate identity becomes the focus of research. The academic study of identity has been prevalent since approximately the 1960s (Shee & Abratt, 1989). Olins (1978) attributes importance to corporate identity because of the inevitable emergence of organisational identity. In his interpretation, the identity of the group as a collection of individuals is different from the identity of the individuals as a whole. In early definitions of the concept, it was defined as a set of easily recognisable visual symbols that help a company distinguish itself (Schladermundt, 1960; Olins, 1978; Shee & Abratt, 1989). The concept is seen as a set of signs that help to mark the company's own qualities and that help to express the company's identity. In its development, it uses analytical methods to answer the following questions for the company's managers. What do you do? What do you do? Where are you going? (Olins, 1995). It can be observed that, although it considers many

aspects of the company, this approach sees the phenomenon as a closed system in which context or other actors play no role.

As with most social and economic phenomena, the study of corporate identity was initially hampered by a lack of conceptual clarity. In several cases, the concepts of identity and visual identity, and then corporate brand and image, have been confused in the interdisciplinary literature (Topalian, 1984; Balmer, 2001). In clarifying these, Balmer (2001a) distinguishes eight concepts related to identity, brand and marketing of business entities. These overlap in places, but can be sharply distinguished in terms of their relationship to the company and the essence of what they are: 1. corporate identity, 2. corporate personality, 3. visual identity (or visual identification system), 4. corporate communication, 5. overall corporate communication, 6. corporate image, 7. corporate reputation and, finally, 8. corporate brand (Balmer, 2001, p. 257).

In the list above, corporate identity and visual identity have already been sharply delineated, but in exploring the topic, we still often find them being confused. This is due to the perception of corporate identity as a graphic design product (Riel & Balmer, 1997), which can be linked to the professional background of contemporary specialists in the field. According to Balmer (1998), the concept of corporate identity dates to 1964 and was developed by the design consultants Lippincott and Margulies. Although corporate identity was initially referred to in later literature as being of a visual nature, this was merely due to a misunderstanding of the nature of the phenomenon. The perception of corporate identity, still synonymous with organisational nomenclature, logos and other visual identifiers, reflects a lack of understanding. It can also be called an indicator of the intellectual apathy (Topalian, 1984) that permeated the dialogue on design issues between economic actors at the time (and still today). The evolution of graphic design has also given rise to an integrated communicative understanding of corporate identity. According to this view, the use of a visually consistent identity should be a central element of corporate identity management, since it can increase the effectiveness of communication, as Bernstein (1986) points out. While these ideas have not necessarily proved to be unhelpful, what they have in common is that they misconceptualise identity as inherently visual in nature.

In parallel with theories of corporate identity, in the field of Organisational Identity (OI), identity has been defined as the central (C), distinctive (D) and enduring (E) characteristics of the organisation (Albert & Whetten, 1985). A key difference in the history of the two movements is therefore that, in the case of organisational identity, it is now referred to from the outset as non-visual in nature. Over time, as corporate identity theory has evolved, Albert and Whetten's (1985) conception of CID has been incorporated into the view of corporate identity.

The theorising of the following decades has explored the nature of corporate identity with a broader perspective and a deeper multidisciplinary approach. The work of Birkight & Stadler (1980), Riel (1995) and Balmer (1995a) has contributed significantly to seeing the phenomenon through the lenses of different disciplines, now more as a set of intangible elements. In the formulation of Riel and Balmer (1997), corporate identity management is of strategic importance for the company and can be described as a set of unique characteristics of the company that are rooted in the behaviour of its members. In the corporate identity mix (CI-mix) model, a mix of corporate behaviour, communication, and symbols conveyed to external and internal audiences is considered (Rekom et al., 1991; Riel & Balmer, 1997). The concept is open to external audiences and is less and less determined by material factors.

Founded in 1994 and still active today, The International Corporate Identity Group[33] (ICIG) was established with the participation of leading international researchers and corporate experts in the field of corporate identity. Its aim is the development and scientific dissemination of research findings and practical experience in the field. Through their collaboration, in 1995 they produced the first version of the Strathclyde Declaration, which brought together their knowledge and opinions to position the concept of corporate identity in the range of meanings that still apply today.

According to the statement: „*Corporate identity management is concerned with the conception, development, and communication of an organization's mission, philosophy, and ethos. Its orientation is strategic and is based on a company's values, cultures, and behaviours. [...]It is different from traditional brand marketing directed towards household or business-to-business product/service purchases since it is concerned with all of an organization's stakeholders and the multifaceted way in which an organization communicates. It is dynamic, not static, and is greatly affected by changes in the external environment. When well managed, an organization's identity results in loyalty from its diverse stakeholders*" (Balmer & Greyser, 1995). This was later supplemented by a key point: „*Every organization has an identity*" (Riel & Balmer, 1997, p. 355). And in the latest version, available online today, it is already highlighted: "*[corporate identity] It can also provide the visual cohesion necessary to ensure that all corporate communications are coherent with each other and result in an image consistent with the organization's defining ethos and character.*"(*ICIG*, 2022)[34]

The impact of the declaration has had a significant influence on further conceptualisation. In redefining the corporate identity mix, it is now described by Balmer & Soenen (1996) in terms of mind, soul and voice. The mind set includes corporate strategy, managerial vision, performance, corporate philosophy, brand architecture, ownership and organisational history. The mind set includes more subjective elements such as internal image, corporate subcultures, distinctive values, employee affinity. The category of voice covers all corporate communication, including controlled and uncontrolled communication, corporate symbolism, direct and indirect internal and external communication between the company and its employees (Melewar & Jenkins, 2002). The boundaries of corporate identity are being pushed out, and the complexity of its interpretation is increasing. The concept opens up to consider more and more stakeholders, not only focusing on the entity at its centre.

Also, the Strathclyde definition summarises some of the more important elements of corporate identity from the perspective of DVIs. Corporate identity is derived from the organisation's internal values and resources, which are not only constant, but can be defined as a variable that can be developed (or transformed). This is in line with the claim that effective management of corporate identity enables the company to meet the needs of its target groups and stakeholders (Riel, 1995). Furthermore, there is a significant parallel in terms of DVIs, as the themes of change and dynamism appear, although here only in relation to corporate identity and not visuality. Gioia et al. (2000) characterise organisational identity as adaptive instability and introduce the concept of mutable identity. This instability is the factor that brings to the firm the ability to adapt to continuous changes in the environment. Based on the ideas of Gagliardi (1986),

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[33] https://www.icig.org.uk (last access: 2023. 01.25.)

[34] Today, ICIG backed by several international professionals and academics, including John M.T. Balmer (Lecturer and Director of the ICCIS, Strathclyde University, founder of the ICIG), David Bernstein (Leading Corporate Communications Consultant), Adrian Day (Managing Director, Landor Associates), Stephen A. Greyser (Professor of Business Administration, Harvard Business School), Nicholas Ind (Corporate Identity Consultant), Stephen Lewis (Director, MORI), Chris Ludlow (Managing Partner, Henrion, Ludlow Schmidt Corporate Identity Consultants), Nigel Markwick (Consultant, Wolff Olins), Cees B.M. van Riel (Director for Corporate Communication Centre, Erasmus University,), Stephen Thomas (Director, CGI Corporate Identity Consultants).

the authors point out the paradoxical phenomenon that in order for an organisation to maintain its authentic identity and character, it must necessarily change, as its environment does not remain unchanged. The dynamic is also reflected in other approaches. Hatch and Schultz (2002) define the processes by which corporate identity evolves through interactions with the domains of corporate culture and image along social psychological lines. In the cycle of social process, 1. the expressed identity shapes the image, 2. this is reflected back to the corporation, 3. the identity is culturally embedded, 4. cultural interpretations are incorporated into the identity. The concept of identity is thus opened up in Hatch and Schultz's (2002) understanding of the phenomenon as a social phenomenon. They understand the creation and development of identity as a set of processes. Variability is maintained in the most recent interpretation: *"Corporate identity is an expression of the company, a process that changes from time to time"* (Melewar et al., 2021, p. 12).

After more than 40 years, the issue of visuality has not disappeared from the definition of corporate identity. However, we now see it as a factor related to identity, as a manifestation of it. It is worth pointing out that, while early theories centred on visuality (e.g. the integrated communication conception of corporate identity) were characterised by an overestimation of visual consistency, the ICIG's currents definition of identity and visuality refers to cohesion as an important feature in the relationship between identity and visuality. In this interpretation, the source of identity is not the set of visual symbols repeated unchanged throughout the application, but the summation of the intangible nature of the company's characteristics, which can be effectively represented by visuality that is closely related and essentially identical, i.e. coherent.

Since the seminal work of McCarthy (1960), it is difficult to write a study on marketing that does not relate in some way to the legendary 4P marketing mix. A version of this, extended to 10P by Balmer (1999), also arises in the context of corporate identity. In his HEADS^2 model[35], Balmer (2001a) assigns corporate identity to the *"H"*, i.e. the group of elements held by the company, and associates it with the category of Philosophy. It also appears in the group *"D"*, among the items made by the company. For this reason, corporate identity can be understood as a corporate resource not only owned but also actively produced.

3.2.2. Multi-layered Corporate Identity

The issue of stakeholders and target groups in corporate operations has already been raised in relation to the ability of corporate identity to meet needs (See Riel, 1995). However, the different perspectives should also be mentioned in terms of the coherence of corporate identity, since it is precisely because of the diversity of their identity that organisations will be able to relate to different stakeholders. As with individuals, corporate identities can be seen as a multiplicity of identities that speak to a particular context or audience (Gioia In: Whetten & Godfrey, 1998). They are multi-layered and complex constructs that, by combining their multifaceted components, do not create a sense of fragmentation if managed properly.

However, layers of corporate identity should not only be seen in relation to the actors involved. Balmer & Greyser (2002) have already argued that instead of a single and monolithic conception of corporate identity, it is worth treating it as multi-layered. In their AC^{2}ID framework of analysis, we can distinguish between 1. actual identity (A), 2. the communicated identity (C), 3. the imagined identity (C), 4. the ideal identity (I) and 5. desired Identity (D) (Balmer & Soenen, 1999). Actual Identity is the current attributes, performance and behaviour of the company. Communicated Identity is the identity that is expressed in controlled communication. Perceived identity is made up of perceptions of the organisation's reputation, image and brand on the part of stakeholders. The ideal identity represents the best market positioning of the company at a given

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[35] H = HAS, what the organisation has, D = DOES, what the organisation does (Balmer, 2001, p. 284).

time, which can be defined by strategic planning in the context of the competitive environment and the wider context. The desired identity is the vision of what the company is like that lives in the minds and hearts of its managers (Balmer & Greyser, 2002, p. 4). The task for management is to harmonise these layers and reduce the differences between them.

In the layered corporate identity conceptions, the unbreakable and unified image of identity is presented in a more sophisticated form, as a multi-actor interaction. The closed conception of the company is replaced by theorising that identifies the market and social environment, target groups and the various internal stakeholders of the organisation as identity-shaping factors.

3.2.3.   Models and Schools of Corporate Identity

Melewar and Jenkins (2002) have argued for a unified model that goes beyond theoretical attempts at definition and anecdotal literature. Based on an in-depth analysis of the literature, they create a corporate identity construct with four components: 1) market conditions, 2) corporate culture, 3) corporate behaviour and 4) communication and visual identity. These developments restructure the elements of the theoretical approaches that we have already seen. However, they are not yet sufficient to narrow the gap between theory and practice.

In an empirical refinement of the model, Melewar and Karaosmanoglu (2006), drawing on primary data collected from corporate managers, construct a model of corporate identity consisting of seven dimensions (Figure 1). Based on the model, the factors that shape corporate identity are: 1. Corporate culture, i.e. the set of mission, vision and values that form the core of identity. 2. corporate behaviour, a category that covers the behaviour of the company, its management and its employees; 3. corporate strategy, which includes the areas of corporate positioning and differentiation; 4. corporate structure, where brand structure and organisational structure are also significant factors. The next of these factors is 5. corporate design (or visual identity). The area influenced by all of these is 6. corporate communication, which includes marketing, management and organisational communication. Finally, factor 7 is industry identity, which influences corporate identity from outside the organisation, according to the model.
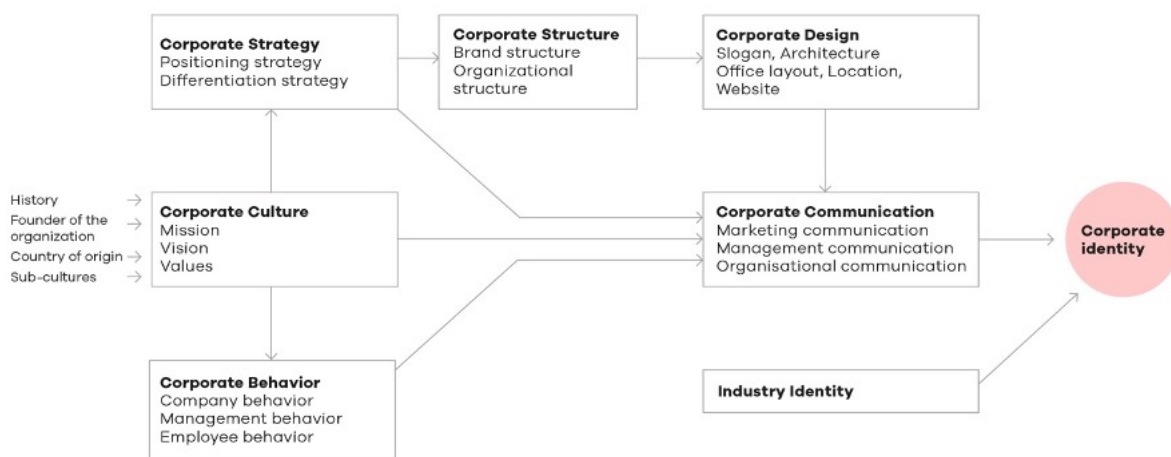
Figure 1. Seven dimensions and components of corporate identity (CI)

(Author's edit based on Melewar and Karaosmanoglu, 2006, p. 865.)

The establishment of this seven-dimensional model is an important milestone. It presents the construct of corporate identity through the experiences of practitioners, drawing on empirical data. The model has had a significant impact on the marketing approach literature on the subject, and its citation in subsequent works is significant. A noteworthy feature of the study is that it reveals the importance of uncontrolled communication and reveals that practitioners' views differ on the essential components of corporate identity (Fetscherin & Usunier, 2012). Another remarkable feature is that corporate design (visual identity) is a separate component, defined by the corporate structure and thus contributes to the creation of corporate communication.

Identity-based views of corporations have taken a variety of approaches to exploring corporate identity and the phenomena and constructs that are associated with or overlap with it. Through an integrative literature analysis of these views, Balmer (2008) classifies studies from the branches of corporate identity, organisational identity, social identity, visual identity, corporate branding and corporate image. According to his analysis, studies on the phenomenon of corporate identity can be grouped into distinct categories based on the relationality of the identity formation process in relation to the corporation. This key work allows for the differentiation of corporate identity theories, but its prominence is enhanced by the fact that its results also make visible the opening up of identity theories. Balmer (2008) distinguishes five schools of identity-based approaches: 1. identity OF the corporation, 2. identification FROM the corporation, 3. identification WITH the corporation, 4. identification TO a corporate culture, 5. envisioned identities.
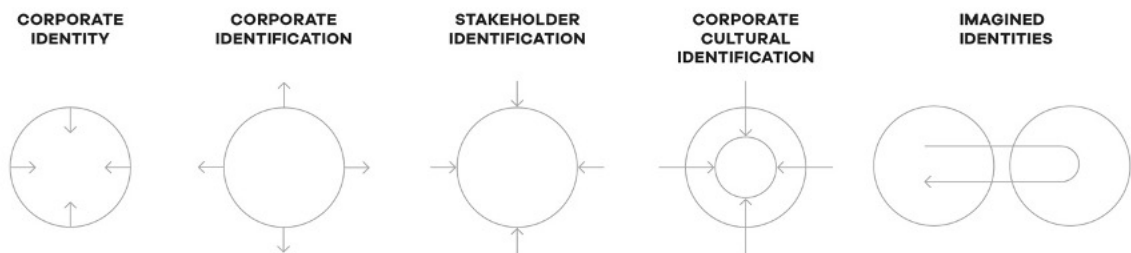
Figure 2. Five groups of identity-based views of the company
(Author's edit. Source: Balmer, 2008, p. 887.)

1. Works of the corporate identity strand attempt to capture the essence of identity on the basis of the distinctive features of the company. From a functionalist perspective, companies have essential features that are observable, self-defining and capable of shaping them. Through corporate identity, the corporation gains stability, uniqueness and coherence (in: Balmer, 2008, p. 886). Works in this direction therefore typically describe corporate identity as a closed concept, as they only consider the internal characteristics of the corporation to be important in defining identity.

2. Theories of the corporate identification school assume that the outward communication and symbolism of a company can convey the essence of the organisation: its values, its foundations, its goals, its distinctive features. According to Margulies' 1977 definition, corporate identity is *"the way a company identifies itself among its stakeholders through a corporate visual identity"* (Balmer, 2008, p. 890). We can include the views of the graphic approach discussed earlier, since they define corporate identity essentially as the mostly visual symbols communicated outwardly by the company. The literature in this group already takes account of external stakeholders but identifies them merely as recipients of a unilateral transaction. For this reason, a closed nature can be associated with this approach.

3. In theories belonging to the stakeholder identification strand, we can already speak of an explicitly open theoretical perspective. The importance of the identification of stakeholder groups with the company is that identification often influences behaviour, and therefore it is important how customers and employees or other groups of stakeholders identify with the company (Balmer, 2008, p. 890). Here, the creation and effects of identity can be understood as two-way or multi-directional processes. This approach no longer focuses solely on the internal factors of the company.

4. At the heart of the literature on identification with corporate culture is an examination of how stakeholder groups and individuals define themselves through their relationship with their corporate culture. The author shows that belonging to a group can contribute to the formation of an individual's identity not only through the consumption of products and services, but also through the consumption and production of corporate identities (Balmer, 2008, p. 892). This approach from the perspective of social identity theory can be considered an open one, examining both the identification of external and internal meanings.

5. The branch of envisioned identities deals with perceptions of the company, approaching it from the aspects of image and reputation. It includes studies that discuss how the company (or some of its stakeholders) perceives the way others perceive the company (or some of its stakeholders). This research stream can be divided into three main categories. It examines how a company perceives how another company perceives its characteristics. It discusses how one group of stakeholders perceives the image of another group of stakeholders. It also includes the way in which people from a particular corporate culture perceive how people from another culture perceive them (Balmer, 2008, p. 893). The school of envisioned identities refers to corporate identity as an open concept, as it considers a broad range of stakeholders in the company and focuses on actors outside the company.

These five schools organise the identity-based views of companies into sets based on content rather than chronological groupings. Nevertheless, different conceptions of identity can be observed in the five groups: the earlier, more closed (1, 2) and the later, more complex and at the same time more open (3, 4, 5) approaches.

The emergence of issues of identification and culture in the subject area represents a new perspective on the topic. The organisational approach to corporate identities focuses on the perceptions of the members of the organisation and draws heavily on the organisational identity literature. The works of interest in this strand explore employee identification with the company and the cultural dimensions of belonging to the organisation (Melewar et al., 2021). Studies of organisational identity in the corporate context are mostly based on research on organisational culture (Hatch & Schultz, 1997) and analyse the interaction between identity and corporate cultures and subcultures. The organisational identity strand considers three different ways of thinking about identity. Interpreted by Gioia et al. (2020), these are *"(1) views of identity in organisations, (2) views of identity of people within organisations, and (3) views of people's identification with organisations"* (Foroudi et al., 2021, p. 24). The theoretical antecedents of the organisational approach can be seen as the social identity theory, according to which individuals seek their self-image through membership in different social groups. Tajfel (1981), for example, argues that the more an individual recognises similarity with a group or product, the more he or she moves towards membership of that group.

3.2.4.   Corporate Identity and its Symbiotes

According to the Interpretative Dictionary of the Hungarian Language (Bárczi & Országh, 2016), symbiosis is *"usually the fact or circumstance that two or more living beings live together, or two or more phenomena are very closely related to each other, manifesting themselves together at the same time"*. It can also be used to describe the interrelationship of intellectual systems, such as corporate identity, corporate image, corporate reputation, strategic planning and corporate branding.

Corporate identity has become an increasingly complex and multidisciplinary field over the decades. As we will see, it also shares common features with visual identities. In the marketing interpretation of corporate identity, the focus of interest is not only on the differentiating and positioning features that express corporate characteristics. It focuses also on the way the company operates and on identification with its value groups or subcultures. All this is reflected in the British Standards Institute's definition: *"Corporate identity is an articulation of what the organisation is, what it stands for, what it does and how it does it. In particular, what it does, what it means, what it is, what it does, and how it is organised."* (in: Balmer, 2008, p. 899). Initially, marketing-focused research in the field of corporate identity concentrated primarily (similar to brands) on consumers. Then, as the concept of the corporate brand emerges beyond the brands of the company's products, attention is extended to other stakeholders.

Identity has an important role in shaping corporate reputation (Foroudi et al., 2014; Foroudi, 2020). But there are also significant studies on the relationship between identity and image (e.g., Shee & Abratt, 1989; Hatch & Schultz, 1997; Foroudi et al, 2014; Hatch & Schultz, 2000) and works on the mediating role of corporate communication (Bernstein, 1986; Shee & Abratt, 1989), which present corporate identity and image as interacting factors, interacting both with external factors (external group experiences) and internal organisational components (employee experiences, culture) (Hatch & Schultz, 1997, 2000). In the intersection of identity and image, the leaders and managers of the company play an important role, as they both shape and are influenced by both (Hatch & Schultz, 1997; He & Balmer, 2013). Thus, corporate identity can also be viewed as a management tool (Melewar et al, 2021).

He & Balmer (2013), in examining the relationship between corporate identity and strategy making, show that these two areas are mutually influencing and interdependent. The research on three cases uses grounded theory, a theorizing methodology that draws on empirical data, to arrive at results inductively. The findings from the case studies suggest that *"corporate identity can facilitate and enable strategic change, innovation and learning, but it can also act as a constraining force"* (He & Balmer, 2013, pp. 38-39). The findings suggest that in the context of corporate marketing, the cognitive state of senior managers is crucial, as potential dissonances and divergences between strategy and identity can be bridged by corporate management through cognitive biases. The two domains are interdependent, as strategy is partly a determinant of corporate identity (Abratt & Kleyn, 2012; Melewar & Karaosmanoglu, 2006; Tourky et al, 2020), but identity can also play an active role in strategy formulation (He & Balmer, 2013). The previously mentioned AC^2ID test (Balmer & Soenen, 1999; Balmer & Greyser, 2002; Balmer, 2009) and its updated version, the AC^3ID, can be used to assess the differences between strategy and identity.

In addition to the above-mentioned layers of corporate identity, new AC^3ID analytical framework also introduces the Covenanted Identity (C) (Balmer et al., 2009), which is the promise behind the corporate brand. This allows the company to connect with its audience, thus adding an external orientation factor to the framework, which also reinforces a more open perception of identity.

Corporate identity is both an important factor in shaping the perception of the business organisation's environment and in shaping the internal functioning of the company. It can be seen as a tool to influence corporate image and reputation (Joseph & Gupta, 2022). Not only can they influence each other, but corporate identity can also be seen as the starting point for a positive reputation (Hussain et al., 2020; Melewar et al., 2021). By shaping identity, it can help to shape the desirable perception of the organisation among current and future stakeholders. This, however, requires that corporate leaders are aware of the importance of the factors that most influence corporate identity, the shaping power of corporate philosophy, vision, mission and the corporate leadership that has a greater impact than these (Foroudi et al., 2021, p. 385). A favourable perception of the company strengthens the company's reputation over time and its impact is long-lasting. Its value lies in the fact that it can also increase trust in the company and its products and services (Ageeva et al., 2019).

Clarification of the interacting, sometimes overlapping, and occasionally erroneously interchanged concepts of corporate identity is warranted for academic research and everyday management practice (Balmer & Gray, 2003). A unified theoretical framework (Figure 3) of corporate identity, corporate reputation and corporate brand is outlined in the conceptual work of Abratt and Kleyn (2012). In it, a picture of corporate identity with an increasing number of theoretical links is drawn along clear boundaries, with the aim of clarifying the range of phenomena. Within the framework, bi-directional arrows represent bilateral effects between domains. Domains of corporate identity are represented in two dimensions. The dimension of strategic choices suggests that the shaping of the elements within its scope (mission, vision, strategic intent, strategy formulation, strategy implementation, values, culture) is separate from the dimension of corporate expressions. The latter is also part of the corporate brand, so it is at the intersection of these two areas that corporate expressions, including visual identity, brand promise, brand personality and brand communication, appear as intermediaries. Expression can be understood as the ways in which a company connects with its audience, expresses who it is and what it is. Its design is a key task of corporate brand development and a material manifestation of the intangible elements of corporate identity. When discussing this topic, we can find both works that relate visual identity to corporate identity (Melewar, 2001; Sharma & Jain, 2011) and studies that link it to corporate branding (Fetscherin & Usunier, 2012; Idris & Whitfield, 2014). For this reason, the following integrative approach (Figure 3) is preferable, as it is permissive of both interpretations.
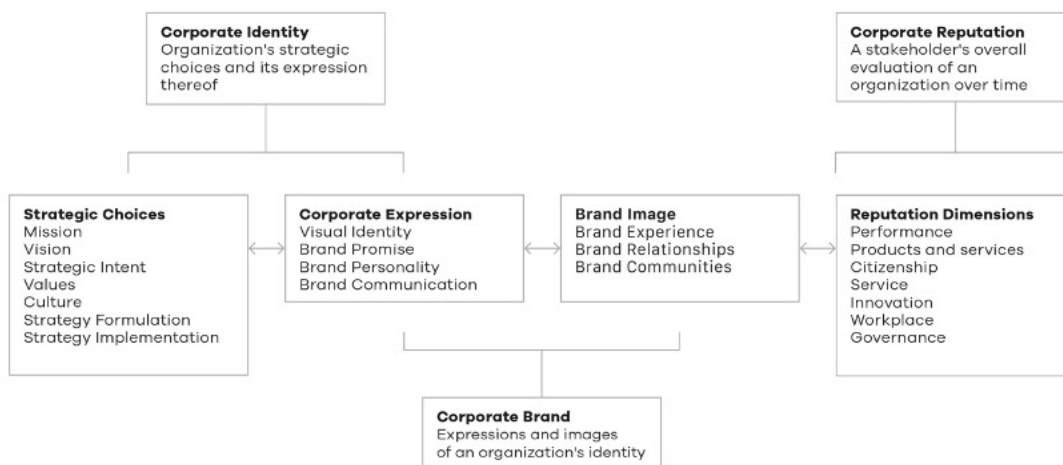
Figure 3. An integrative model of corporate identity, reputation, and brand

(Author's edit based on Abratt & Kleyn, 2012, p. 1050.)

Reputation can be defined as being created over time through the interactions between stakeholders and the organisation (Argenti & Druckenmiller, 2004). In the relationship framework outlined above, the dimension of brand image as part of the corporate brand is a factor that directly influences the development of corporate reputation. In this conception, corporate identity is not directly conveyed to the stakeholders, but through the corporate brand, and thus image also plays a role in the process. The corporate brand is defined in the model as a set of brand experiences, brand relationships and brand communities. Knox and Bickerton (2003) interpret it as a visual, verbal and behavioural expression of an organisation's unique business model. According to the authors, image can be defined as the image created in the minds of the recipients by corporate brand stimuli. Over time, different stakeholders form their fragmented impressions of the company's reputation. Reputation is therefore not a single phenomenon, as it can be understood as a set of reputations formed by different groups of stakeholders (Abratt & Kleyn, 2012, p. 1050). The associations drawn on the theoretical map of corporate identity also help to locate the corporate visual identity. Its role can also be understood in the context of corporate identity and corporate branding. The importance of the shaping of visual identity is enhanced by its impact on a wide range of phenomena associated with the functioning of the company as outlined in the model above. It can determine what a corporate brand is and what it is, it can change the images and impressions of a company, and it can reshape the perception of a company.

The developments presented illustrate the heterogeneity of the field of corporate identity. Nor can it be described as a clear phenomenon, according to researchers on the subject (Balmer, 2001, p. 866). Accordingly, an interdisciplinary/multidisciplinary approach is warranted, since in such a conception corporate identity is understood as an inherently multifaceted phenomenon (Foroudi et al., 2021). As it is one of the most important assets of the company, its appropriate shaping can play a crucial function in creating a competitive advantage (Schmitt et al., 1995; Balmer & Gray, 1999; Melewar et al., 2021). It is an indispensable part of efforts to achieve optimal corporate performance by both owners and managers. As part of this, the research and modernisation of visual identity cannot escape the attention of researchers and marketing professionals.

3.2.5. Corporate Identity Construct and Definition

In today's dynamic and intensely competitive environment, it is increasingly important for companies to manage their critical intangible assets, their intellectual resources (Dacin & Brown, 2006). Corporate identity is one of these. Its creation is described in recent theoretical approaches as the result of social processes. Using an ethical approach, it can be argued that stakeholders outside the company should have equal status and rights in the construction of corporate identity (Gambetti et al., 2017). The process of production can take the form of an ongoing dialogue between the organisation and its stakeholders, based on mutual understanding. This creates a specific cultural bond, in which control over intangible assets and social resources is the result of a collective effort (Gambetti et al., 2017, p. 381). To effectively manage corporate identity, the factors that make it up must be considered. The scientific research and periodic review of the construct will help in this.

The digital era and the intense challenges of the global economic environment present contemporary corporate managers with a difficult task. They must develop, maintain and transmit the factors that make up corporate identity in an ever-increasing information noise. As the concept opens, this is happening across an ever-wider range of stakeholders. In such a dynamic environment, Tourky et al. (2020) investigated the dimensions of the corporate identity construct. Based on their empirical research, corporate identity can be defined by six dimensions.

Melewar & Karaosmanoglu (2006) Data sources: directors, senior managers and employees from 20 multinational companies		Tourky et al. (2020) Data sources: senior managers from 11 leading UK companies	Overlap
Communication Controlled and uncontrolled corporate communication, indirect communication	1	*Communication* Internal and external communication, message consistency	Significant
Corporate Design Corporate Visual Identity (CVIS) and its application	2	*Visual Identity* Corporate Visual Identity (CVIS), its application and consistency	Significant
Behaviour Company behaviour, employee behaviour, management behaviour	3	*Behaviour* Senior management behaviour, employee identification and corporate social behaviour	Significant
Culture Philosophy, values, mission, principles, corporate history, founder, country of origin, subculture	4	*Culture* Organisational values	Significant
Strategy Differentiation and positioning strategy	5	*Stakeholder management* Mission statement	Partial
Brand Structure Brand structure, organisational structure	6	*Founder* Transformational leadership	Partial
Industry Identity	7	-	Missing

Table 2. Comparison of corporate identity (CI) constructs

(Author's edit based on Melewar & Karaosmanoglu, 2006 and Tourky et al., 2020)

The comparison above provides an idea of the similarities and differences between the seven-dimensional model put together by Melewar and Karaousmanoglu (2006) and the six-dimensional construct that emerged from research a decade and a half later. We find significant similarities in content for three dimensions: the results of the two studies show similarities in these dimensions. For the categories characterised by partial similarity, we find that the dimensions

(Culture, Contact Management, Founder) and their content revealed by Tourky et al. (2020) are also found in the earlier concept, but with different weight or categorized differently by the authors (this does not create a substantive difference between the two concepts). The dimensions of Melewar et al. (2006) Strategy and Corporate Structure, however, are not explicitly mentioned or are less emphasized in the more recent results[36]. Similarly, Industrial Identity as a specific external force affecting identity does not appear in the more recent research results. All of this suggests that Melewar and Karaousmanoglu's (2006) construct is a useful approach for today's world, as its dimensions overlap significantly with findings from other contexts and time periods, as well as with the conceptual corporate identity frameworks discussed previously (See Melewar & Jenkins, 2002; Abratt & Kleyn, 2012). In the following, I consider this seven-dimensional model as the theoretical basis for corporate identity.

Hence, the nature of corporate identity has not changed significantly over the past decade, but in the rapidly changing contemporary environment, the basic assumptions about the nature of identity are necessarily changing. Dynamic conceptions of identity now take a non-essentialist stance on its permanence. According to this view, the essence of an organisation is not a fixed core but is created and evolves through changing processes (Gioia et al, In the dynamic conception, identity is a socially constructed characteristic of the firm that is continuously recreated by internal and external stakeholders (Hatch & Schultz, 2002). Since the beginning of research on this topic, a central question of academic discourse has been which characteristics prove to be changing and which remain stable during the creation (construction) and change (alteration) of identity (Schultz, 2016). As we will see later, all these questions will be raised again in the context of visual identities, and the two fields are parallel in this respect.

After a review of the literature on the relevant linkages, theories and constructs for dynamic visual identities, as a synthesis of the topic, I will now provide a definition to ground my research. As a starting point, Balmer's (2001a, p. 280) broad definition can be taken:

"An organisation's identity is a summation of those tangible and intangible elements that make any corporate entity distinct. It is shaped by the actions of corporate founders and leaders, by tradition and the environment. At its core is the mix of employees' values which are expressed in terms of their affinities to corporate, professional, national and other identities. It is multidisciplinary in scope and is a melding of strategy, structure, communication and culture. It is manifested through multifarious communications channels encapsulating product and organisational performance, employee communication and behaviour, controlled communication and stakeholder and network discourse."

Also:

1. It is a central and distinguishing characteristic of the firm (Albert & Whetten, 1985), but can be described as an evolving rather than a persistent factor (Balmer, 2001), which changes from time to time (Melewar et al., 2021).

2. It is a suitable expression of the personality of a company (Olins, 1978, 2017). It is the fundamental style, quality, character and personality of an organisation. The set of forces that define, motivate and embody it (Shee & Abratt, 1989).

3. Uncontrolled communication also contributes to its shaping (Melewar & Karaosmanoglu, 2006; Tourky et al., 2020).

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[36] Tourky et al. (2020) also mentioned country of origin, company history and brand structure in their research, but these were no pronounced results and were therefore omitted from their model.

4. It can be described as a multi-layered phenomenon (Balmer & Soenen, 1999; Balmer & Greyser, 2002; Balmer, 2009; Balmer et al., 2009), and identity management is responsible for coordinating these layers.

5. Its design and alignment should consider all stakeholders in the company (Balmer & Greyser, 1995; ICIG, 2022). It can have a positive impact on the adoption of innovation (Foroudi et al., 2021) and has a multidirectional relationship with corporate image, corporate reputation, corporate brand and corporate strategy (Abratt & Kleyn, 2012; He & Balmer, 2013; Foroudi et al., 2021; Joseph & Gupta, 2022). All of these can have both positive and negative effects on one another.

6. It is one of the most important assets of the company and can play a significant role in creating competitive advantage (Schmitt et al., 1995; Balmer & Gray, 1999; Melewar et al., 2021).

7. According to contemporary approaches, identity is constantly recreated by internal and external stakeholders (Hatch & Schultz, 2002), and is therefore socially constructed.

8. Capable of creating cohesion in visual representation (ICIG, 2022).

By reviewing the nature and relationships of corporate identity in this chapter, we have gained an insight into one of the fields of application of dynamic visual identities. We have seen how the early conceptions of identity, still limited by practitioners and with a visual focus, have been complemented by academic theorising from different perspectives. We have touched on the visual conceptualisation of corporate identity, its integrated communication approach, its organisational interpretation, its marketing perspective, its multi- and interdisciplinary perspective. The emergence of heterogeneity, dynamism and possibilities of adaptability, and the openness of the concept were observed. By comparing the factors involved in the creation of two constructs, it was possible to gain an insight into the dimensions of corporate identity. We placed identity on the map of relevant areas of corporate marketing and clarified its relationship with visuality. This detailed exploration of the topic thus provides a handy compass for further understanding of the phenomenon of dynamic visual identities.

3.3. Metamorphosis of the Brand

"We are in brands in a way that a religious person is in God. [...] Jesus says: Remain in me, and I will remain in you. Just as no branch can bear fruit by itself unless it remains in the vine, neither can you bear fruit unless you remain in me. (New Testament, John 15:4)"

(Szalay, 2018, p. 54).

3.3.1. From Flame to Smoke – Brand Concepts

It all started with a spark. The human desire to create personal and social identity, to emphasize similarities and differences, is at the heart of branding (Bastos & Levy, 2012, p. 349). From a historical perspective, brand can be understood as both a sign and a symbol. In interpreting signs, the discipline of semiotics can help consumer research, as the consumer world can be interpreted as a web of meanings that is woven by consumers and marketers from signs embedded in culture (Mick, 1986). Semiotics can help to understand the meaning-making and transmission of the brand and its elements (Chevalier & Mazzalovo, 2020). Historical analysis can also help to explore the domains of brand meaning and how they change over time. As a form of signification, the brand can evoke both negative and positive perceptions in material and metaphorical forms. Brands initially function as a sign; a denotation is formed. The brand first refers to the object it represents. Later, the brand is used to designate it. The next step in the sign-making process is the development of connotations. The brand becomes a symbol, an instrument of ownership or status (Bastos & Levy, 2012, p. 342).

As people, societies and cultures have changed over time, so too has the function, content and meaning of what we now call a brand. Some research traces the phenomenon back over 4000 years, with Moore and Reid (2008) tracing the timeline of proto-brands back to 2250 BC. Their research shows that the type of information contained in brands has also changed a lot over this time. In addition to information on origin and quality, references to power (status) and value can be found from the Late Bronze Age (1500-1000 BC) to the present day. The function of expressing personality in the mark (Aaker, 1995, 1997; Keller & Aaker, 1998) has only appeared in modern times.

In their overview, Bastos and Levy (2012) point out that the act of marking, which is the basis of branding, was initially used to distinguish between undesirable or inferior things. Originally, marking also appears as a stigma in cultural content, such as the stigma of the fratricide Cain. The word brand is linked to the phenomena of fire and burning in several ways. The German term der Brand (meaning fire) also supports this association, and the Icelandic language also has this parallel (Moore & Reid, 2008). Szalay (2018) writes similarly about the English brand, tracing its origins to the Dutch language. In the relationship between brand and fire, fire is used as an instrument of signification. In the Egyptian, Greek and Roman empires, marks burned into the skin were used to mark livestock and slaves (Bastos & Levy, 2012). According to some sources, the process still used today to mark livestock received its current name (branding) in the 19th century (Skaggs, 2018). Other sources, such as the Oxford English Dictionary, trace the use of the term branding to indicate branding distinction as early as the fifteenth century (Stern, 2006). Although these disparate accounts make the temporal delimitation unclear, they all confirm the circumstances of the term's past use. However, the practice of branding with hot metal was not limited to animals.

The practice was also previously used to stigmatise people who were harmful or dangerous to society (Henning, 2000; Szalay, 2018).

The modern understanding of the brand has been derived from scientific theorising and economic practice. In the consumer revolution of the post-WWII years, brands, previously used only as a reference to the origin or manufacturer of products, evolved in a close struggle for survival (Bastos & Levy, 2012). The widespread use of mass media and the commercialisation of storytelling, i.e. advertising, has had a significant impact on the change in branding (Moore & Reid, 2008). With the emergence of brand personality theories (Aaker, 1995, 1997) and the rise of the concept of image, a consumer-centric approach has come to the fore. A central question has become: what are the human personality traits and how can they connect with consumers? According to Aaker (1997, p. 347), consumers tend to endow brands with human personality traits, a phenomenon known as animism[37]. The issues of personality and image have shifted the perception of brand and branding in an intangible direction and thus the focus of academic interest. Whereas earlier research on brands focused on tangible information about products, later research focused on abstract and less tangible aspects (Keller, 2003). This is now also reflected in legislation. Mercer (2010), in his legal definition of brands and trademarks, explains that they are a set of tangible and intangible assets that constitute intellectual property. Identity, associations and personality are embodied in them.

From the late 1980s onwards, branding became a major feature of management discourse. The works that laid the foundations for its conceptualisation as we know it today became widespread from the 1990s onwards, as the phenomena of consumer society and the marketing science that specifically studied it became increasingly important. By the turn of the millennium, the study of intangible brand elements, positioning, brand personality, brand experience, brand-consumer relationships, had become an important area of marketing (Keller & Lehmann, 2006). In the postmodern era, the brand, which initially only identifies the producer or the place of origin, often becomes the object of consumption rather than products and services (Salzer-Mörling & Strannegård, 2004). The market is a battlefield of brand names, images and logos, which goes hand in hand with the marginalisation of the products represented. *"When the product becomes a symbol, the symbol becomes the product"* – as Neumeier (2015, p. 35) puts it.

In the realm of brands, we can therefore draw a parallel with a phenomenon already discussed in the context of corporate identities. In the contemporary interpretation of the concept, an immaterial, non-formal quality has come to the fore, despite the fact that in both areas the identification with physical, mainly visible, factors were initially predominant. Toffler's (1990) insight that the power of intangible value is growing, that our wealth and economy is in part nothing more than an economy of symbols, is also correct in this area. Brands provide an independent symbolic meaning and expressive value, providing the brand experience. The experience is intrinsically immaterial and subjective, and therefore has a significant motivational power. And the experience of the experience also makes the individual an immaterial resource, as it acts as a catalyst for value creation in the value network (Stocker, 2013). This changes the nature of the brand and with it the nature of consumption. This is illustrated by Mitev and Horváth's (2008, p. 14) observation that *"the modern consumer wants to accumulate material goods or surround himself with them. If he acts ideally, he maximizes his material consumption, the value of which he can judge in an objective, objective way. The post-modern consumer, on the other hand, is not interested in the material value of goods, but rather in the experiential value of activities"*.

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[37] The belief that inanimate things and natural phenomena have a soul, a spiritual essence.

The changes outlined above in relation to the brand are also reflected in the approach to design communication (DIS:CO). In its reflection we find an exciting prognosis for the historical overview of branding. DIS:CO is not just an analytical framework, it is a design approach with broad applicability (Galla, 2021). It is a deliberate intersection of the scientific aspects of design and business communication (Cosovan, 2009; Cosovan & Horváth, 2016). It has contributed to the development of many internationally recognised products and brands (Fekete, 2022). The insight that comes from this experience, backed by both market and professional successes, is a thesis on the evolution of the man-made artificial environment. This is illustrated in the following figure (Figure 4).
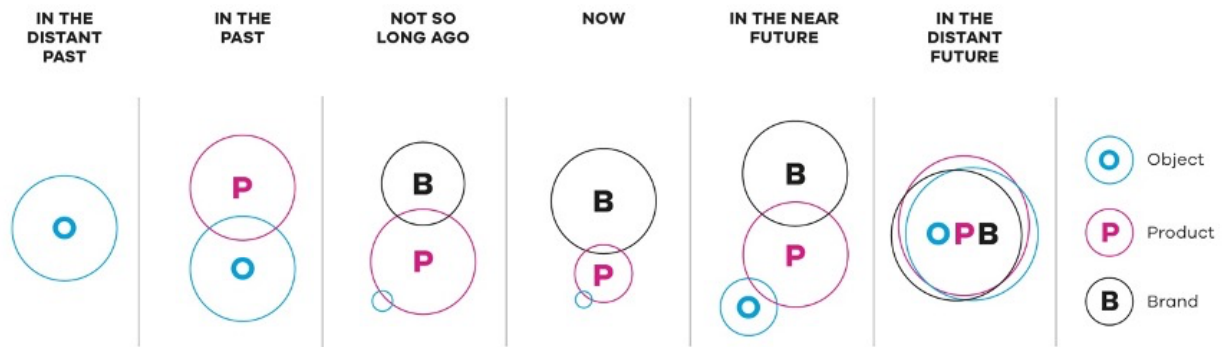
Figure 4. Evolution of the man-made environment
(Author's edit. Source: Cosovan, 2018, p. 27.)

Cosovan (2018, p. 27) illustrates the changing relationship between tangible and intangible goods (physical object, intellectual process, service, creation), the products created from them, which can be understood in a market context, and the brands associated with them. The process of immaterialisation described earlier is clearly visible. The material element of the trinity is nowadays being relegated to the background, while the brand is gaining in importance. However, the prognosis for the future shown here is not an extrapolation of what has been seen so far but is worth looking at as part of DIS:CO's mission. According to this, the brand, the product it represents and the object that constitutes it overlap in content and form, forming a coherent whole. They contribute to the creation of value through the consumption of goods, with the same ethos and importance. We can call this an ideal future for brands, an integrative programme of brand management and product development with a design communication approach.

As the historical overview outlined has shown, not only is the role of brands in our lives in a constant state of flux, but the meaning of the concept has also undergone a significant transformation. A similar process can be identified for visual identities. There is an immaterialisation, a shift from form to content and meaning, and an increasing demand for involvement in these two closely related areas. As with visual identities, the brand is sometimes seen as a symbolic product in its own right, or as an important component of the company's offering. In the wake of the de-emphasis on object and product (Cosovan, 2018), it is not unjustified to use the metaphor that contemporary brands are "more smoke than flame". The (fire)mark of the tangible product is relegated to the background and the intangible smoke ends up in the lungs of the postmodern consumer. The brand, a former signifier, burns like a semiotic phoenix, being reborn and becoming a signifier of itself.

3.3.2. Brand in the Drawer? – Brand Definition Attempts

> *"A brand is an emblem that represents capital or power, and therefore inherently carries and radiates value. [...] The brand transitions into quality and back."*
>
> (Szalay, 2018, p. 90).

The versatility of dynamic visual identities offers a wide range of applications for innovative connectivity. They can be found in organisations, companies, destinations, products, services, personal brands (Felsing, 2009; Nes, 2012, 2013; Guida, 2014; Martins et al., 2019; Lélis, 2019; Fekete & Boros, 2022; Fekete, 2022). Their use can serve economic, cultural and social purposes. Present study examines the phenomenon from a marketing perspective with an economics focus. From this perspective, it makes sense to treat DVIs as a component of corporate identity and the identity of the brands that companies offer. We have already touched on corporate branding in the context of corporate identity, but to get a fuller picture of the world of visual identities, it is worth looking at a broader picture outside the scope of corporate marketing. To this end, we continue our journey by exploring the literature of branding. In the following, we will draw the outlines of the brand and then colour the resulting picture with the diverse palette of brand equity models and brand identity concepts, as it is through these that the phenomenon of dynamic visual identities becomes understandable and theoretically embedded.

Are there still industries and product categories where brands have no impact? Kapferer and Laurent (1988), rocking the cradle of the concept of brand sensitivity, told the now hard-to-imagine story of how there are no strong brands in certain markets and no consumer demand for them. From a sceptical perspective of marketing, the latter statement holds. However, the previous statement is becoming less and less valid today. In an environment of increasingly interchangeable product and service offerings by companies, the key role of brands is relentlessly growing (Burmann et al., 2009). Under the pressure of market realities and the economic logic of profit maximisation, companies are forced to develop brands to avoid being left behind in the competition. This can be explained by the fact that the desire to meet customer expectations or even the desire for conscientious corporate action (Iglesias et al., 2020) drives companies' marketing departments to constantly improve. But we can agree with the manifesto of the activists of Brandalism (2022), who argue that there is no philanthropy in the development aspects of companies, these are only *"the machines of predatory corporatism, that block out the sun burn our atmosphere"*. Regardless of which narrative seems to be the more credible reading of complex reality when looking at global trends, it is safe to say that the current social and cultural context is forcing companies to constantly rethink their marketing activities, understanding the importance of consumer participation (Bauer & Berács, 2017). In this way, the concept of brand, the practice of branding and the role of brands in our everyday lives are changing, and, accordingly, the design of visual identity systems and the logic of their functioning.

Brands can be understood as a means of identifying and recognising a company's offerings, which play an important role in shaping consumer beliefs by providing functional, emotional and self-expression benefits (Ramaswamy & Ozcan, 2016). It is a kind of virtual contract and commitment between brand owner and consumer, a genetic program that determines the future of products and gives them meaning and significance (Bauer, 1995). According to Bauer et al. (2016), *"A brand is a holistic construct created by the interplay of its constituent elements"*. The light in

which the concept of brand is illuminated to achieve academic research goals is significant, and it is therefore worth exploring the possibilities in depth. In this way, on the one hand, the topic of dynamic visual identities can be embedded in the literature on branding and value creation, and on the other hand, theoretical changes relevant to the research on visual identities can be observed.

Defining brand is not a simple endeavour. The difficulties of brand definition have been problematised by theorists in a number of ways. As Bauer (1995, p. 40) notes, the literature discusses the concept and its role in a multitude of philosophical approaches. Since consistent terminology is the basis for scientific inquiry, a precise definition can also provide a means for synthesizing and comparing different research findings. However, due to the over-definition of the term brand, its meaning varies across different approaches (Stern, 2006). This not only makes it difficult to understand scientifically, but practitioners also understand brands in very different ways (Avis & Henderson, 2021). According to one view, there is no single definition (Brodie & Chernatony, 2009). Researchers conceive of what a brand is from the perspective of their research goals (Bauer, 1995), with different approaches requiring different understandings of the phenomenon. The definition is always based on the currently justified, accepted or not yet falsified theoretical and empirical foundations. The other view is less permissive. Authors arguing against the diversity of competing approaches argue that the canon of science is violated in the obscurity of divergent definitions, and that such a procedure is not in accordance with the basic principles of communication (Gaski, 2020). Nevertheless, the fragmented nature of the concept is slowly tracing back centuries and some approaches have even questioned the justification for the existence of the term (Stern, 2006, p. 216). In an examination of the history of the topic, Avis and Henderson (2021) reveal the presence of 11,388 different concepts potentially related to brand, based on 730 scientific publications. Let 's examine the emergence of the three concepts most relevant to this study. Branding appears in 408 mentions, with 1,128 variations; brand equity in 171 mentions, with 168 different variations; and brand identity in 180 mentions, with 148 different variations in content. How can such an abundance of definitions be captured to provide a meaningful description of one of the most important applications of dynamic visual identities?

Stern (2006) uses a meta-analysis of the literature to address the semantic confusion that characterises the term brand. Her review examines the meaning of the term and how it changes. In his classification framework, she proposes a classification scheme with four aspects, in which the dimensions examined in brand meaning are: nature, function, location and valence. In terms of nature, a distinction can be made between literal (denotative) definitions and metaphorical (connotative) associations. In terms of function, a brand can be an entity or a process. When examining brand definitions, it can be observed that the location of the brand is given in the (physical) world or as a representation (perception, idea) belonging to mental space. Valence refers to a positive or negative interpretation of the brand. On this basis, definitions can be divided into three groups: 1. literal, 2. metaphorical and 3. integrative sets of brand conceptions (Stern, 2006). In the case of the literal group, the brand can be described as denotative, as something independent of context, belonging to the physical world and with negative valence. The metaphorical set includes those definitions that give the brand a connotative meaning, defined in terms of perceptions and associations of the environment. Furthermore, these are characterised by a process conception, an interpretation in mental space and a positive valence. The third set, the set of integrative theories, also contains hybrid theories of nature, function, location and valence. They are unique in that they also include ambivalence, i.e. they can attribute both positive and negative meanings to the brand. A summary of the three sets and their respective attributes is shown in the following table (Table 3), comparing the brand definitions with the two sets according to the division used by Avis and Henderson (2021).

Categories of brand definitions (Stern, 2006)	Nature	Function	Location	Valence	Categories of brand definitions (Avis & Henderson, 2021)
Literal	literal (denotative)	entity	world	negative	Label and associations models (LAM)
Metaphoric	metaphoric (connotative)	process	mind	positive	Component models (CM)
Integrative	litearal / metaphoric	entity / process	world / mind	positive / negative / ambivalent	Component models (CM)

Table 3. Classification of brand definitions

(Author's edit based on a comparison of Stern, 2006 and Avis & Henderson, 2021.)

Stern's (2006) analytical criteria provide a good way of classifying the different brand definitions. Categories show that brand perceptions can be divided into two groups of opposing character: the literal and the metaphorical group of descriptions take opposing positions on each of the dimensions under study. The set of integrative definitions can be characterised as a mixture of the two. This analytical framework provides useful information on the divergence of views in theories, highlighting the four dimensions that give rise to crucial differences between definitions. I consider his approach to be worth following, as it does not seek to narrow the range of interpretations, but instead provides a point of reference for orientation. It allows for diversity, but it also makes it easier to understand the existence of significant differences. The brand equity models, and brand identity concepts analysed in the following subsections are compatible with the metaphorical and integrative views described here. The integrative understanding of dynamic visual identities in the field of brands also provides useful support. Below, we will see how a more concrete interpretation can be put forward.

According to the American Marketing Association (AMA) (1948, p. 205), a brand is defined as *"Name, term, design, symbol, or any other feature that identifies one seller's good or service as distinct from those of other sellers"*. We can take this as a typical case of literal interpretation among Stern's (2006) categories. It is an entity used for identification and differentiation purposes, which is not located in the mind's space and can be defined denotatively, not as a set of associations. This approach was dominant until the early 1990s and is a good example of the Label and Associations Model (LAM). LAM, as interpreted by Avis and Henderson (2021), means that the brand is only the stimulus for creating brand associations. The brand and its associated associations are separated. In comparison with Stern's (2006) division (Table 3), we can also take it that we see a literal interpretation of the brand and that the metaphorical content is no longer part of the brand. The LAM view is being replaced by the Components Model (CM) towards the turn of the millennium. The specificity of the CM is that the brand concept is defined in terms of its components (i.e. the factors associated with the brand) (Avis & Henderson, 2021, p. 352). The advantage of the CM approach is that it allows brand associations to be more closely linked to the brand. It can be seen as a theoretical basis for defining consumer brand equity, as it does not fall outside the scope of perceptions of brand stimuli. The metaphorical and integrative groups in Stern's (2006) division can therefore be brought into parallel with the CM perception (Table 3), as they describe the brand as being more metaphorical in nature and occupying a place in the mind. The brand equity models, and brand identity concepts discussed in the following subsections belong to the set of component models.

Avis and Henderson (2021) advocate the use of a single definition as an alternative to different component models to resolve what they perceive as a problem of definitional inconsistency. Their definition proposes a return to the LAM view, reminiscent of the earliest AMA (1948) definition: *"A brand is a trade name/logo that identifies a product or firm, usage of which may be limited by legal structures and practice"*. The authors highlight the importance of brand associations in differentiating sellers from one another, so they define them as *"Brand associations are what comes into the mind of individuals upon the presentation of a brand [name or logo]"* (Avis & Henderson, 2021, p. 366). Here, then, we are talking about a literal interpretation of a brand as an entity that occupies a place in the physical world. The approach, like the outdated AMA definition, ignores the problem that if the brand is identical to the commercial logo, the possibility of distinguishing it from the visual identity is eliminated. In practice, however, when companies and products change logos (or entire visual identities), it does not necessarily mean that the brand is replaced at the same time. From this mistaken perspective, it may seem that a brand with physical extensions can be *put in a drawer* like other things of a material nature.

According to the understanding of the present thesis, since the brand is a construct created in the context of social functioning, the nature of the concept is that it is a set of (inter)subjective perspectives and their corresponding physical manifestations, which are necessarily (inter)subjective and partly overlapping and partly contradictory. A phenomenon labelled in the virtual space of marketing (also a social construct). In line with the philosophical positioning of science, as explained in more detail in the research design, a plurality of perspectives is desirable for the resolution. Following the applied epistemological and ontological assumptions, the presented labels and definitions are only artificial creations to structure reality. The reality of the brand can only be analysed in a specific context and situation. Thus, as a basis for further exploration, I will use a synthesis of definitions according to the situation and the chosen criteria. It can be qualified as a postmodern gesture to use the constitutive power of dissensus instead of the pseudo-consensus of a singular approach, as Faragó (1991, p. 8) describes. Thus, I do not reject the LAM approach definitions of AMA or Avis and Henderson (2021), but acknowledge, but not necessarily follow, their views and arguments in favour of CM-type definitions, brand equity and brand identity models. This approach is integrative in the sense of Stern (2006), as it accepts the place of the brand in the mind as well as in the world, considering the physical - mainly visual - components as important alongside the intangible ones. In his inventory of brand elements, Keller (2012) lists elements such as brand name, slogan, colours, jingle, website, social media, supporting actors, store appearance, brand communication style, but the list of potential brand elements that can be physically present is virtually endless. For some brands, this may include characters, events, brand clubs, musical identifiers, sponsored events or narratives associated with the brand (Bauer et al., 2016). Visual identities and, as a special branch of these, dynamic visual identities, are also part of the brand elements. In terms of function, the process nature of the brand seems to be relevant for DVIs. As for the valence of the brand, the path of ambivalent interpretation is more viable, in which it can carry both positive and negative valence depending on the perspective. I define the nature of the brand concept used as metaphorical rather than literal.

Building on this, the hypothesis for further research is that brand associations can be created not only by the physical elements that make up the brand, but also vice versa. A dynamic brand changes organically or by design in the context of the people involved and in the process associations are embodied in the form of some brand element. As Szalay (2018, p. 90) writes: *"The logo is not an object or a figure, but an action, an instruction"*. So, although it has physical elements, the contemporary brand cannot be completely *put in a drawer*.

The following is an amalgamation of definitions and thought processes that illustrate and shed different light on the brand concept employed here. In an integrative approach, brand can be understood as a *mechanism*, a *process*, a *feeling* and a set of *meanings*.

Mechanism

Kapferer (2008, p. 12) argues that for a brand to bring market share and leadership to a company, it must be able to embody the *big idea*, be attractive and be activated by actions through touchpoints. Therefore, a brand exists if it has enough power to influence the market. The operation of the brand creates value for the company, its ownership alone is not enough. It is the task of brand managers to create, nurture and optimize this tool for connecting with the market. Based on these, the brand can be interpreted as a mechanism that comes into motion when actions give it momentum. In such cases, it can influence the market. If it becomes unsuitable for serving the basic purpose of the business enterprise, the creation of double value (Chikán, 2003), it is redesigned, transformed or its management is terminated. (It would be impossible to eliminate the brand due to its social and cultural embeddedness and its relationship with the consumer's psyche.) Wood (2000, p. 666) uses the following definition: *"A brand is a mechanism for achieving competitive advantage for firms, through differentiation (purpose). The attributes that differentiate a brand provide the customer with satisfaction and benefits for which they are willing to pay (mechanism)"*. Its essence therefore lies in its operation, its goals can also be seen in the act of distinguishing and providing benefits. If we interpret the mechanism literally as a moving structure consisting of bodies (Pattantyús, 1961), then this is also consistent with the CM approach of brands as a set of components.

Process

Cheverton (2005) emphasises the process nature of the brand. In his interpretation, the brand is positioned, evolves, stagnates and then learns in a circular process. Nes (2012, 2022) refers to the brand as a living brand, which changes, learns and adapts to the organisations it represents, also described as living. In dynamic-brand approaches (Silveira et al., 2013; Black & Veloutsou, 2017; Wallpach et al., 2017a), value and brand identity are produced through processes of interaction between stakeholders. A brand is dynamic and, because of the way it is created, it can be understood as a process rather than an entity. As we will see later, the same can be said for dynamic visual identities.

Feeling

The advantage of seeing the brand as a feeling is that it brings the consumer focus to the fore. This way of thinking can also be found in the opinions of practitioners: *"A brand is a person's gut feeling about a product, service or company"*, writes Neumeier (2006, p. 16). The emphasis on feelings in relation to brands carries with it the potential for ambivalent valence, since feelings are subjective experiences and can be positive or negative. In the form of the term *"lovemark"*, Roberts (2005) has shown that in the second half of the nineteenth century brands were not defined in the service of commerce (trademark) but in the context of an emotion-based relationship with consumers (lovemark). Empirical research supports the significant role of emotional factors in the relationship between consumers and brands (Pawle & Cooper, 2006). Brandlove is also emerging as a construct in its own right (Batra et al., 2012) and its research is still prevalent today (Ahuvia et al, according to Lindstrom (2007) and Batey (2015), brand can be understood as an emotional factor that facilitates audience engagement and builds consumer preference systems (Lélis & Kreutz, 2022, p. 6).

Meaning

In another approach, the brand can be understood as a system that produces meaning (Chevalier & Mazzalovo, 2020), meaning that is not only the image of the goods represented, but also of oneself (Papp-Váry, 2007, p. 3). The brand thus provides information about the usability, the target group, their lifestyle and habits, in addition to defining the product (Kapferer, 1997). According to Papp-Váry (2007, p. 3), *"Brands do not live on the shelves, but in the minds and*

hearts"[38], which is in line with Walter J. Landor's statement: *"Products are made in the factory, but brands are created in the mind."* (Bauer & Berács, 2017). The process of brand meaning-making can be examined at the level of the individual, but it can also be done from the perspective of social actors who co-create cultural meaning. The basic principle of such interpretative research is that meaning is dynamic, interactive and holistic (Arnould & Thompson, 2005). A brand can carry meanings that are based on stories and narratives. Brand stories tell what the brand is about, they can build unique worlds, thus providing consumers with opportunities to connect (Bauer & Berács, 2017). Storytelling in marketing can be both outward and inward looking, demonstrating to external and internal stakeholders the essence, nature and importance of the brand. Approaching brands from a narrative theory perspective can facilitate positioning and image building (Mills & John, 2021). Overall, brands can be understood as a semiotic marketing system and thus described using the following definition: *"Brands are re-defined as complex multidimensional constructs with varying degrees of meaning, independence, co-creation and scope. Brands are semiotic marketing systems that generate value for direct and indirect participants, society, and the broader environment, through the exchange of co-created meaning"* (Conejo & Wooliscroft, 2015, p. 297). According to the narrative brand approach, a brand that encapsulates a set of meanings can be expressed in the form of stories. This approach can be of cardinal importance for dynamic visual identities, as it can embody not only static but also dynamic and interactive modes of visual storytelling (See Lélis & Kreutz, 2022).

The common nucleus of the different brand approaches is the awareness that brands identify and differentiate, can create a unique and lasting impact on consumers, and thus their management is a necessary task (Bauer, 1995, p. 40). The views on the process of brand building from a decade ago are as follows. In building brands, the focus should initially be on defining functional values (differentiation, positioning), and then on incorporating emotionally oriented values (personality), so that they are ultimately created as an added value to the lifestyle of the stakeholders (Chernatony, 2009). But what is the situation today? How can a brand create value? How can we capture the process of creating and shaping brands? Where and how is value created? In the following subsections, we will move on to the theory of collaborative value creation through a discussion of brand equity and brand identity, so that these questions are not left unanswered.

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[38] This approach raises the overlap between the concepts of image and brand, which Papp-Váry (2007) argues to be a welcomed phenomenon. Also, in the corporate brand model presented by Abratt and Kleyn (2012), image is a part of the corporate brand (See Figure 3).

3.4. Changing Perceptions of Brand Identity (BI) and Value Creation

> *"The brand belongs to those who possess the brand feeling. This feeling is formed by the interplay of many intentions and the diverse emotions of many people. One can own the rights associated with the brand, but the feeling can only be directed."*
>
> (Szalay, 2018, p. 170)

3.4.1. Models and Conceptualisation of Brand Equity

To understand the ways in which dynamic visual identities can create value for brands, it is necessary to look at the possibilities of latent and concrete theoretical connections between these two fields. DVIs for brands contribute to the development of brand identity (BI). They evoke emotional and cognitive responses from the audience, provide associative grip, and help to express and create brand identity. The implicit normative message of brand equity approaches is that corporate managers need to be aware of the value of brands. This dissertation follows this principle, exploring the interconnections in the marketing literature to connect brand equity theories with the field of dynamic visual identities, to provide practical support for brand management and enrich the field of marketing research. In the following, we will approach the topic of brand identity from the perspective of brand equity theories, where the transformation of vertical orientation into horizontal orientation becomes clear.

Brands are now one of the most valuable assets of companies (Keller & Lehmann, 2006; Papp-Váry, 2007). As brands are an integral part of our everyday lives, their social embeddedness is deep. For this reason, branding can be approached from several academic disciplines: sociology, psychology, anthropology and the already relevant semiotics. However, it is important to see that brands have essentially been created for business purposes in the modern marketing era, with the aim of generating financial returns for the company. There are many approaches to defining the value of brands, both from business and academia. Some estimates put the number of models for determining brand equity at more than 300 (Burmann et al., 2009), but Avis and Henderson (2021) bring together 403 variants. In general, they aim to provide a theoretical framework that provides a simple and useful apparatus for managers to develop their own brands. It is almost impossible to get an accurate picture of brands from a single one-sided set of criteria of a brand equity model (Atilgan et al., 2009), which, due to their limitations, cannot simultaneously satisfy all the needs of decision support essential for company management. To determine brand equity, it is necessary to consider the set of key aspects of a company's brand (acquisition, market entry, brand extension, reorganisation of brand architecture) in a given situation and then decide on the approach or framework of analysis or measurement to be used.

By definition, brand equity is the added value that a brand brings to a product (Farquhar, 1989; Kotler & Keller, 2016). It can also be defined as the attributes of a brand that enable it to add value for consumers and owners. Aaker (1991) defines brand equity as the set of assets that are added to or extracted from the value of a product or service. According to the resource-based theory of the firm, a brand is defined as an ideational resource that does not appear in the balance sheet, a share of wealth that is linked to reputation (Kolos & Nagy, 2017). In another approach, brand equity for the firm is *"the ability of brands to deliver profits. A brand has no financial value unless it can deliver profits."* (Kapferer, 2008, p. 14). The former definition reflects the consumer perspective, the latter the financial perspective.

The financial-based brand equity interpretations can be divided into three main groups according to Bauer (1995, p. 41): 1. cost-based analyses (which consider the costs of brand

building), 2. market price differential-based analyses (the difference between the prices of branded and unbranded products) and 3. complex valuations based on expected earnings. Due to the limitations of the first two sets of valuations, the third type has been retained as a typical valuation method. The corporate or financial-based approach provides a picture of the financial value of the brand through the net present value calculation (Doyle, 2002). In this approach, the ability of the brand to generate future incremental cash flows is measured. These cash flows are the result of customers' willingness to choose a particular brand over its competitors, even if that brand is cheaper (Kapferer, 2008).

The advantage of the financial approach is that it facilitates the preparation and support of the company's management decisions, as it converts the value of intangible brands to the value of the company's other assets on the same platform. Successful brands according to the brand equity approach, as understood in the financial approach, result in higher returns on sales and investment (Doyle, 1989). It increases the speed of consumer adoption of products, thus providing stability and predictable cash flow to the company, facilitating optimal resource allocation (Kolos & Nagy, 2017). High financial brand equity contributes to competitive advantage, as companies can sell their products at a higher price premium (Kapferer, 2012), facilitate brand extension, and increase the effectiveness of communication campaigns (Shyle & Panajoti, 2013). With higher margins, the company will be less vulnerable to competitors (Bendixen et al, 2004). However, as (Doyle, 1989) notes: successful brands want to provide customers with sustainable differentiation. It is therefore worth examining the alternatives offered by the consumer perspective.

Since the approach of this thesis is qualitative and focuses on the visual identity related to brand identity, it is more desirable to discuss brand equity concepts that capture the brand in its qualitative attributes. In the consumer perspective, a brand with higher brand equity is perceived as a differentiator, generating higher brand awareness and greater consumer response, thus promoting better financial and consumer brand performance (Keller, 2008). Consumer brand equity approaches are based on the insight that brand equity is embedded in the minds of consumers (Bauer & Berács, 2017). Brand equity can also be considered as a set of mental associations that enhance the perceived value of a product or service, according to Keller (1998). Keller (2000) also emphasizes the importance of emotions. A brand is a non-indifferent attitude woven into the hearts of consumers, which can range from emotional associations to preference and attachment to fanaticism (Kapferer, 2008). More broadly, the consumer-centred approach can be defined as the set of reactions, images, attitudes, beliefs and experiences triggered by elements of the marketing mix (Keller, 2006). More recent theories of brand identity have also incorporated social interactions with consumers into the understanding of value creation.

Business brand equity models, which are part of the practice of market research, provide tools for measuring consumer brand equity. Many consultancies are developing such tools[39]. They can be considered quantitative empirical models due to their approach. Notable contributors to quantitative research on this topic for academic purposes include Yoo and Donothu (2001), Erdem and Swaith (2001), Atilgan et al. (2009), Szőcs (2012). Given that the present research is qualitative and acknowledges the importance and relevance of the models listed, but keeping in mind the research strategy and objectives, we will ignore the quantitative study of brand equity. In the following, the best-known conceptual consumer brand equity models and some more recent alternatives are discussed to provide a qualitative understanding of brand identity and the way value is created through it. A detailed discussion of the theories is necessary to show how theories of brand equity are changing, moving from a vertical orientation to more horizontal theories. In this

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[39] For example Young & Rubicam – Brand Asset Valuator, Milward Brown – BrandZ, BrandDynamics, TNS – NeedScope, Conversion Model, BPO, IPSOS – Equity*Builder, GfK – Brand Potential Index

way, the specificities of dynamic visual identities can later be linked to the scientific literature on branding.

Among the most prominent, widely known theories is Aaker's (1991) early model. This conceptualises brand equity in terms of five dimensions: 1. brand loyalty, 2. brand familiarity, 3. perceived quality, 4. brand associations and 5. brand ownership benefits (See Figure 5[40]). The author also defines the basic characteristics of brand equity: it consists of a set of brand attributes, it is associated with a brand name or symbol, it can be added to or subtracted from the value provided by a product or service, it provides value to both the consumer and the company (Szőcs, 2012, p. 37).
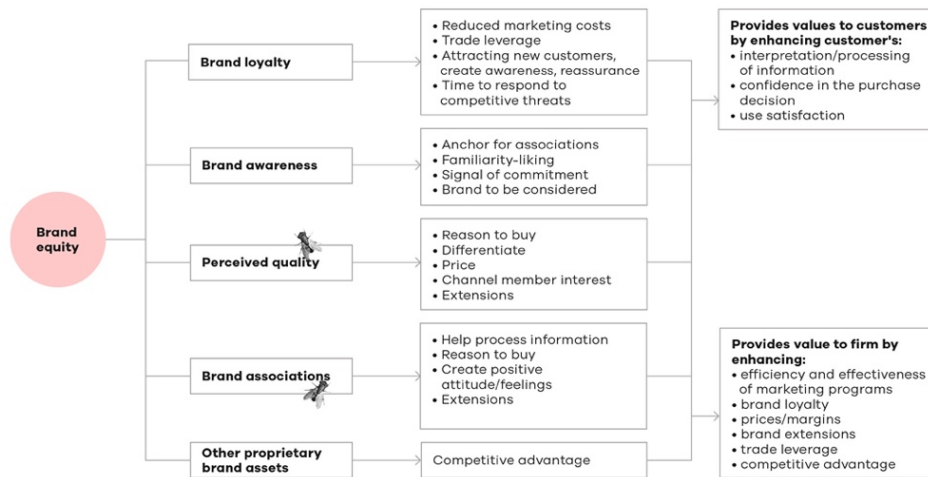
Figure 5. Components of brand equity

(Author's edit. Sources: Aaker, 1991, 1996b; Bauer & Berács, 2017.)

Szőcs (2012, p. 39) refers to brand familiarity as the most studied dimension of brand equity: it can be measured in sevaral ways[41].

Brand associations are broken down by Aaker (1991) into three components: 1. brand as a product (i.e., the functional benefits of the brand), 2. brand personality, and 3. associations with the organisation. These are important because they create a relationship between the consumer and the brand. Brand associations can help to elicit and process information about brands, provide a basis for differentiation and, in addition to the formation of positive attitudes, can be a motivation to purchase (Szőcs, 2012). The importance of brand personality is exemplified by the fact that subsequent work on it (Aaker, 1995, 1997) still forms a key foundation of brand research today (For example, Caprara et al., 2001; Fournier & Alvarez, 2012; Ghorbani et al., 2022) Brand personality is created over time through communication. It shows what kind of person the brand would be. It helps to carve out the brand identity, which Kapferer (2008) later considers as a more important part of the brand. Aaker's (1995; 1997) approach to brand personality is later built upon

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[40] *"I've had a buzzing creature in my brain for a while, calling itself Disco."* – writes Cosovan (2009, p. 9). The 🪰 in the present context has a new function: it marks the connections between the theoretical fields of brand and visual identity. More recently, it calls itself DVI. Further details of interconnections will be given in the chapter on *Brand and Visual Identity*. The 🪰 fly also appears with the same connotation in the subsequent discussion of brand equity and brand identity models.

[41] Measurements mentioned in original sources: *recall*, 2. *recognition*, 3. *top of mind*, 4. *brand dominance*, 5. *brand knowledge*, 6. *brand opinion*

in a wealth of research and many of his critiques. An alternative approach is the archetypal conception of brand personality (Faber & Mayer, 2009; Mark & Pearson, 2001).

Given the dimensions, brand identity is not yet explicitly present in this model. However, it may still be relevant in the context of brand associations. Aaker (1997, p. 347), at the beginning of his study on the dimensions of brand personality associated with associations, explains that brand personality *" enables a consumer to express his or her own self (Belk 1988), an ideal self (Malhotra 1988), or specific dimensions of the self (Kleine, et al., 1993) through the use of a brand"*. This suggests that brand personality and brand identity are related, as brand personality can be used to become part of consumer identity. Later, Black and Veloutsou (2017) show brand identity and consumer identity are interrelated.

The other relevant component of the brand associations dimension is the set of associations about the organisation. In examining the relationship between associations and brand equity, empirical research has shown that a higher number of brand associations is associated with higher brand equity (Krishnan, 1996). Furthermore, brand associations play an important role in building strong brands by making the brand more accessible in the memory network through a higher number of associations (Chen, 2001). If brand identity (and visual identity as part of it) can build a rich associative field, it can increase the number of brand associations and thus increase brand equity.

The dimension of perceived quality can be important because, as Bauer and Berács (2017) note, most marketing variables are perceived variables, so it is not necessarily the objective attributes of the brand that are decisive for consumers, but rather the perceived attributes. According to the authors, this dimension creates the basis for positioning by providing consumers with reference points. Part of the brand identity (e.g. physical attributes, including visual identity) influences the perceptions of the consumers, so there is also a link.

Another important early approach is the work of Keller, who argues that *"consumer-based brand equity is created when consumers are familiar with the brand and have positive, strong or unique brand associations"* (Keller, 1993, p. 1). In his model, the source of brand equity is consumer brand recognition. Brand awareness and brand image are the two main components in the creation of brand awareness. Keller defines brand awareness based on an associative network memory model.
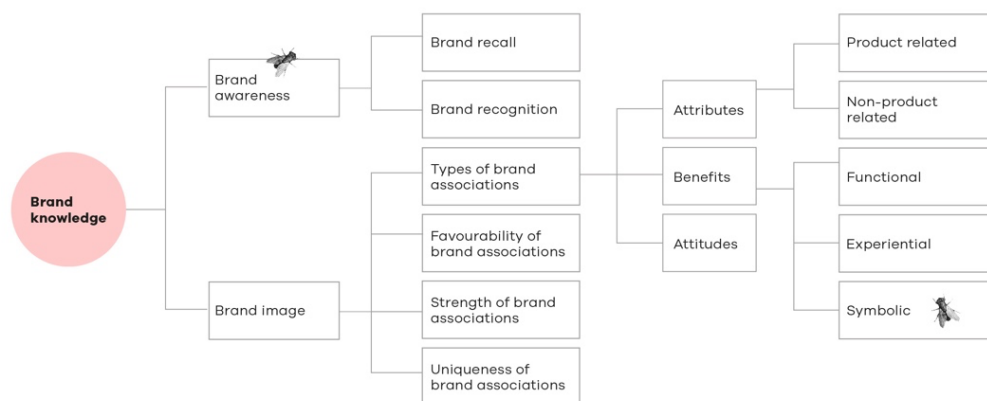
Figure 6. Keller's brand awareness model
(Author's edit. Source: Keller, 1993, p. 7.)

This theoretical approach is very similar to Aaker's (1991) model: brand awareness (Figure 6) is created through brand recall and recognition and image. By recall, we can mean that consumers remember the brand when the brand category or need is mentioned. And brand recognition means that consumers recall their previous experiences of the brand when they see it, in isolation from other brands. The brand image dimension includes associations that can be unique (can be different from each other), quantitative and qualitative in terms of varying strength and direction (positive, negative) (Neulinger, 2017). This approach confirms the importance of associations in the creation of brand equity through brand awareness. This leads us to conclude that the role of brand identity (including visual identity) in the formation of associations and meanings may be critical.

If we consider the process of brand equity creation outlined in the two models above, we can see that the role of consumers can be described as subordinate. In both cases, it is the role of brand management to create the brand elements (e.g. visual identity) that create brand equity in consumers. For Aaker (1991), brand awareness and brand associations, although created on the consumer side, are the actions necessary to create them on the company side. In the case of brand awareness developed by Keller (1993), consumers can recall or recognise the brand, to form specific associations with it that build the image, but they have no direct influence on the brand that initialises these processes. Given their subordinate position, the brand is expressed in a vertical direction, from top to bottom, and this is how brand equity is created. This observation is supported by Iglesias et al. (2022, p. 6) when they describe the traditional literature on corporate branding as a process from the inside out and from the top down.

3.4.2. Concepts of Brand Identity

Increased global competition and the phenomena created and mediated by the worldwide web make it vital to build strong brands. The right brand identity can bring many benefits. It can protect a brand from competitors who do not have a clear picture of their own identity (Kapferer, 2008, p. 174). In the face of constant efforts to meet ever-changing external demands and fashionable social and cultural expectations, a brand that adapts without an independent character may appear opportunistic.

As we have previously noted, although identity is not explicit in the early brand equity models, several potential linkages can be identified. Through the theories that have shaped the concept of brand equity, we can understand how value is created on both the brand and consumer sides. In what follows, I will focus on the branch of theories that either directly mention or outline in detail brand identity, which is of primary importance for dynamic visual identities.

It's worth starting with Keller's model of brand resonance (CBBE[42]), as it is a major theoretical advance that it is (literally) based on identity.

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[42] Customer-Based Brand Equity
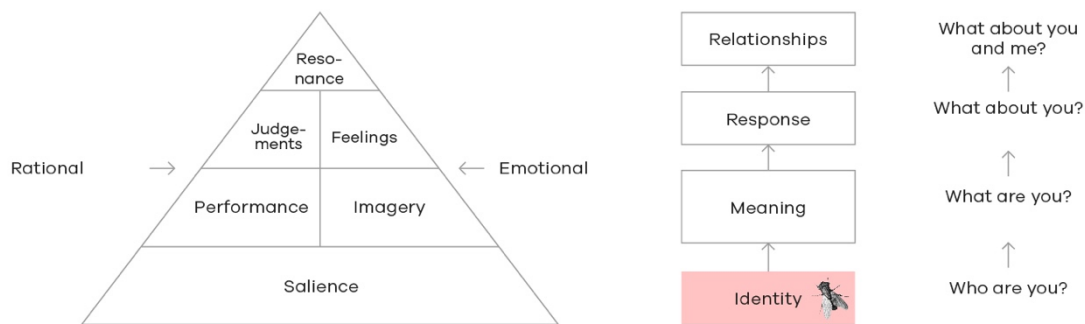
Figure 7. Keller's pyramid of brand resonance
(Author's edit. Source: Keller, 2001, p. 7; Kolos & Nagy, 2017.)

The model (Figure 7) defines the foundation of strong brands in four steps (Keller, 2001), which build on each other in a ladder-like manner. Brand resonance at the top of the pyramid is achieved by building on the layers below in a bottom-up, interdependent way. First, brand awareness is achieved by building the right Identity, which is sufficiently deep and broad. Depth refers to the speed and ease with which a brand can be recalled (Kolos & Nagy, 2017). The measure of depth can be recall and recognition. Breadth refers to the broad context in which the brand can be associated with consumers, and the purchase or consumption situations in which consumers remember the brand. The intensity of brand awareness depends on the knowledge about the brand and its systematisation, as in Keller's (1993) earlier model of brand awareness. Designing the right brand identity is therefore the first task of brand building. It is the lowest block of the brand pyramid, through which brand awareness is created. *"Formally, brand awareness refers to customers' ability to recall and recognize a brand. Brand awareness is more than just the fact that customers know a brand name and the fact that they have previously seen it, perhaps even many times. Brand awareness also involves linking the brand-brand name, logo, symbol, and so forth-to certain associations in memory."* (Keller, 2001, p. 8). Here, then, a direct link between visual identity and the brand equity created through brand identity can be discovered. Keller (2001) attributes three important functions to brand awareness generated by appropriate identity: 1. it influences the formation of brand associations that give the brand its image and meaning, 2. it also influences whether a product is included in the set of products under consideration in a purchase situation, 3. it can play a significant role in low involvement product category purchases, as consumers rely on brand familiarity in the absence of deeper involvement. The model discusses the relevance and benefits of brand awareness through identity, but does not answer the question of what is an appropriate identity? Nor does it explain how this identity is created. Of course, it is not for brand equity theories to clarify what managerial and design activities can be attributed to identity design. What is clear, however, is that only the right brand identity can create desirable results at other levels of the pyramid. So, consumers associate the right *Meanings* with it, and then give the right *Responses*, based on this and finally an intense *Brand Resonance* is achieved. Let's see what these dimensions and their associated building blocks mean.

Creating *Meaning* in the form of strong, positive and unique brand associations contributes to the success of branding. These can be distinguished between the functional, performance-related rational block and the more abstract, emotional type block. Keller (2001, pp. 10-11) includes in the first category, the functional *Performance* block, the impressions of style and design in addition to the primary components and complementary attributes, product reliability, durability, serviceability, service efficiency and effectiveness, and price. This style and design subdimension and potential touchpoint for DVIs includes associations with the aesthetic qualities of products based on consumers' sensory impressions. For example, a brand logo can be displayed on a physical product and thus shape the associations created by the visual impressions of the product. The issue

of visual identity is therefore also linked to the *Performance* dimension, not only along the *Identity* dimension.

The second major area of *Meaning* is the dimension of *Imagery*. This refers to the ways in which a product or service satisfies the psychological and social needs of consumers, which are shaped by their experiences and the information, advertising and aspirational personas that are presented to them, based on demographic or psychographic characteristics (Kolos & Nagy, 2017). This includes the sub-dimensions of 1. consumer profile, 2. purchasing and usage situations, 3. personality and values, and 4. history, heritage and experience. Visual identities, as part of brand identity, can contribute to the construction of all of these, insofar as they encourage the construction of meanings that can be classified in these domains.

The building blocks of *Judgements* and *Feelings* can be found at the *Response* level of the pyramid. On the rational side, under Judgements, there are the subdimensions of 1. brand quality, 2. brand credibility, 3. brand consideration and 4. brand superiority. The quality perceived by consumers plays a role in the perception of brand quality, so here again, experience and consumer experience play an important role. The aspects of expertise, trustworthiness and likability as perceived by consumers contribute to the construction of credibility (Keller, 2001, p. 13). The affective reactions evoked by the brand can be classified in the building block of Feelings. According to Keller (2001, p. 14), the emotional effects of consumers' interactions with the brand, themselves and others can be included here, so this dimension also reflects how the brand shapes our social relationships. The author mentions six branding-related emotions that can potentially emerge on the consumer's side: 1. warmth, 2. fun, 3. excitement, 4. security, 5. social approval, 6. self-respect. These may also provide useful clues when examining visual identities.

At the top of the pyramid stands *Brand Resonance*, which is the level of *Connections*. This element refers to the nature of the relationship between the consumer and the brand. Consumers at this level demonstrate loyalty in their behaviour and develop a close, personal bond in their attitudes. Brand loyalty can develop at high levels of commitment, more than just a positive attitude towards the brand. *"For example, customers with a great deal of attitudinal attachment to a brand may state that they »love« the brand, describe it as one of their favorite possessions, or view it as a »little pleasure« that they look forward to."* states Keller (2001, p. 15). By creating brand resonance, consumers share their experiences with each other, 3. creating a brand community, so it can also have social value. Furthermore, the highest level of brand loyalty is achieved through the active involvement of consumers, which 4. can also foster loyalty. According to Keller (2001), brand resonance can also generate high value for companies, not only for consumers. It can help to achieve higher price premiums and more effective marketing programmes.

Identity has already emerged as a basis in the brand resonance pyramid, but the model provides little guidance on what constitutes an appropriate identity and what management needs to consider to design and shape it. Kapferer's *Brand Identity Prism* (Avis & Henderson, 2021), first published in 1992, is much more helpful in addressing these issues. According to Kapferer (2008), it is the most important part of a brand because it expresses the core values along which consumers can attach to it. It can also be used as a basis for judging the future potential for brand extension (Bauer & Berács, 2017). Identity can play a crucial role in creating a unique brand experience (Piskóti, 2017) and is the foundation for brand positioning, preceding it. In this understanding, brand is the vision that drives the creation of products and services. And the key element of the vision, i.e. the core of the brand, is none other than the identity. Identity determines what is constant and what is dynamic in a brand. A brand is a living system that needs to have a certain degree of freedom to serve modern market diversity (Kapferer, 2008, p. 173). The development of brand identity requires the definition of specific guidelines that ensure the brand is a coherent whole.
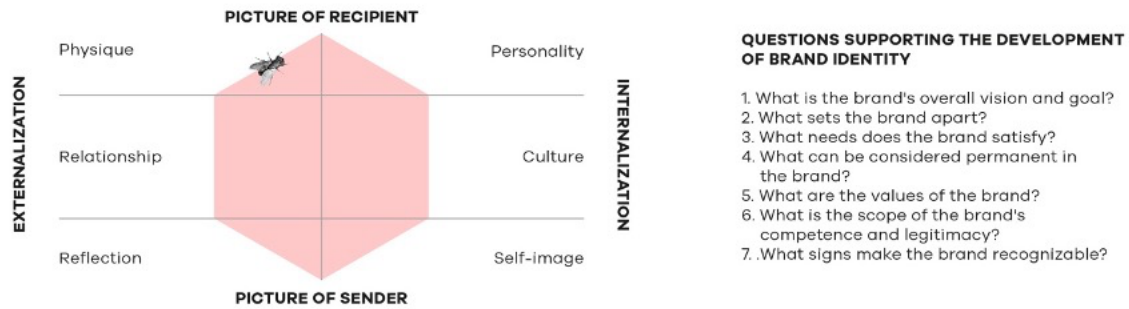
Figure 8. Kapferer's brand identity prism
(Author's edit. Source: Kapferer, 2008, pp. 172, 183.)

The six facets of the brand identity prism encapsulate aspects that can help brands become brands of love. A brand can also support consumers in discovering their own identity through its own belief system and character (Kapferer, 2008, p. 182). The two sides of the prism model describe the two processes of identity creation: externalisation is the process by which a brand expresses itself to the outside world and is therefore primarily a process that belongs to the company. Internalisation refers to the process by which consumers adopt the brand's internal values. The prism on the side of internalisation processes based on Kapferer (2008):

1. Personality This dimension includes the brand personality as interpreted in the brand equity model (Aaker, 1991) presented earlier in this paper and later elaborated by Aaker (1995, 1997). Aaker (1997, p. 347) defines brand personality as the set of human attributes associated with a brand. Personality is built up gradually during the communication of the brand. The concept of personality is widely used in marketing research and has been successfully applied in practice, but the possibilities offered by Aaker (1997) for its measurement have been subject to several criticisms (e.g. Romaniuk & Ehrenberg, 2003). For example, Avis (2013) and Avis et al. (2014), by examining the personality of pebbles, question whether Aaker's concept really expresses the personality of the brand or whether it is only a construct produced by the research instrument. Regardless of these criticisms, the practical utility of the concept of brand personality remains crucial, as the consumer association of brand attributes with personality traits is an established mechanism.

2. Culture is the core from which the brand's principles and aspirations are derived. It is the defining element of its products and communications. This dimension can play a cardinal role in differentiating brands. Culture encapsulates the brand's vision and core values.

3. *Self-image* covers how consumers define themselves through the consumption of a brand. While Personality is closely related to the personality of the brand, this dimension is consumer-facing. A question linked to Self-image is: how does the consumer perceive him/herself because of the brand?

4. Physique includes the tangible elements of the brand. According to this approach, it includes the visual identity and the objective characteristics by which we can identify the brand. Kapferer (2008) mainly uses shape and other visual attributes to outline this component of brand identity, but in sensory marketing (e.g., the shape of the packaging, the shape of the brand, the shape of the packaging, etc.), it is the physical attributes of the brand that are most important. See: Hulten, 2011; Krishna, 2012) and the extension of the concept of visual identities (See Bartholme & Melewar, 2011b), which can be perceived through other physical senses. Wheeler (2017) already writes about the targeting of the five senses in the context of identity construction. In the new media age, we also need to pay particular attention to the audiovisual identity elements that make up brands (See Anzenbacher, 2012; Minsky & Fahey, 2017; Khamis & Keogh, 2021; Scott et al., 2022).

5. The brand expresses its relationship with its customers through the *Relationship* dimension (Kolos & Nagy, 2017). Its communication and references may also include some form of relationship. The relationships between people, the representation of an individual's relationship to themselves or to the product, are represented as opinions of the brand in the Relationship dimension. This determines the way the brand behaves, influencing its services, its relationship with its customers and the way it communicates with them. In this dimension, the theme of social interaction is already present in the brand identity, but only in a passive way of representation, not as a performative act.

6. In the dimension of *Reflection*, we find the image of the brand about its own consumers. The brand's manifestations create an image in consumers' minds of how the brand sees them. This enables consumers to decide whether the products offered by the brand are right for them. Taking such reflections into account parallels the category of *Envisioned identities* (See Balmer, 2008) presented in corporate identity, as an identity reflects an image of another party.

Referring to semiotics, Kapferer (2008) sees brand identity as a communication process. Brand identity, in this conception, creates the image of a sender in the mind of the receiver, even though while in companies the identity of the sender is identified, here there is no specific sender of the message. Consumers themselves construct the image of the sender bearing the brand name, which can be explored, for example, through projective or creative techniques. The concept of brand identity is thus less one-sided than previous theories, with the consumer being the first specific actor in the model.

If we look at the approaches presented, we can see that identity formation is a one-way process. Identity management is the responsibility and expertise of corporate professionals. This is supported by Kapferer's (1992b) insight that image is a construct of acceptance. It is created by decoding and translating the brand's cues and cannot therefore be directly shaped. In contrast, identity represents the sender's conception and can therefore be directly shaped. The brand equity models provide a reference point for how managers can think about brand identity, and the conceptual schemas provide a basis for establishing the measurability of brand equity for scientific and economic purposes. However, consumers have so far been mostly passive participants in identity shaping. Identity emanates emissively from the brand owner to the consumer, who reacts as a receptive party to the content of the identity, interprets the identity, and creates the image. In Keller's (2001) pyramid, the possibility of consumer interaction at the level of the Relationship does appear in Brand Resonance, but only as a result of Responses to Identity. In Kapferer's (2008) model, Self-Image and Reflection are elements belonging to the consumer's side. In the case of the former, it is in the form of the brand, in the second case, it is in the form of the consumer's view. Nor does the Relationship dimension cover the interaction-based, equal, two-sided and reciprocal interaction, but rather how the views of relationships are represented in brand identity. Identity construction is considered unilateral based on the analysis of the latent layers of the theories discussed. The process is best symbolized by a vertical top-down arrow, since the company does not see the consumer as a partner, it has, or at least seeks to have, exclusive control and power over brand identity. In the following, I will present alternative identity concepts to approach brand theories that reflect the specificities and challenges of the current social and economic environment.

3.4.3. Concepts of Dynamic Brand Identity

Alsem and Kostelijk (2008) draw attention to the unbalanced nature of thinking about brands. While marketing thinking focuses mostly on consumers, strategic marketing considers both sides of the market supply and demand. The authors see the need to harmonise these two perspectives to create a more balanced approach to identity-based marketing. They suggest that the creation of brand identity also requires an assessment of consumer needs. In their interpretation, brand identity can be seen as a resource-based view. Identity is based on competencies and capabilities (resources) (Alsem & Kostelijk, 2008, p. 907), and the company makes brand identity decisions based on these. This can be seen as problematic, as it does not follow the consumer focus typical of marketing thinking.

Figure 9. The concept of identity-based marketing
(Author's edit. Source: Alsem & Kostelijk, 2008, p. 912.)

The concept of identity-based marketing (Figure 9) takes into account that one of the functions of marketing is to educate the market (Carpenter, 1999), shape consumer needs and also play a role in building trust. Consumer needs in this concept, on the other hand, are already an active shaper of brand identity, with the company organising its competencies and identity according to consumer needs in order to serve its stakeholders at a higher level. In Alsem and Kostelijk's (2008) view, identity, which represents the values and intentions of a brand, plays a key role in building and maintaining a relationship with the brand. However, brand identity can only change if the internal (corporate) resources on which it is based change and not if only the external (consumer) needs change. The latter case, as already noted by Kapferer (2008), would cast a shadow of opportunism on the brand. The idea of identity-based marketing, as illustrated in the above diagram (Figure 9), already describes the relationship between brand identity and consumers as a continuous interaction that is neither unidirectional nor subordinated.

Moving towards dynamic theories of brand identity, we find another intermediate point. In the identity-based brand equity model, Burmann et al. (2009) present an integrative theoretical approach. In their work, they combine the financial (or corporate) perspective of cash-flow-based models and the perspective of consumer brand equity models, which is thus considered as a unique enterprise. Their concept is based on corporate identity and takes into account the key role of employee involvement in creating identity. Chernatony (1999) also refers to this and notes that the task of brand management is not a one-way street. In addition to maintaining a face to consumers, it is also a process that has an impact on internal stakeholders. Burmann et al. (2009) capture and contrast this perception of identity from the inside with the brand image created on the side of the consumer segments, so that these two factors create internal and external brand strength. A novel feature is that the roles of external and internal stakeholders are discussed on the same platform in

relation to brand identity. Therefore, this theory can be seen as a precursor to brand equity models of shared value creation.

Widespread mainstream conceptions (Aaker, 1996b; Kapferer, 2008) have attributed a primary role in the production of brand identity to the corporation. It was mainly the responsibility of managers to develop the identity. More recent approaches in the marketing literature on brand and identity (Silveira et al., 2013; Gyrd-Jones & Kornum, 2013; Ucok Hughes et al., 2016; Wallpach et al., 2017a; Black & Veloutsou, 2017; Voyer et al., 2017; Voyer & Kastanakis, 2017; Hajli et al., 2017; Ramaswamy & Ozcan, 2022; Sarasvuo et al., 2022; Siano et al, 2022; Silveira & Simőes, 2022), however, the increasing dynamics of social and economic change, the growing service-orientation of the economy (Vargo & Lusch, 2014; Lusch & Vargo, 2014; Kenesei & Kolos, 2018) and the emergence of consumers as increasingly proactive agents (Prahalad & Ramaswamy, 2004; Ramaswamy & Ozcan, 2016; Loureiro et al, 2020; Ramaswamy & Ozcan, 2022) justify a substantially different conceptualisation of brand identities.

Since the 2000s, the number of recent academic works in the field of brand research that discuss brand co-creation has gradually and explicitly increased in the last few years (Saha et al., 2021; Siano et al., 2022). Beyond the attitude towards identity formation, the image of identity itself is also different in the latest theories and empirical research on corporate and product brands. It can be observed that, while corporate identity was already defined as dynamic by Balmer & Greyser (1995), this did not imply anything other than adaptation to organisational or cultural changes within the company, neither in the theoretical conceptions of corporate nor of other types of brands. This is supported by the fact that dynamism does not appear in any other connotation in the brand equity models discussed earlier here. Initially, marketers and researchers alike believed that only a static brand identity could help companies compete in the market (Collins & Porras, 1994) and consumers navigate the market. This conservative understanding of brand management and its view of how to engage with a brand's audience has been fundamentally changed by the impact of digitalisation (Aghazadeh et al., 2022; Ghorbani et al., 2022; Lélis & Mealha, 2018; Ramaswamy & Ozcan, 2016). The processes of value creation, the role of brand management in these processes and theories of brand identity have also undergone significant changes as a result.

Silveira et al. (2013) portray brand identity as a dynamic construct. In their interpretation, identity is formed through interactions between the stakeholders and the brand. Dynamicity in this context also implies interconnectedness, adaptability and variability. They point out that dynamism was not present in previous definitions but was implicit in theories. Relatedness refers to the shaping through social interactions, and adaptivity to a higher degree of variability while maintaining constant basic values. Silveira et al. (2013), drawing from the fields of sociology and social psychology (See Goffman, 1959; Tajfel, 1981) and consumer social theory, describe brand identity as a dynamic process that changes from time to time in part through the interaction of different social actors (e.g. consumers, managers, environment). Accordingly, it can have both static and dynamic components. Throughout the process (Figure 10), managers are responsible for ensuring that the brand identity (1) serves both the consumers' (4) and the brand's (3) faces. Consumer value creation is also an important element of brand identity creation. Consumers actively shape the identity through their attitudes and behaviours in their interactions with the brand (2). In addition, contextual factors (5) such as competitor activity, industrial and environmental influences and changes can also affect identity (Silveira et al., 2013).
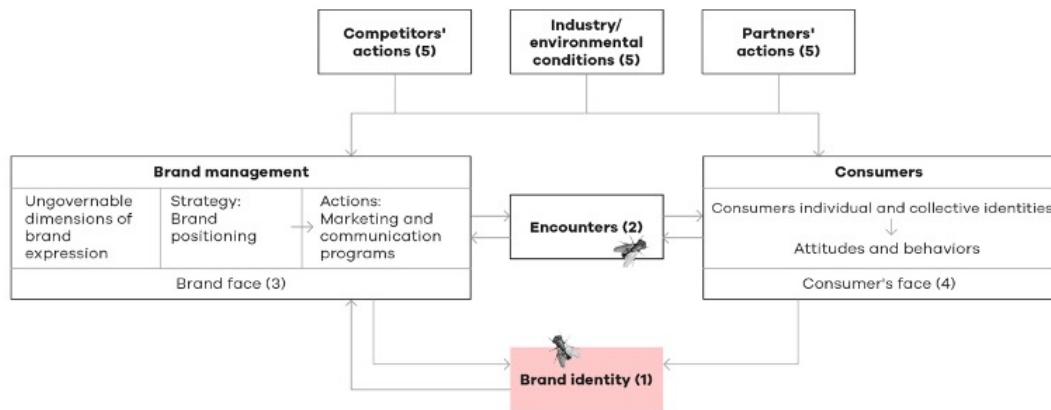
Figure 10. Dynamic brand identity framework
(Author's edit. Source: Silveira et al., 2013, p. 33.)

The model focuses on the process of identity formation rather than its content, and thus does not discuss the content of brand identity. However, the concept of brand identity as influenced by external and internal actors suggests a significant change in the role of brand management and the agencies that work with it (consultants, creative and design agencies). In this interpretation, brand identity is no longer simply a means of creating image and brand equity but takes on a new function. It is seen as an interface[43] between the consumer and the company, enabling a two-way relationship between the parties, with a direct impact on both sides. For this reason, the relationship between the parties involved in the shaping of identity can be described as a horizontal rather than a vertical orientation.

Dynamic theory also follows Albert and Whetten's (1985) notion that identity is a central and distinctive feature. However, in terms of durability, Silveira et al. (2013) and later Silveira et al. (2022) argue that, in addition to the consistency of core values, identity also has less durable elements that are able to change in response to changes in context. This is in line with the thesis on corporate identity (See Balmer, 2001), where it is described as evolving. However, it is important to see that variability remains partial. A similar situation will be encountered in the context of dynamic visual identities, where the visual system intentionally contains static and partially changeable visual elements.

Within the framework of a dynamic brand identity, the responsibility for managing identity remains mainly the responsibility of brand managers inside the company. Although their role in shaping identity through processes of co-creation is not exclusive. Their role remains to organise interactions with the brand and to generate stimuli that encourage the participation of other stakeholders. This approach will later be reflected in the tendency to understand brands as constructs that are built up in communication processes. In parallel to what is presented here, in Hansen's (2021) interpretation of the communication approach, the role of brand management is to orchestrate the discourses of stakeholders in the co-creation of the brand, i.e. to initiate and facilitate the processes that create the brand. According to Silveira et al.'s (2013) approach, neither does the company relinquish control completely, but merely considers the need to balance its own subjective aspects (brand facade) with those of the consumers (consumer facade). Consumers are no longer passive receptors of brand identity; they influence and define their relationship with the brand through their interactions with the brand. A dynamic brand identity framework already considers that brands and consumers co-create experiences and experiences together through co-creation

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[43] The deliberate use of the term Interface is necessary to distinguish it from touchpoints, since touchpoints are not at issue here.

(Payne et al., 2009; Ucok Hughes et al., 2016; Nadeem et al., 2021; Ramaswamy & Ozcan, 2022; Acikgoz & Tasci, 2022). Consumers respond to brand activity in the form of attitudes and behaviours through the mediation of individual and collective identities. This configuration of brand identity takes into account the individual level of consumers as well as the collective level of consumer groups and is thus in line with contemporary approaches to brands with a co-creation aspect (Öberg, 2016; Black & Veloutsou, 2017; Wallpach et al., 2017a; Essamri et al., 2019; Casais & Monteiro, 2019; Silveira & Simões, 2022). For all these reasons, the dynamic brand identity framework is already an uncompromised, secure basis for embedding DVIs in brand theory. It helps to explain certain properties of dynamic visual systems (e.g., participation, collaborative design, reactive operation).

In the case of corporate or destination brands (Santos, 2014; Fekete & Boros, 2021a, 2021b, 2022), we can also observe that the DVIs used will be able to serve the interests of the stakeholders at the level of individuals, groups and society through their customisability. The same specificity can be seen in the empirical results of Black and Veloutsou (2017) in relation to the study of brand identity. They use participatory ethnography to investigate the relationship between brand identity, brand community identity and individual identity formation (Figure 11).
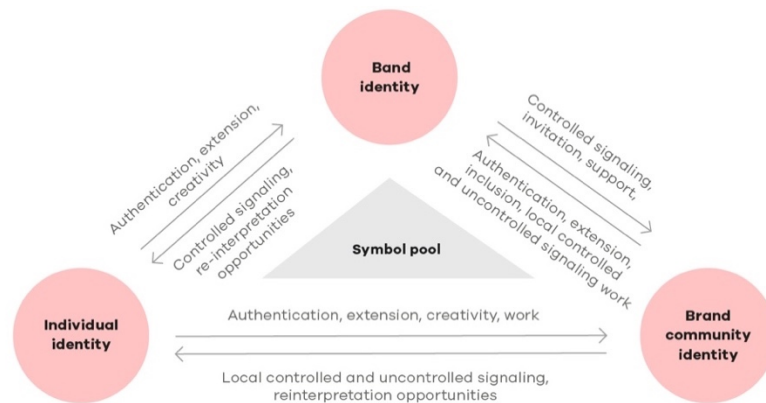
Figure 11. Co-creation of brand, individual and brand community identity
(Author's edit. Source: Black & Veloutsou, 2017, p. 425.)

This process involves different levels of participants, with two-way processes between them, which is consistent with the dynamic model of brand identity. Thus, any two interactions (at different levels) in the triangle affect the identity of both and the third actor. The brand provides an opportunity to express personal and community identities, but also to shape them. Brand identity also changes in the process and in the process symbolic goods are created, appropriated, transformed, distributed, shared, redefined by the brand's audience (Black & Veloutsou, 2017). Meanings and influences circulate in the identity triangle. The model of reciprocal identity construction falls under the umbrella of horizontal identity theories, as it can be understood as a series of diads that treat consumers and their groups as equal parties in identity formation. Black and Veloutsou (2017) highlight the motivation of engaged consumers as the driving force behind the process. This is consistent with theoretical approaches that portray stakeholders as active parties (e.g., Mäläskä et al., 2011; Silveira et al., 2013; Hansen, 2021; Iglesias et al., 2020).

According to theories of reciprocal identity construction, consumers can influence the brand through direct or mediated interactions with the brand. They can do this through consumption, feedback of personal experiences, mediation of community experiences, boycotts, consumer resistance (Silveira et al., 2013, p. 34), reinterpretations of brand meaning (Kristal et al., 2018) and

influencing cultural interpretations of the brand. In parallel, consumer identity also has a direct impact on brand identity. In this process, individual identity influences brand identity through authentication, extension, and creativity (Black & Veloutsou, 2017). Furthermore, the symbolic properties of reference groups can also be transferred to a brand's identity (Escalas & Bettman, 2003). As we have already learned, brand identity is emissive in its function and thus has an impact on consumers (Aaker, 1991; Aaker, 1995; Kapferer, 2008; Keller, 1993, 2001). In horizontal conceptions, this is represented as a multilateral process. Voyer et al. (2017) refine the theory of the process of mutual identity creation between brands and stakeholders and draw attention to the role of cultural differences. As they explain, individual levels of self-perception, determined by the cultural context, can affect mutual identity construction. This raises the need for a global investigation of dynamic identities in diverse contexts, such as the large-scale qualitative analysis included in the research design of this thesis.

In terms of context, it is also worth noting that in Silveira et al.'s (2013) model, the environment outside the brand and the company is not an inactive factor. Competitors, industry, environmental conditions and partners are all factors that influence brand management and consumers. This feature is extremely useful as a significant proportion of dynamic visual identities are built on tracking or simulating environmental variables. As it turns out, we are dealing here with a broader perspective than the seven-dimensional construct of corporate identity (Melewar & Karaosmanoglu, 2006), since only industry identity was considered there.

The empirical research of Wallpach et al. (2017a), who belong to the dynamic brand identity school of thought, shows the performative act of brand and contact identity construction. The dynamic theoretical concept can thus be consolidated through practical experience. By channelling social identity theory into the field of branding, brands can be redefined as dynamic constructs in whose creation the stakeholders have an active role. The two-way nature of the process becomes apparent. In this way, brand identity can be characterised as a trait-like rather than a state-like quality. It seems well established that identity is *"something that one »does« or »performs« rather than something that one »has«"* (Wallpach et al., 2017b).
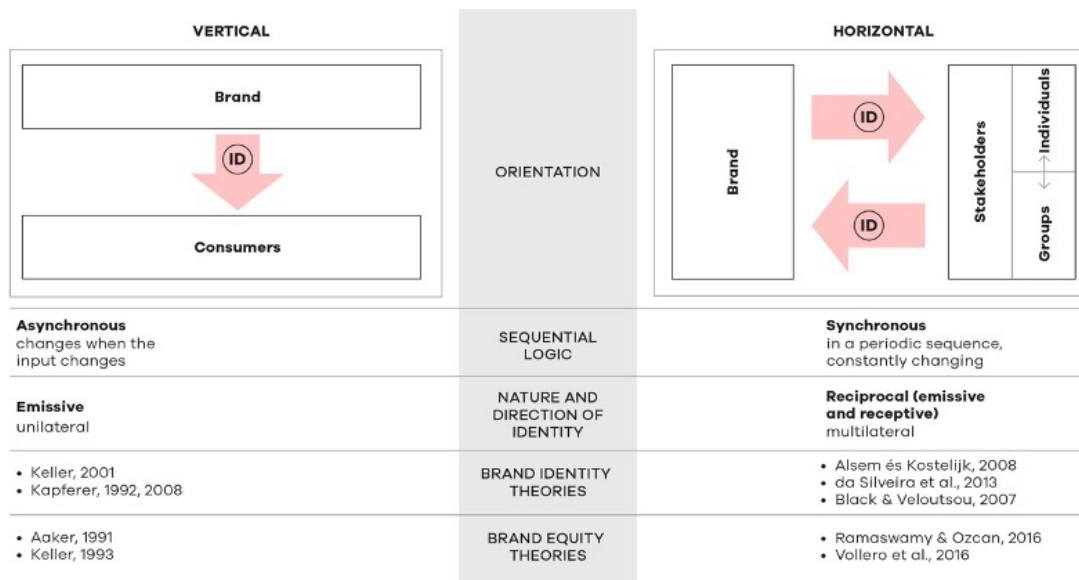
Figure 12. Vertical and horizontal approaches of brand identity

(Author's edit.)

In the previous few chapters, we examined the theoretical connections between classic brand equity models and brand identity. We placed brand identity in the theoretical field of value creation, and it became clear in which qualities the essence of brand identity can be grasped. We could see that the emissive concept of brand identity controlled from within the company, from above, is being replaced by the theories of dynamic and mutual brand identity. Based on all this, instead of a vertical and unidirectional process, the creation of brand identity can be described as a horizontal and multidirectional phenomenon (Figure 12). In shaping the brand identity, the stakeholders no longer appear only as receptive parties. If we borrow the terminology of the sequential logic of circuits (Schenk & Tietze, 2000) to illustrate this phenomenon, we can speak of asynchronous identity creation within the framework of identity management with a vertical approach. This means that at the end of the process, i.e. on the consumer's side, the identity of a brand only changes if the inputs controlled by brand managers change. In contrast, horizontal theories of performative identity creation based on interactions are characterised by synchronicity. The modification of the brand identity can be understood as a periodic sequence of multidirectional interactions. Due to the peculiarities of its creation, it is a constantly changing phenomenon.

3.5. Collaborative Value Creation

3.5.1. Collaborative Creation in Marketing

The brand equity theories presented earlier (Aaker, 1991; Keller, 1993, 2001; Kapferer, 2008) were based on the Porterian concept of value creation, in which the process of value creation is sharply separated from the market, where only the exchange of value is performed by market actors (Porter, 1985). According to the conventional value chain concept, the activity of the firm can be divided into the separate functions of design, production, marketing and distribution. Accordingly, consumers and other external stakeholders are separated from the corporate processes. As we have seen in the case of dynamic conceptions of brand identity (Silveira et al., 2013; Black & Veloutsou, 2017; Wallpach et al., 2017a), this approach is no longer fully valid, as it does not allow the value creation process to be framed by actors outside the company. We need to place the circumstances of brand identity creation on a different superstructure in order to relate the participatory branch of dynamic visual identities to the marketing literature. As the results of Black and Veloutsou (2017) suggest, the construction of dynamic brand identities reveals bidirectional effects between the brand and the participants, or between different groups of participants. A reciprocal form of identity and value creation is revealed, which requires a contemporary theoretical background to understand.

The study of collaborative ways of creating value is an increasingly studied area in management science (Saha et al., 2021). The roots of the spread of collaboration can be traced back to several reasons. These include the increasing use of service delivery (integrated product-service) (Demeter, 2010) and the digitalisation of industries. We can also categorise ESG developments, which consider environmental, social and corporate aspects when considering investments (Iglesias et al., 2022). Co-creation and related concepts seek to provide a framework for analysis and a practical guide to adapt to economic and technological developments and the increasing networking of societies. Several theoretical and empirical co-creation studies enrich the brand literature (e.g., Mäläskä et al., 2011; Tormala & Gyrd-Jones, 2017; Koporcic & Halinen, 2018; Hein et al., 2019; Iglesias et al., 2020; Iglesias & Ind, 2020). There are also numerous examples of studies of the B2C medium (e.g. Silveira et al., 2013; Ranjan & Read, 2016; Kornum et al., 2017; Wallpach et al., 2017a; Black & Veloutsou, 2017; Delpechitre et al., 2018; Sugathan et al., 2017; Essamri et al., 2019; Chang, 2020).

There are several perspectives on collaborative value creation. Saha et al. (2021, p. 622) distinguish four main directions, and the theories that belong to them form a heterogeneous picture

of interpretations of co-creation. According to the service-dominant (S-D) logic (Vargo & Lusch, 2004; Lusch & Vargo, 2014; Vargo & Lusch, 2014), value is always co-created by the firm and consumers, their roles are intertwined. The concept of value is inseparable from the use of services, as it is created in the act of use. By extending the S-D approach, the theory of service networks is emerging, in which participants can take on the role of both service providers and beneficiaries and can be connected to each other or to actors outside the network (Ekman et al., 2016). Value creation can be realised at the level of the individual, the diadems of participants and the network. According to the practice-theoretic conception, individuals' practices (routines, tools, concepts and technologies) influence their interactions with others (Kohtamäki & Rajala, 2016). In this anthropologically based approach, actors adopt practices from each other during co-cretion, and thus value creation takes place. The practice-theoretic approach, like S-D logic, places the emphasis on activities and process rather than outputs in value creation (Vargo & Lusch, 2016). From the perspective of social exchange theory, co-creation is a process in which individuals interact through interactions where their perceived benefits from the interaction exceed their perceived costs (Saha et al, 2021, p. 622). The benefits of interactions may be tangible or intangible, or they may come from the experience of the interaction itself. In the fourth branch of co-creation theories, we find the theory of involvement. According to this view, individuals and groups that have a lasting and reciprocal relationship with the company are called stakeholders (Chikán, 2006). Stakeholders' interests are represented by the company and in return they influence the company's performance, thus creating value.

The definition of co-creation of value can be defined in an integrated way, taking all this into account. Collaborative value creation is the combination of company and consumer (Delpechitre et al, 2018) or other actors through dyadic (Grönroos & Ravald, 2009) interactions (Galvagno & Dalli, 2014). In the process, participants attribute an active role to themselves and engage in direct or indirect collaboration at one or more stages of production or consumption (Ranjan & Read, 2016). In collaborative value creation, parties contribute to the process through their operant resources (Vargo & Lusch, 2016; Sugathan et al, 2017), so that their skills, knowledge and competences (Peñaloza & Mish, 2011) are incorporated into the value created. In different approaches, co-creation can be understood as taking place in interactive systems environments (Ramaswamy & Ozcan, 2018), actor networks (Vollero et al., 2016) or platforms of service ecosystems (Hein et al., 2019). It covers interconnected creative activities (Grönroos & Ravald, 2009) that can be interpreted as productive and meaningful human experiences (Ramaswamy, 2011). The process can result in the extension of values held by the parties (Ramaswamy, 2011), the creation of new values (Galvagno & Dalli, 2014) or destructive co-destruction (Plé & Chumpitaz, 2009).

Different forms of cooperation can be distinguished according to the basis of the value created and the primary responsible party in the process. Saha et al. (2021, p. 618) delineate four concepts that can be classified as collaborative value creation modes, so that we can get a clearer picture of the collaborative value creation modes that have a high degree of similarity. The literature often interchangeably uses terms that are related in scope, but they can be treated as different concepts in terms of their focus, despite the parallels. In the case of Value Co-creation (VCC), the value created is based on use value. This means that value is created by the use of the goods created, when they satisfy the needs of consumers. In value co-creation, the responsibility is shared between the participants. The focus is on the experiential value created on the consumer side. In co-production, the value created is based on the exchange value of goods. The exchange value is created where and when the goods change hands (Payne et al., 2008), and is therefore realised during the co-production process. The responsibility for this lies primarily with the firm. The process of cooperation is therefore at the heart of co-production. The third form of collaboration to be distinguished is co-design, where the value created is also based on exchange value and is thus

embodied in the process. In such collaborations, value is created by the joint creativity of the consumers, but the success of the process is still mainly the responsibility of the facilitating company. In co-design, the focus is limited to the design phase, not necessarily generating value through the use of the resulting goods. The process of co-innovation is similar to that described for co-design in terms of value created and responsibility, but here the focus of the activity is on the innovation process. It is only in this process that the participants realise value, which lies in the novelty of the creation and can be classified as an exchange value type. In the context of participatory types of dynamic visual identities, all this can be of cardinal importance, as it is not uncommon for DVI to be actively participatory, interactive or reactive in the case of user intervention.

The common denominator of these four modes of collaborative value creation is that the phenomenon of co-creation is conceived as an action, a behavioural mechanism. They are in line with Vargo and Lusch's (2016) service-dominant (S-D) logic, in which actors collaborate through activities. Hollebeek et al. (2021, p. 6) point out that information seeking and sharing, responsible behaviour and personal interaction are essential elements of participant roles. In their summary, they also mention feedback, advocacy, assistance and tolerance as significant manifestations of corporate citizenship. The initial value proposer in the collaboration is given the role of initiator, inviting stakeholders to collaborate. The actor providing value is the provider, the actor receiving value is the beneficiary. All three roles may vary between actors during the activity (Ekman et al., 2016) and an actor may play multiple roles in different relations. It is important to note here that the roles in co-creation are not identifiable with the firm, consumer or other stakeholders (Ramaswamy & Ozcan, 2018), as roles can change dynamically. Also, less active forms of participation may be encountered when actors do not accept the value proposition offered by co-creation or engage in passive behaviours (Hollebeek et al., 2021). All of these may be recognisable in participatory DVIs, if the collaborative creation of visual identity can be understood in one of the frameworks based on S-D logic.

3.5.2.   Collaborative Brand Equity Creation

Brand equity creation in the process described in the dynamic brand identity model can be described by several modern co-creation models. Ramaswamy and Ozcan's (2016) integrative brand equity framework could be appropriate even in its extended form for overall value creation (Ramaswamy & Ozcan, 2018). Its configuration bears a strong resemblance to the model of dynamic brand identity proposed by Silveira et al. (2013), however, I reject the application of this concept due to the theoretical background and context of the approach.

In Ramaswamy and Ozcan's (2016) interpretation, based on a social theory background, brand equity is created in the form of interactions through brand engagement platforms. Their approach, following Latour (1987), is based on actor-network theory, considering agency (the individual's capacity to act) as an important element of value creation. This theoretical background is also used in other aspects of brand management and identity (Mäläskä et al., 2011; Vollero et al., 2016), as it can be beneficial for the study of networked stakeholders. In the case of DVIs, however, there is not necessarily a networked relationship between stakeholders. Furthermore, it can be said that Ramaswamy and Ozcan (2016, 2018) design their framework primarily with the digital context in mind. Hollebeek et al. (2021) also place this approach within the digital marketing discipline. Although in many cases the operation of DVIs is also embedded in a digital context, there is a significant presence of non-digital DVIs, and a broader perspective is needed.

The theoretical approach of the service-dominant (S-D) school of thought is more closely related to the discipline of marketing. Its robust literature provides deep managerial embeddedness and a practical basis for its wide application. Vargo and Lusch (2016) present the five axioms of

the S-D logic. These will form the basis of the value creation framework considered in this research and presented below. They are: *"1. Service is the fundamental basis of exchange, 2. Value is cocreated by multiple actors, always including the beneficiary, 3. All social and economic actors are resource integrators, 4. Value is always uniquely and phenomenologically determined by the beneficiary, 5. Value cocreation is coordinated through actor-generated institutions and institutional arrangements."* (2016, p. 18).

Building on the axioms and basic assumptions of S-D theory, Hollebeek et al. (2021) construct a theoretical framework for Co-created Brand Value (CCBV). In their interpretation, CCBV is nothing more than the customer's assessment of the value created for or with the actors associated with the brand through interactive, joint or collaborative activities (Hollebeek et al., 2021, p. 23). Resource integration, engagement (interconnectedness) and sharing are considered as antecedents of CCBV. Resource integration is defined here as the incorporation, assimilation and application of stakeholders' active (operant) and passive (operand) resources into other actors' utility optimization processes related to the company (or brand) (Hollebeek, 2019, p. 91). Resource integration leads to the personalization or institutionalization of the resource. In the first case, we can talk about transforming the original form of the resource through brand interactions to serve the individual needs, wants and needs of the person concerned. In the second case, it is a transformation of the resource to conform to the institutions (norms, guidelines, rules) relevant to the collaboration (Hollebeek et al., 2021). In the case of S-D, institutions can be taken as a set of rules, norms and beliefs set by people that enable and constrain actions, making social life predictable and meaningful (Vargo & Lusch, 2016).

Hollebeek et al. (2021) describe the phenomenon of engagement as the investment of customers' active and passive resources[44] in brand interactions and assume a positive relationship between them and brand equity. Sharing can be described as when customers distribute and make available for use by others what they own or when they accept what others offer. A positive association between sharing and co-created value is also likely based on the conceptual model. Hollebeek et al. (2021) attribute two consequences to brand equity through co-creation. These are a change in the strength of attachment and an increase in network cohesion. In the case of the former, we talk about a change in the level or intensity of closeness between the brand and the valued ones resulting from brand interactions. The second refers to a change in the intensity of the network relationship between the brand and the stakeholders. The model below (Figure 13) shows the relations between the phenomena described. The intersection of resource integration, engagement and sharing activities creates the co-created value.

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[44] Active resources: cognitive, emotional, behavioural and social knowledge and skills. Passive resources: e.g. equipment (Hollebeek et al., 2021, p. 23).
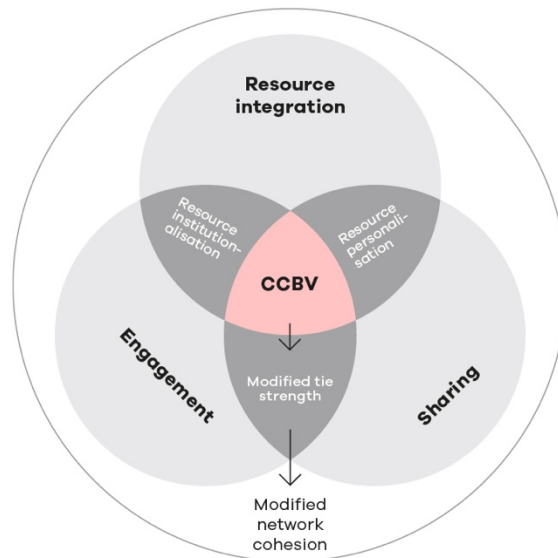
Figure 13. Conceptual model of co-created brand value (CCBV)

(Author's edit. Source: Hollebeek et al., 2021, p. 24.)

In the past, brand management typically did not open the brand boundaries to stakeholders. As we have seen in the previous chapters, initially the creation of brand equity was entirely the internal task and responsibility of the company. In a controlled process, the brand owner took a narrow set of stakeholders (consumers) into account, but mostly excluded them from the creation of the brand. The stimuli that created the brand identity came from within the company and were emissive in nature, from the top (company) down (stakeholders). In contrast, a shared value approach is now taking hold, with brands opening their borders to a wider range of stakeholders. The brand experience is emerging as a multidimensional and socially constructed phenomenon, not merely a response to corporate stimuli.

The possibilities of co-creation of a brand, of influencing brand identity, raise new questions. How and to what extent can stakeholders be involved? It may be helpful to distinguish between the options by dividing the alternatives for collaborative branding according to the roles of the stakeholders. One can identify the roles of brand lovers, negotiating partners, collaborative partners and brand creators and destroyers (Siano et al., 2022). Corporate management can consider the stakeholders involved in these roles. There are four collaborative branding configurations that can be distinguished, summarised in the following figure (Figure 14) depending on the propensity for openness and empowerment.
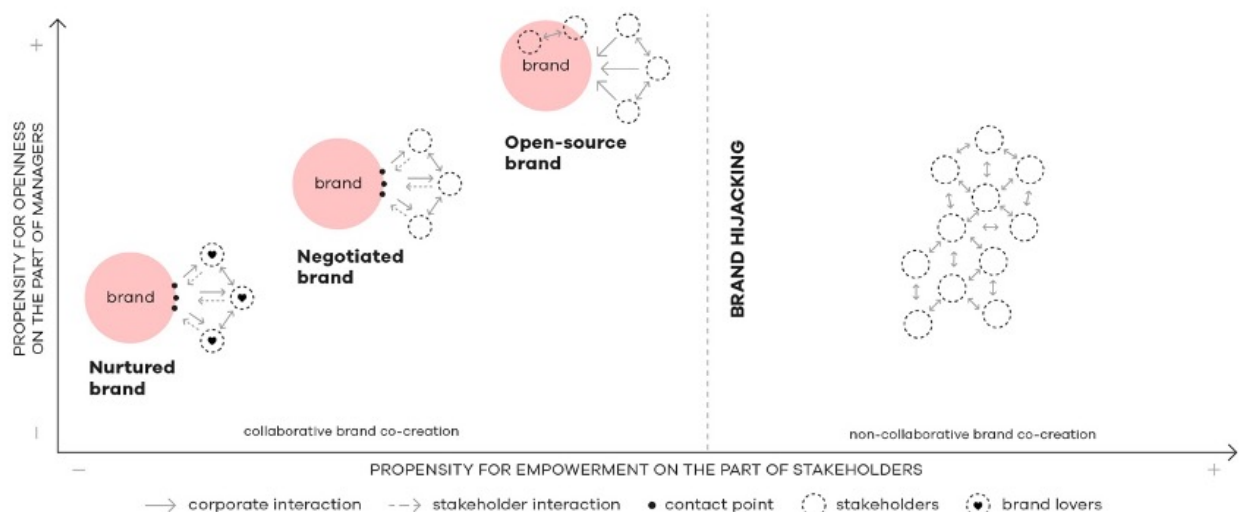
Figure 14. Collaborative branding configurations
(Author's edit. Source: Siano et al., 2022.)

According to Siano et al. (2022), it is for nurtured brands that the company retains the most control over branding. The process involves a narrow group of stakeholders, the brand lovers who are most committed to the brand and have positive attitudes. Brand owners are responsible for driving engagement and creating the necessary contact points and platforms for the process. In the case of negotiated brands, a higher level of openness and empowerment on the part of managers is essential. This is justified by the fact that the stakeholders involved are perceived as negotiating partners with whom reciprocal brand relationships are developed (Vollero et al., 2019). The wider range of stakeholders involved in the brand building process makes the potential for conflict more likely. It is therefore the responsibility of the company to drive the brand to success by defining negotiation strategies and resolving the conflicts that arise. In the case of open-source brand configurations, brand building is a bottom-up process in which stakeholders are given an even higher level of freedom and empowerment. Accordingly, managers coordinate and monitor the brand building process as the receiving party, relinquishing greater control. They can also be said to host the activities of collaborative partners (Siano et al., 2022). In this configuration, the boundaries of the brand are blurred, interpretations and associations are made across the broadest spectrum and in the most diverse contexts. The question is: how can brand control be kept in balance? Or how can brand equity be increased? Non-cooperative brand co-creation refers to forms of brand shaping that are characterised by brand diversion. In this case, in consumer-driven brand building, the brand gives control to stakeholders (or they acquire it without the brand's consent) to freely shape the brand meaning and communicate it to others (Wipperfürth, 2005; Papp-Váry, 2008). The phenomenon can take both constructive and destructive forms, with its manifestations defined along a spectrum of utilitarianism and idealism (Siano et al., 2021). Diversion can also involve a collective repositioning of the brand and a decline in reputation, with culture rather than economics as the primary medium for brand interpretations. The circle of those involved can appear as both creators and destroyers, pushing the blurred boundaries of the brand in self-created brand experiences (Siano et al., 2022). In the case of hijacked brands, management's task is, in good cases, to incorporate positive narratives and values into the brand. And in the case of co-destruction, which is risky for the company, it is to protect the brand (Siano et al., 2021). Co-branding thus offers a choice of configurations. Stakeholder involvement does not necessarily imply a complete release of control. The role of brand management is to develop a collaborative configuration and the right touchpoints, based on its competencies and attitudes, that fit the brand and company culture, values and identity, and then to build a modern market presence and a stronger brand.

Meeting the needs and demands of your customers is one of the conditions for a successful business, but what about your internal customers? Recent research shows that all aspects of corporate operations are undergoing transformation (Aghazadeh et al., 2022). For this reason, adapting to the transformation of economies is an expectation in corporate structure and operations. Collaborative value creation is also becoming more pronounced in the corporate environment (Iglesias et al., 2020). Accordingly, the theory and practice of multi-stakeholder corporate brand and identity development has started to gain ground. Creating strong and successful corporate brands requires a leadership style that is participative, humble and empathetic. Trusting relationships with stakeholders should be based on the principles of equity and reciprocity, providing empowerment and autonomy for all parties (Iglesias & Ind, 2020). A co-creation-based corporate brand is created through a dynamic and organic process involving multiple internal and external stakeholders. According to Iglesias et al (2020), the dynamic creation of corporate identity is characterised by four interrelated activities: communication, internalisation, contestation and interpretation. During communication, stakeholders communicate the corporate brand identity; during internalisation, they bring the brand identity to life through their actions; discussion is a comparative process of confronting the brand identity with their own perceptions; and interpretation is the reassessment of the corporate brand based on all these. The resulting performances of the stakeholders create a new version of the corporate identity and over time the process goes through another iteration. Iglesias et al. (2022) already talk about a deeper shift in the field of corporate branding, in which corporate experience management, co-creation and corporate branding as a conscientious endeavour are being strengthened. The new view sees the company as a dynamic, fluid, organic entity. In corporate branding, the role of managers is like that of conductors: they are in charge of leading corporate branding and identity creation. Corporate brands can be understood as experiential ecosystems whose role is to serve as a moral compass and to facilitate the sharing of values with a diverse set of stakeholders by fostering participatory engagement (Iglesias et al., 2022). This new understanding warrants a review and possible reinterpretation of corporate brand, corporate identity and their associated constructs.

In summary, control over brands and corporate identity is partly shifting to the stakeholders. Brands increase their success through their flexibility (Neumeier, 2015). And brand equity is created through reciprocal interactions. Brands are accepted or rejected by consumers according to their self-identity and identity, and identity influences preferences, perceptions and behaviour (Bauer & Berács, 2017). A diverse set of stakeholders not only consume brands to build their own identities, but sometimes create, interpret and reinterpret them, thus spinning the marketing ladder wheel ever faster.

4. Becoming Visible

4.1. Visual Identity (VI)

In chapter *The Invisible*, theoretical foundations of visual identities (VI) were explored in the areas of corporate identity (CI) and brand identity (BI), and the closely related areas of brand equity and collaborative value creation. In the next chapter, we will see how this takes shape and manifests itself visually. In the first half of the chapter, conventional interpretations of the static conception of branding are presented, which have been prevalent until recently. As will be seen, these focus on the physical design of the VI. The VI system is represented as an optimisable, mostly stable and consistent system. Most of the studies see the design of the ideal VI as a management task, i.e. the definition of appropriate colours, graphical shapes, fonts and language elements. This is a science-based search for the optimal combination of physical characteristics. This approach can be called the school of search for the right form. In addition, the phenomenon of dynamic visual identities (DVI) with a focus on function is emerging in the post-logo era. There is still a limited amount of research (and methodology) available on DVIs. The more recent cases raise a multitude of questions relevant to marketing science. Although the DVI phenomenon first appeared in the academic discourse about two decades ago, we are still in the early stages of its marketing perspective.

Research on visual identities is not limited to the scope of corporate identity or product branding. In addition to the interest in management science, we also encounter the study of visual identity in the fields of media and communication and graphic design (e.g. Bauer-Wabnegg, 1997; Schroeder, 2004; Landa, 2014; Skaggs, 2017; Aiello & Parry, 2019). It is also typically discussed from the agency, consultancy and design perspectives (e.g. : Olins, 1995, 2005, 2017; Hyland & King, 2006; Wheeler, 2017; Jinming & Xiangliang, 2018; Airey, 2019; Lorenz, 2022). Here, the approach taken is primarily relevant to marketing and sometimes a focus on related trends.
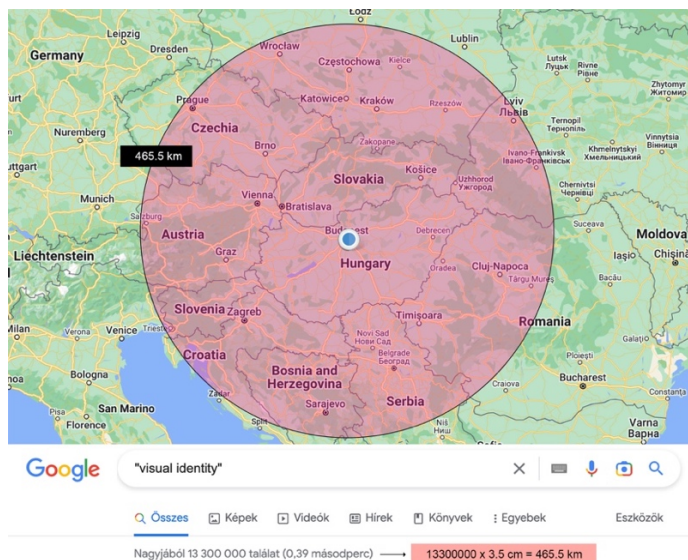
In November 2022, the term *"visual identity"* will be searched for approximately 13,300,000 times in Google. If you use the size of an average screen, you would have to scroll[45] approximately 465.5 kilometres to see the full list . That's a distance that, starting from Budapest, would take you as the crow flies to the end of the list in Germany (Figure 15). Just by scrolling through the list of results, you could visit Prague or dive into the Adriatic Sea at Trieste.

Figure 15. Length of the search results list for the term "visual identity"

(Author's edit.)

A comparable ambitious undertaking is to explore the theoretical map of visual identities. The VI can be understood in common parlance as a coherent system of visible properties of any

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[45] The quantitative estimation was performed at a resolution of 1920x1080 pixels / 72 DPI with a list element height of 3.5 cm per hit. Coordinates of the circle origin: 47.51511065795537, 19.054513719368067.

reality element, which can be either organic or planned, depending on its formation. However, in the rest of our journey together, we will focus only on visual identities in the economic sphere, through the lens of marketing sunglasses, as is the nature of the tour.

In Szalay's (2018, p. 57) interpretation, visual identity is a link between the instinctual self and the rational self, as the rational self (Ego) transforms the symbolic language of the instinctual self (ID) into a logical language of values, secrets and myths and creates a visual structure that maps the economic structure through planning and strategy. What does this mean in economic practice? Companies position their brands according to their marketing strategy and develop visual communication systems to communicate their identity or the identity of their brands to their stakeholders. Identity at the individual level is an experience of identity, a sense of self, which can be of many kinds: linguistic, social or visual identity, but is always expressed in the language of symbols (Szalay, 2018, p. 56). Thus, visual identity also borrows or creates symbols. In visual identity, a symbol is a common representation of ideas, thoughts, and goals, which can have a content that varies from culture to culture and from era to era (Szalay, 2018, p. 90). This is the language a company uses to address its stakeholders when it uses visual identity. It does not merely allocate its resources to achieve strategic goals, it designs a human experience, intervening in the irrational with a rational purpose. It bets on the desire to experience identity on the ever-faster spinning roulette table of consumer society.

But what exactly is visual identity understood narrowly in terms of economics? As a first step, it is necessary to clarify the concept and to take an inventory of its fields of application. The inconsistent use of the terms social identity, visual identity (VI), corporate visual identity (CVI), corporate brand identity, organisational identity, corporate image (Balmer, 2008), but also the terms personal identity, visual brand identity (VBI), brand image and, in the Hungarian language, specifically the terms *"face"*, *"brand face"*, *"visual face"*. Some of these terms are used in scientific publications (with their associated definitions and constructs), the relevant segment of which has been clarified in the previous chapters (corporate identity, brand identity, organisational identity, corporate image). Of the remaining terms, personal and social identity can be classified under the fields of psychology, social psychology and sociology. The Hungarian vernacular term *"face"* and the associated *"brand face"* or *"visual face"* overlap to some extent with the concepts of visual identity and visual brand identity in the global academic literature. There are rare examples of the term face being used to refer to organisational visual identity (e.g. Topalian, 1984; Alessandri, 2014) and the term is also used in connection with visual brand identity (VBI) (e.g. Phillips et al., 2014a, 2014b). The English equivalent of *"face"* in science is most associated with sociology, social psychology and psychology and is very different in meaning from its Hungarian counterpart. For this reason, I find the terms *"face"*, *"brand face"* and *"visual face"* to be avoided in the interests of clarity, alignment with international standards and general conceptual clarity. The term visual identity, although sometimes overlapping with related concepts, has a well-established and clarified meaning in the academic literature, and this is the context of the present study. The use of the term visual identity is also justified by the fact that the visual tag better serves the understanding of the concept, since it refers to the nature of the phenomenon in a self-evident way. The same cannot be said of image, which is a poetic rather than a useful approach. The colloquial use of brand identity in English also gives rise to many misunderstandings. In contrast to the academic term of the same form (brand identity in English), the word is often used not in the way described in previous chapters, but rather in relation to graphic design, in a similar sense to visual identity.

At first glance, the concept of visual identity in economics does not seem clear, but it is easy to clarify. Bartholme and Melewar (2011b) point to the diversity and inconsistency of commonly used terms as an obvious barrier to coherent communication between researchers and practitioners. They argue that the lack of clarity in the use of terminology can lead to time-consuming and

unnecessary debates. Thus, the following attempt at clarification offers the chance of saving time in the longer term as well.

Visual identity can be found in mentions of organisations (e.g. Alessandri et al., 2006; Felsing, 2009; Alessandri, 2014; Vasconcelos et al., 2023), in relation to companies (e.g. Topalian, 1984; Baker & Balmer, 1997; Melewar, 2001; Jong & Elving, 2006; Bosch et al., 2006; Foroudi & Foroudi, 2021) and in relation to brands (e.g. Hankinson & Rochester, 2005; Phillips et al, VI by itself is not a typical term, in the above-mentioned fields it occurs in the form of corporate visual identity (CVI), visual brand identity (VBI), mostly as synonyms with the same meaning (Gregersen & Johansen, 2022). Rarely, however, we also encounter the term Organisational Visual Identity (OVI) (Alessandri, 2008). Recent research on the topic (Gregersen, 2019; Gregersen & Johansen, 2022, 2018) suggests that visual identities at the organisational level (regardless of industry or profile) can be treated in a similar way, including Visual Brand Identity (VBI). They are comparable in terms of their elements (e.g. name, logo, typography, colours, slogan) and the purposes of their application: differentiation, recognition, image and reputation building, identification (Bosch et al., 2005; Bolhuis et al., 2018). I also advocate a similar approach to corporate visual brand identity as a concept identical to corporate visual identity. To justify this, Abratt and Kleyn (2012) (See Figure 3) explain that visual identity as a corporate expression can be classified as both corporate brand and corporate identity.

The picture can be further refined, however, as the concept of visual brand identity (VBI) is not clear: One possibility is that although VBI is primarily mentioned in the literature in relation to product brands (e.g. Phillips et al., 2014b, 2014a), it can also occur independently in relation to companies or organisations. When it comes to content, VBI can be treated as a synonym for CVI (Gregersen & Johansen, 2022). In such cases, it can be seen as an element of the corporate identity (CI) construct.

In addition to this, I would like to highlight the importance of what is not explicitly mentioned in studies on visual identity. If VBI does not appear at the organisational level, i.e. not in the sense of corporate/organisational visual brand identity, it can be understood as a separate visual identity specifically for brands of products and services. The need for this distinction is justified by the observation that when examining the elements of visual identity (colours, logos, etc.), it is also typical to focus on the product level, not only the organisational level (e.g. Kobayashi, 1981; Meyers-Levy & Peracchio, 1995; Henderson & Cote, 1998; Lieven et al., 2015). Thus, we cannot always treat VBI in the same way as CVI, as it refers to products rather than the company as an organisation. Corporate identity and brand identity may also be different, as a company's brand is not necessarily the same as the brand of the products and services it produces, based on the following.

Branding decisions include whether owners adopt a branded house or a house of brands configuration (Yu, 2021), or a sub-brand strategy in between (Kotler & Keller, 2016), when designing brand architecture. It is also possible to create a supporting brand by combining two corporate names (Bauer & Berács, 2017). Laforet and Saunders (1994) classify the optional branding structures by considering whether the corporate or the product/service brand is more dominant in the structure. Kapferer (1997) derives the different brand types from the function of the brands. A distinction is made between product brand, product line brand, extended brand, origin brand, support brand, umbrella brand, corporate origin brand, corporate support brand, corporate umbrella brand (p. 189). In the order of the list, these are increasingly characterised by their function of indicating origin rather than product differentiation. Of these, the brand owner chooses according to which function he considers to be more important. This brand strategy choice can also be a factor in the design of visuality. Therefore, we distinguish between 1. monolithic (or corporate), 2. branded (or brand-based), and 3. supporting (or multi-company) visual identities (Olins, 1978;

Bosch et al., 2004; Foroudi et al., 2021; Lalaounis, 2020). In the first case, the company name, logo and visual identity are presented in the same way in the organisation and in the outputs of its activities. In the second case, the company's products operate with a distinct visuality from the company and from each other. In the third case, many of the company's activities or sub-activities are supported by, but not identical to, the corporate brand visual (or name) (Foroudi et al., 2021). This division captures the different configurations of brand architecture but does not clarify the differences in the visual identity systems used. According to Gregersen and Johansen (2022), in general, CVI and VBI can be considered identical, with similarities in terms of components. However, the way in which visual identity (VI) is developed and managed is arguably not necessarily the same for product or service brands and corporate brands, nor is corporate identity (CI) and brand identity (BI) development. This is not yet addressed in detail in the literature on visual identities. Based on the theory of different brand types, it can be concluded that further differentiation of visual identities may be based on whether the brand whose visual identity is being discussed is more representative of the company or the goods offered by the company. We can also look at the function it performs in Kapferer's (1997) division. In the context of visual identity construction (e.g. participatory design), the distinction between CVI and VBI may bring about substantial differences that have not been explored so far.

To avoid confusion, the visual characteristics of products and the visual identity of the brands representing them should also be treated separately. There are overlaps between the two, for example DIS:CO also emphasises the importance of brand/product consistency (Figure 4), but the physical attributes of products are closer to the scope of product design, primarily a design task. For this reason, the visuality of the products is not considered here.

Visual identities can also be approached from the perspective of corporate identity (CI) and branding (BI). Their theoretical background and developed models provide a solid basis for interpretation. To look not only at the linkages but also to explore the changes in the CI and BI fields that have occurred in parallel with the emergence of DVIs (openness, horizontal orientation), both approaches have been discussed in previous chapters. A theoretical map of the relationships is illustrated in the following figure (Figure 16).
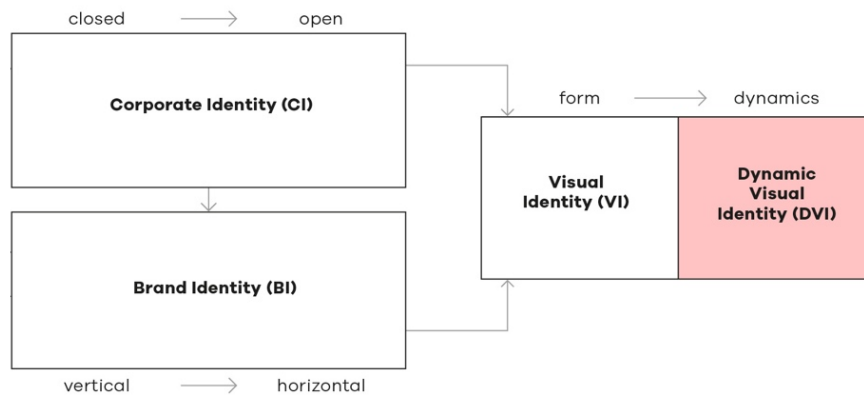
Figure 16. Changes in visual identity theory and related marketing theories

(Author's edit.)

The area of VI is not only accessible from many angles, but also from several levels. Knowledge and effective shaping of the levels of strategy, operations and planning, and the creation of coherence between the levels is desirable for corporate management (Bosch et al., 2004). In this division, the strategic level includes the alignment of the VI to business strategy. Here, the company decides how to differentiate itself and adapt its monolithic, branded or supportive VI structure to its brand structure or corporate structure that shapes its identity (See CI model, Figure 1) at the global or local level (Melewar & Saunders, 1998, 1999). According to Bosch et al. (2004), research on the operational level of VI addresses the issues of effective use of VI. Until recently, research on the operational level has emphasized the importance of efforts to achieve VI consistency (Gregersen & Johansen, 2018). However, views on the source of authenticity and the role of consistency are changing, and thus the theory and practice of creating, changing and maintaining visual identity have undergone significant transformations (Gregersen, 2019). We are witnessing a transformation of the operational level. At the level of design, issues related to the creation of VI emerge. What are effective DVI elements? This includes examining the impact of logos, colours and slogans (Bosch et al., 2004). Traditionally, research at the design level has been characterised by a search for the ideal form that evokes visual stimuli. This tendency seems to be changing in the case of DVIs. Just as contemporary brands no longer necessarily use conventional colour harmonies (Lélis, 2019), or fonts (Martins et al., 2018; Parente et al., 2018) and audiovisual installations (Rebelo et al., 2022b) can operate in a data-driven, interactive or reactive way, the search for the perfect form is replaced by a curiosity to explore the possibilities of how it can work. For this reason, there is also a shift in theories at the level of design.

4.1.1. Corporations and Visual Identity

In the academic literature on corporate communication and public relations (PR), the issue of corporate visual identity has long been considered a minor factor, merely a tool for achieving strategic goals. For this reason, textbooks on corporate identity, image and reputation were also treated as obvious for quite a long time (Bosch et al., 2004). A possible explanation for this is that research on the topic was fragmented from the beginning. The interest in visual identity can be divided into two schools (Hatch & Schultz, 2000). The strategic school approached the topic from the perspective of corporate communication, reputation management and public relations (PR), while the other school, the visual school, approached the topic from the perspective of graphic design. This can be seen in the initial theorising. As discussed earlier in this chapter on corporate identity (CI), the early theories considered visual appearance as the identity of the company. Dowling (1994) even describes them as symbols to identify the company. However, research that

advocated a deeper exploration led to a separation of the two concepts. It has become clear that, while corporate identity answers the question *"what is the company?"*, visual identity informs from the perspective of *"how does the company communicate?"* (Baker & Balmer, 1997). Schmidt (1995) refers to visuality as an element of the identity mix in the context of communication and design. Balmer (1995) considers it an integral part of corporate identity. Birkight and Stadler (1980) also consider corporate identity as a defining element. Corporate visual identity (CVI) is further theorised as a separate field from communication. The growing emphasis on the importance of visuality can be explained by the increasing shift in post-industrial societies towards economies based on creative and knowledge-intensive industries (Bell et al, 2013). From this point on, sources typically agree that visual identity is an important dimension of corporate identity (Sharma & Jain, 2011), and in some cases can be critical (Rosson & Brooks, 2004). Visuality is no longer just a small segment of corporate life. It impacts most areas of strategy making and operations, changing the very basis of management practice. Its study therefore has not only theoretical benefits but also practical advantages, bringing new challenges to the study of business organisations. Here are some ideas on how it can be defined.

Visual identity is a visible expression of an organisation's corporate identity: the face it puts on itself, its activities and its outputs (Topalian, 1984; Balmer, 2008, p. 899). But it can also be interpreted as an external symbol of the internal aspirations of the organisation (Shee & Abratt, 1989). In the words of Bosch et al. (Bosch et al., 2006, p. 871), it can be seen as *"the visual common thread that runs through the way an organisation expresses itself"*. In addition to these, there are two main purposes of its use: to capture corporate culture and to facilitate communication efforts (Balmer, 1995).

It can be considered as a subdimension of the corporate identity (CI) construct (Melewar & Jenkins, 2002), which is an element related to the communication of the company. The construct of Melewar and Karaosmanoglu (2006) is already defined as part of corporate design (See Figure 1), in their model it is an element related to the corporate structure that influences corporate communication. In line with this, Tourky et al. (2020) also interpret it as part of the corporate identity (CI) construct based on their empirical results, and their application and its consistency are of particular importance. As a demonstration of the growing importance of visual identity, Gregersen and Johansen (2022), providing a critical discussion of the literature on the topic, are preparing to re-conceptualise the concept as a stand-alone construct.

Let us take a closer look at how the relevance of visual identities can be assessed. It can be considered one of the most researched areas of corporate identity (CI) (Bosch et al., 2004). It can be used to communicate to external and internal stakeholders, to express the company's positioning and differentiation efforts, to provide information about the brand and organisational structure (Alessandri, 2014; Bolhuis et al., 2018; Melewar et al, 2006; Melewar & Jenkins, 2002; Melewar & Karaosmanoglu, 2006). It plays a role in shaping the relationships of the company (Aaker, 2004; Bosch et al., 2004). It can also be seen as part of the corporate brand (Abratt & Kleyn, 2012; Fetscherin & Usunier, 2012). As part of the corporate identity, it can express the company's mission, vision, strategic aspirations, values, culture, corporate brand personality (Abratt & Kleyn, 2012; Melewar & Karaosmanoglu, 2006; Tourky et al., 2020).It can directly coordinate the image and reputation of the company (Aaker, 2004; Bosch et al., 2005, 2006; Foroudi & Foroudi, 2021; Erjansola et al, 2021; Joseph & Gupta, 2022) through brand experience, brand relationships and brand communication (Abratt & Kleyn, 2012; Fetscherin & Usunier, 2012; Foroudi & Foroudi, 2021). As the corporate brand can be a determinant in shaping the behaviour of internal stakeholders, visual identity can contribute to influencing attitudes, beliefs and perceptions towards the company (Asha & Jyothi, 2013; Bolhuis et al., 2018). It provides internal stakeholders of the company with the opportunity to identify with the corporate identity (Alkibay et al., 2008). Its

elements (e.g. the logo) can have a direct impact on consumer perceptions (Kaur & Kaur, 2019). Overall, it serves as a connecting link between the company and its stakeholders.

The VI is the most tangible (visible) physical part of corporate identity, which, if properly designed, can be used to create and maintain competitive advantage in the marketplace (Kapferer, 2008). There is a consensus among marketing managers and researchers that a weak visual identity can be an indicator of weaknesses in corporate strategy, corporate culture and formal corporate communication policy (Baker & Balmer, 1997). It is therefore in the best interest of a company seeking to gain a more advantageous market position or to maintain a desirable position to combine its resources with the most appropriate expertise to develop an ideal visual identity. In highly competitive attention economies, it is not enough to come up with a template. This important element of corporate identity needs to be designed in a way that captures the imagination of stakeholders, in addition to representing the company's specificities. Strategic vision, creativity, innovation and professionalism in graphic design are essential to VI establishment (Henderson, 2006).

4.1.2. Brand and Visual Identity

The role of visual identity can also be approached from a brand perspective. The design of brand aesthetics relies heavily on visible elements, and in addition to the appearance of products and packaging, the visual identity of the brand is also crucial (Lalaounis, 2020). Fetscherin and Usunier (2012) explore the academic corpus of corporate branding through a bibliometric literature analysis. Their results define visual identity as a branch of corporate branding research. They identify as a surprising gap the fact that 31% of the 264 journal articles examined belong to the graphic design literature, yet these are cited only to a very small extent (57%) in articles following a business approach. Some of the studies that mention visuality in relation to branding (e.g. Schmitt, 1995; Schmitt et al., 1995) focus on the potential for multinational, global application of VI systems. The issues of standardisation and localisation of visual presentation (Melewar & Saunders, 1998, 1999) and the dilemma of choosing the appropriate brand structure are also raised. Melewar et al. (2000) investigate the unification of branding strategy (strategic level) and visual identity elements (operational level) (Bosch et al., 2004). With few exceptions, research findings typically advocate the need for consistent application and standardisation of visual identities.

In the previous sub-chapter, we have seen how visual identity (VI) fits into corporate identity (CI), how it can serve a function and create value for both internal and external stakeholders. Now let's look at how brand identity (BI) is linked to theoretical approaches and how it can support value creation through the brand. I demonstrate this through a theoretical linkage with brand equity and brand identity models (Table 4). The ✺ in the figures cited (Cosovan, 2009, p. 9) denotes subdimensions associated with visuality.

Conception	The interconnection of visual identities
(Aaker, 1991)	Visual identity can support brand recognition, as visual appearance can form the basis for spontaneous recall and recognition. It can enhance brand equity through brand associations: it increases the brand's functional benefits and helps build brand personality. If it conveys information about the organisation, it can also be the starting point for associations with the company. The perception of visual identity contributes to the construction of quality as perceived by consumers.
(Keller, 1993, 2001)	In Keller's (1993) brand recognition-based approach, visual identity and brand awareness can be linked along the lines of brand recognition and brand recall. VI can contribute to enhancing the symbolic benefits of the brand in the formation of brand associations. The establishment of brand awareness, which is the basis of the brand awareness pyramid (Keller, 2001), starts with the development of an appropriate identity, of which visual identity can be an elementary component. *"Brand awareness involves the association of a brand (brand name, logo, symbol, and so on) with certain associations in memory"* (Keller, 2001, p. 8). Thus, visual identity is the starting point for the next level of the pyramid, meanings, i.e., associations and interpretations, can be bound to it.
(Kapferer, 1992b, 2008)	In brand identity prism, in addition to other sensory stimuli, the visual identity already explicitly includes physical attributes. The elements of visual identity that make up brand identity are objective attributes by which we know the brand. Their role lies in expressing the other aspects of the identity prism, so that visual identity reveals the personality, vision, and mission of the brand as part of the culture subdimension. It can also be a starting point for the consumers' self-image, which can reflect the relationship subdimension of brand identity or the brand's image of its consumers.
(Silveira et al., 2013)	In the dynamic model of brand identity, one area of interaction with the brand could be visual identity as an interface between the consumer and the brand. Visual identity is the result of marketing and communication activities of brand management, facilitating the interaction between consumers' individual and collective identity-driven behaviour and the brand.

Table 4. Connections between brand theories and visual identity

(Author's edit.)

These links highlight the role of visual identity in branding practices. According to past and current theories, a well-designed and maintained visual identity is crucial in establishing and communicating with stakeholders. It contributes to dual value creation by expressing the brand's intrinsic qualities and playing a role in its development. Opinions differ in the literature: some view visual communication as essential, while modern perspectives, aligning with recent organisational identity theories, see identity arising within communication processes (Gregersen, 2019). This aligns with newer concepts of corporate identity (CI) and brand identity (BI) theories. Consequently, visual identities and their theoretical approaches have undergone radical changes, necessitating a reconceptualization of visual identity.

4.1.3. Elements of Visual Identity and Their Significance

The five key elements of visual identity are considered to be the name, logo, typography (or font), colour palette and slogan (or motto) (Olins, 1989, 1995, 2017; Dowling, 1994; Aaker, 1996a; Melewar & Saunders, 1998, 1999; Bosch et al, 2006; Bartholme & Melewar, 2011b; Sharma & Jain, 2011; Kapferer, 2012; Wheeler, 2017; Bolhuis et al., 2018). These are distinguished from the platforms and devices on which they may appear. Carrier surfaces can include printed materials, digital surfaces (website, social media), products, packaging, equipment, uniforms, advertising, shop interiors, vehicles, buildings (Bosch et al., 2006; Bartholme & Melewar, 2011b) and virtual spaces (Ghosh et al., 2022). The media used to convey the information captured in the CVI is not part of the VI, but it can influence its design and determine its characteristics, since the medium itself is the message (McLuhan, 1964). As we will see in the case of DVIs, new media, advanced info-communication and design technologies can also play a crucial role in the functioning of certain dynamic visual systems. In the next section, the elements of visual identity and their relevance will be discussed.

The brand name provides the basis for the visual identity of a company or product, it is the most elementary component of the brand image and is therefore very difficult and costly to change (Durgee & Stuart, 1987; Aaker, 1991). The focus of academic research on brand names is typically on linguistic properties. These include the length of the name, its letters, its uniqueness, its suggestiveness or its frequency (Pavia & Costa, 1993; Kohli & Labahn, 1997). Previous research has examined the name's influence, its role in brand liking, its effectiveness in recall and recognition. The associations triggered by a well-chosen name help to increase brand equity and influence brand extension. Since the logo and the name are the most dominant part of the visual identity, their combined analysis, the relationship between visual and linguistic elements, is also relevant for marketing (Heath et al., 1990; Klink, 2003; Buttle & Westoby, 2006).

In addition to the proper formalisation of the name, the use of meaningful names is also beneficial (Kohli et al., 2005), as they are perceived more positively and are more easily recalled than names without meaning. More recent research investigating the impact of the audible properties of a pronounced brand name (Park et al., 2021; Pathak et al., 2022) expands beyond visuality. Broader social aspects are also being considered, for example, the effects of the gender (e.g. feminine voice) implied by the brand name (Pogacar et al., 2021). In sum, since the name is typically a static factor of visual identity, which can be modified in few cases (and usually only at a loss), the study of this element is of high importance. Marketing. also examines its linguistic, formal, visual, semantic, phonetic properties or its links with deeper social processes and its financial implications.

In terms of visual impact, the logo is the most important element of the brand. In a general sense, it is *"a graphic sign or emblem that can be used to identify organisations or individuals in common usage. [...] A name, figure, shape, symbol or device adopted by a manufacturer or trader in connection with the activity it carries out"* (Szalay, 2018, p. 90). It is a representation of a company condensed into a visual sign (Guibourgé, 2021). It has a prominent role in brand identification (Rekettye, 1997; Horváth & Bauer, 2016). Logos are symbols that build on the personality traits and values of the brand to help convey the brand's culture and personality to consumers. Thus, they reflect the essence and self-image of the brand (Kapferer, 2008, p. 195). The relevance of their use is also demonstrated by the fact that if consumers have a positive attitude towards the visual identity of a company or brand, they will have a positive attitude towards the company and its offerings (Jian Wang et al, 2012). Through the development of positive brand associations, the brand and its image are strengthened through the logo (Grohmann, 2008; Hagtvedt, 2011; Jiang et al., 2016) Most logos can be divided into three categories in terms of their structure: logotypes (typographic logos, typograms or wordmarks), which use only a visual symbol or emblem

(iconic) and logos that combine the two (mixed or combined) (Horváth & Bauer, 2016; Szalay, 2018; Wheeler, 2017). Semiotics is concerned with the representation and construction of reality through signs and sign systems (Chandler, 2017), and therefore visual signs can also be interpreted through semiotics. If we look at visual identity through this lens, we can distinguish iconic, indexical, symbolic relations in the visual system based on the relation between the signifier and the signified (Peirce, 1998; Choi & Choi, 2016). The logo is no exception to this. In iconic logos, we find a similarity-based relationship; in indexical logos, we find a causal, spatio-temporal, part-whole relationship; and in symbolic logos, we find a conventional, consensual, arbitrary relationship between the logo (marker) and the candidate (company or product) (Lalaounis, 2020). From the perspective of semiotics, the logo reveals the identity of the company (Guibourgé, 2021).

In research on the design-level conceptualisation of visual identity, we encounter a functional analysis of the design of elements. In relation to the use and design of logos, several studies (e.g. Green & Loveluck, 1994; Colman et al., 1995; Haase & Theios, 1996; Hagtvedt, 2011; Jiang, 2019) search for the most ideal logo form in a given business situation. The myth of the existence of the most appropriate logo has accompanied the history of visual identity up to the present day. In examining the effects of form (e.g. Grohmann, 2008; Pathak et al., 2019; Vinitha et al., 2021), marketing research seeks to answer the question *"What does the optimal logo look like for a company?"*. Studies include the study of line symmetry, curvature, proportions, dimensions, layout (Lalaounis, 2020). The comparison of shapes and proportions with cultural factors (Pittard et al., 2007), the observation of consumer reactions to straight and rounded shapes (Jiang et al., We find studies of the visual appearance of branding (Klink, 2003; Pathak et al., 2019), the frames used in the logo (Fajardo et al., 2016) and the impact of logo shape and length (Zhong et al., 2018) on consumer evaluations. Henderson and Cote (1998), for example, provide detailed guidelines for selecting and adapting logos depending on management objectives in their study. Their study discusses the ideal design of logo form (naturalness, harmony, elaboration, parallel lines, proportions and repetition). Luffarelli et al. (2019a, 2019b), moving away from purely visual factors, analyse the effects of the information presented in logos and find descriptive logos that refer to the company's activities desirable. Underlying all these efforts is the assumption that there is an ideal logo and that this can be determined by visual attributes.

Typographer Paul Renner defines typography as *"mechanized graphics"*, printer and book artist Imre Kner defines it as *"writing reproduced by means of disassembled letters"*, and typographer and calligrapher Péter Virágvölgyi describes it as *"the activity of shaping textual communication, the arrangement of images and typeset text together"* (Virágvölgyi, 2001, p. 8). Written text can be represented in visual identity in a variety of ways. It can be part of the logo (combined logo) or it can form the logo itself, if the brand name is typographically shaped to form a logotype. The font may also support the visual representation of a slogan or slogan phrase. The brand book[46], which describes the visual identity of a brand, usually contains a set of fonts and layout rules to be used in different media. In visual identity, typography's most important feature is that it can add additional representational features to words that already have their own meaning (Simonson & Schmitt, 1997). But it also shapes the character of meaningless texts. Moreover, typography can create value, as a brand is often recognisable by the letters that appear in communication (Hyndman, 2016; Foroudi et al., 2017). It also plays a role in expressing the personality of the brand (Grohmann et al., 2013). In branding practice, there is a virtually infinite combination of fonts that can be chosen. Virágvölgyi (2001) mentions thousands of text fonts and tens of thousands of advertising fonts almost twenty years ago, at the dawn of digital design. Categorising these is also a major challenge, especially as contemporary computer graphics and

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[46] A document usually referred to in Hungarian as an *"arculati kézikönyv"*, which describes the intended use of a brand's visual identity and restricts the ways in which it can be used.

publication design processes, software and tools are separating written text from traditional physical surfaces. In practical terms, we can distinguish between Renaissance, Baroque, Classicist, Egyptienne, Grotesque, Clarendon, Varia, Eclectic, Secession, Art Deco, Constructivist, Epigraph, Decorative and Advertising type, Script, Gothic, and fonts like Latin letters but foreign to them (Virágvölgyi, 2001, pp. 69-70). Digital typography now opens up a wide spectrum of possibilities, an infinite range of diverse processes (Lélis et al., 2020), including the emergence of animated, moving typefaces (Brasel & Hagtvedt, 2016; Bottini et al., 2018; Homrich, 2018; Jun & Lee, 2020). In addition to the tried and tested types often used in the design of visual identities, unique, distorted, combined variations, modified specifically for use by the brand, are becoming common.

The choice of colour is cited by most sources as one of the most important factors in the construction of visual identity (Jenkins, 1991; Olins, 1995; Baker & Balmer, 1997; Melewar & Saunders, 1999; Balmer, 2001; Bosch et al, 2005; Wheeler, 2017; Lalaounis, 2020). We encounter colour in all corners of brands, on the surfaces of buildings, products, publications, presentations (Lalaounis, 2020), and thus in all other elements of visual identity systems. The importance of colour in product design, advertising and general corporate communication is also being explored, as it plays a role in consumer preferences, recognition and memorisation (Huang et al., 2008; Deng et al, 2010; Wei-Lun & Hsieh-Liang, 2010; Panigyrakis & Kyrousi, 2015). Colours help companies to easily differentiate their brands from competitors and to build strong relationships with their target audience, positioning themselves in the market (Labrecque & Milne, 2012). In a global environment, a company can use colour to express its values and its mission for a particular country in a localised way, in addition to its character traits (Baker & Balmer, 1997). It can help to promote a positive image and gain a competitive advantage (Balmer & Gray, 1999).

Colours in visual identities evoke emotions and moods and influence consumers' perceptions and behaviour (Aslam, 2006). Thus, they affect brand perception and brand associations (Madden et al., 2000). According to Jenkins (1991), colour associations are formed in the context of natural phenomena and cultural references. The social context has a significant influence on the nature of associations (Aslam, 2006). As a result, consumers may attribute certain attributes to a brand based on certain colours (Hynes, 2009). The meaning of colours and associations with colours are observed in marketing best practices (Bottomley & Doyle, 2006; Craen et al, 1996; Labrecque & Milne, 2012), and therefore colour palettes specific to product categories, target groups or industries can be observed in the use of colour. Traditionally, the combinations of colours used in visual identities have been defined by colour harmonies (monochromatic, analogue, complementary, triadic, tetradic combinations), which are characteristic of colour theory (Lélis, 2019). The map of colours[47], which can be described using the dimensions of saturation, lightness and hue (Cochrane, 2014; Lalaounis, 2020), is extended by Kobayashi (1981) with a set of attributes and adjectives associated with different colours. The procedure and the results obtained have long implications for the application of colour in marketing.

The slogan or tagline is the most important linguistic element of visual identity after the brand name. It functions as a handle to help the consumer grasp the meaning of the brand, but it can also be perceived as a hook to help memorize the brand (Dahlén & Rosengren, 2005). This is especially true when the linguistic element is presented in a visual or musical (jingle) form (e.g., in advertising) (Yalch, 1991). According to Kohli et al. (2007), the importance of the slogan lies in the fact that while the name and the logo express the essence of the brand in a very concise way, the slogan is more suitable for this task because of its scope and its ease of changeability. They

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[47] Developed by Albert Henry Munsell in the early twentieth century, it was the first system to describe the psychological experience of colour accurately and quantitatively (Kobayashi, 1981; Cochrane, 2014).

argue that the slogan's role is to increase brand awareness, to build brand image and, overall, to support positioning.

Beyond the strictly visual elements, we therefore also encounter linguistic components in the systems of visual identities. These can be classified as visual because they appear alongside the visible elements in written form. For example, a logo can be part of a slogan (Bosch et al., 2006), or a brand name can be part of a logo (Szalay, 2018). The study of linguistic elements (name, slogan or signifier) is a separate branch of research (Klink, 2003; Kohli et al, 2005, 2007; Papp-Váry & Gyémánt, 2009; Ma et al., 2021; Qu et al., 2021). Verbalization of linguistic elements expands identity to the field of auditory perceptions.

An extension of the concept of corporate visual identity to all senses is advocated by Bartholme and Melewar (2011a, 2011b,) in their concept of sensory identity. They argue that all senses are involved in the reception of corporate identity, making visual identity just one in a list of impressions. In addition, auditory, tactile, olfactory and gustatory identities should be considered together with visual identity. The establishment of a multi-sensory brand aesthetic may also be justified to achieve better business outcomes (Lalaounis, 2020) and can strengthen brand identity (Rodrigues et al, 2020). Tactile stimuli can be used to gain information about our environment through the perception of texture, hardness, temperature and weight (Klatzky & Lederman, 2002). Olfactory stimuli can influence consumer behaviour (Spangenberg et al., 1996). The issue of palatable identity can also be relevant from the perspective of food industry, hospitality and food design. The study of the audible dimension of identity is also an important direction for marketing research. A sonic logo or jingle complements visuality (Anzenbacher, 2012; Bronner & Hirt, 2016), applied music shapes the consumer experience, and the combination of visuals and sound (Rodrigues et al., 2022) further expands the range of possibilities. The attributes of audible branding can be decisive in shaping consumer perceptions (Minsky & Fahey, 2017; Khamis & Keogh, 2021; Scott et al., 2022). Corporate identity that appeals to all senses and multi-sensory brand experiences move the potential for value creation through identity towards sensory marketing (See Hultén, 2015).

4.2. Dynamic Visual Identity (DVI)

In the following, we will explore the differences between static and dynamic visual identities, organised along the DIS:CO triple relation system (cornerstones). The new turn of visual identities can be understood through the lenses of Material - Immaterial (MI), Constant - Changing (CV) and Survival - Subsistence - Development (SSP) dimensions.

4.2.1.   Dominance of Static Form

As we have seen in the previous chapters, static approaches to visual identity tend to focus on the design and management of the form of the visual system that represents the brand or company, with less emphasis on the content or the operation of the visual system. Three emerging patterns in the academic investigation reveal the theoretical predominance of the shape-based approach. The first can be found in the nature and purpose of research. The second is the presence of the desirability of consistency (Gregersen & Johansen, 2018), and the third is the essentialist approach to the source of authenticity (Gregersen & Johansen, 2022). The recent visual turn has seen an increase in the presence of alternatives to these three patterns, with all three characteristics in flux. This brings us from the era of the dominance of form to a dynamic view of visual identities.

Material focus (Material - Immaterial dimension)

In terms of the nature of research, it typically employs experimental methodology, looking for the effects of changing certain physical factors by isolated manipulation of certain visual elements (Phillips et al., 2014a). The quantitative study of physical attributes aims to map the material design of stimuli that evoke positive perceptions, liking, favourable associations. This can be seen in the study of most visual elements (Meyers-Levy & Peracchio, 1995; Henderson & Cote, 1998; Jiang et al., 2016; Baxter & Ilicic, 2018; McCarthy & Mothersbaugh, 2002). Research with a positivist philosophy of science approach approaches visual identities not from the perspective of creativity, connectivity, content, aesthetics or consumer meaning. Instead, the intention is to align the effects of physical stimuli on consumers with corporate strategic objectives. It has proven to be an economically rational and best-practice endeavour, ahead of the technological and social changes of the digital age.

The approach of focusing on the perfect form, the search for the best material qualities, can be compared to medieval alchemy[48]. In the case of alchemy, the focus of the search for the *lapis philosophicum*, or philosopher's stone, was the myth of the perfect, ultimate substance. In this age of the predominance of static visual identities, it is in this way that marketing seeks perfect solutions based on material qualities. A well-formed visual identity is nothing more than a powerful tool in the hands of a company to produce gold. An eloquent term to illustrate a visuality built on this mindset is the *visual hammer* (Ries & Ries, 2015; Papp-Váry, 2021). The emotional power of a sufficient number of repeated blows can drive a nail into the consumer's head. But is it enough to master the material aspects in the age of digital transformation and Marketing 5.0 (Kotler et al., 2021)? Is it enough to focus on visible shape to support socially desirable marketing activities?

Ideal of consistency (Constant - Variable dimension)

A coherent identity is needed to capture attention, build engagement and understand corporate identity (CI) (Riel & Balmer, 1997). In line with this, mainstream theories of visual identity (VI) are also dominated by a coherent and consistent conceptualisation of visuality (Gregersen & Johansen, 2022). These can be observed at two levels. According to studies that build on the ideal of consistency, visuality has the task of expressing the essence of the entity represented in the visible domain (e.g., Melewar & Saunders, 2000). Such studies suggest, in terms of colours, fonts, packaging, spatial arrangement of elements and the images used, that it is worthwhile to design a visual system coherent with the intended meanings of the brand (e.g., Phillips et al, 2014a). Consistency thus appears to be related to the essence of the brand on the one hand. In this interpretation, consistency (or more correctly coherence) remains expected in a dynamic approach.

On the other hand, the ideal of consistency is not only to be found in design, but in management of VIs as well. In accordance with an extension of previous brand equity models (Aaker, 1991; Keller, 1993, 2001), the role of the static VI is to promote recall and recognition, which can be induced by repeated consumer exposure to a visual identity with a consistent appearance (Phillips et al, 2014b; Gregersen & Johansen, 2022). Standardisation of VI use has positive effects on brand awareness, market share, goodwill towards the company and its products, and sales (Melewar & Saunders, 1999). Consistent VI helps to convey the size, strength and reputation of the institution (Baker & Balmer, 1997). Melewar and Saunders (2000) show a positive correlation between the effectiveness of VI elements and the degree of standardisation in multinational organisations. Bosch et al. (2004) stress the importance of adherence to guidelines (e.g. brand book) in the application of VI to achieve and maintain consistent visuality. Bosch et al.

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[48] As an ancient branch of natural philosophy, the traditional science of alchemy worked to create the philosopher's stone (lapis philosophicum). Its representatives believed that it could yield youth, eternal life and gold (Torda, 1980; Tramer et al., 2007; Nummedal, 2011).

(2006) focus on the socialisation processes within the company, the knowledge of visual identity strategy, the importance of VI tools and support in achieving visual consistency. The only justifiable reasons for changing visual identity can be changes in overall strategic plans and processes (Banerjee, 2008) or significant changes within the organisation. In some cases, localisation and alignment with local markets may provide an exemption from consistency (Schmitt, 1995; Sharma & Jain, 2011). As these examples illustrate, the literature provides normative recommendations for achieving consistency.

Gregersen and Johansen (2018) explore the dogmas of consistency in empirical research. Their results show that in the conception of consistent VI, communication is stimulus/response based, and therefore its interpretation remains the same on the receivers' side. VI used consistently over time also provides confidence and recognisability for centralised management on controlled media platforms. Gregersen and Johansen (2022) also highlight the differences between mainstream theories of consistency and their alternatives in their comprehensive literature analysis. Their findings suggest that ideas such as a one-way communication perception from the firm to the stakeholders, the need to control visual communication and the assumption of a stable organisational (corporate) identity (CI) underlie the consistent VI.

Representational function (Survival - Survival - Development dimension)

The third characteristic of the dominant tendency, which focuses on the formal features of visual identities, is that it directly or latently demonstrates a mindset that derives authenticity from the essence of the company. Underpinning this are the assumptions that there is a found, definable core or essence of the organisation (company) that can be objectively represented visually (Gregersen, 2019). The VI expresses this organisational identity to both external and internal stakeholders. This essentialist approach is in line with the organisational conception of early corporate identity theories, where identity is central, distinctive and enduring (See Albert & Whetten, 1985). According to the static view, the VI gains its survival, subsistence and development by conveying this essence that can be captured in corporate or brand identity, and is therefore transmissive. The representational function of the VI is to communicate the essence of the company to its stakeholders in an unidirectionalway (Gregersen & Johansen, 2022).

It turns out that the static approach of VIs does not reflect the different layers of identity of the company, it treats the content to be conveyed by visuality as homogeneous. It thus contradicts the basic thesis of the AC^{2}ID and AC^{3}ID identity tests that corporate identity is a multi-layered concept (See Balmer & Soenen, 1999; Balmer & Greyser, 2002; Balmer, 2009). It does not distinguish between actual identity and communicated identity, nor do additional layers (envisioned identity, ideal identity, desired identity) appear.

A similar approach to brand theories is found in the label and association models (LAM). In these, the brand is an objective stimulus from which the different layers of associations are separated (Avis & Henderson, 2021). Visual identity is a stimulus that expresses the essence of the brand represented, ignoring the reflections and reactions of the recipients. It achieves its credibility by representing the essence of the brand. In any case, brand communication created by static visuality is only unilateral, since it is not capable of change when it is fixed to the essence of the entity represented.

4.2.2. Dynamic View

The balance of visible and invisible (Material - Immaterial dimension)

The oft-repeated mantra of consistency being paramount in visual identities is being transformed (Papp-Váry, 2020). In the post-logos era, simple, static symbols are being replaced by complex and sophisticated visual systems (Felsing, 2009; Cappelli, 2022; Lorenz, 2022; Fekete, 2022). According to David Law[49], the public has not needed a new logo for more than ten years, and the success of less logo centric brands lies more in the depth and richness of the brand world (Siswanto & Dolah, 2019). Law's partner, Simon Manchipp, goes further, also considers the logo genre dead, seeing it as an old-fashioned way of differentiating products and services (Airey, 2010). Beyond the discourse of practitioners, the question of the existence, present and future of the logo can be traced in the academic texts of our time. According to contemporary interpretations, the singular meaning conveyed by visual identities is replaced by a demand for holistic meaning, the dominance of the lifeless, static logo is replaced by the lively, holo and the DVI system that strives for a balance between the changing and the unchanging (Nes, 2012). The role of simple symbols in flexible visual identities is eclipsed. Variable, context-dependent, processual, performative, non-linear VI systems (Felsing, 2009, p. 13) fulfil their purpose not only through form but also through function.

An unconstrained visual identity is not an entirely new phenomenon, with roots going back to before the turn of the millennium. However, these aspirations have so far not been considered part of the mainstream. Topalian (1984) notes that a living visual identity must breathe with the organisation, not be entirely fixed by designers or managers. In his view, rigidity is counterproductive in the long run because it creates a sense of lack of freshness and relevance, depriving us of the possibility to adapt to circumstances. The possibility of unlocking rigidity already appears in the work of Olins (1978). Olins distinguishes between active and passive identity management. The passive case is characterised by adherence to static standards and uncritical adherence to the brand book. In the active case, disciplined adherence to rules is accompanied by openness and wise, individual interpretation of rules (Gregersen & Johansen, 2022).

The development of visual identities seeks to balance the material (visible) and the immaterial (invisible). The fetish of form seems to dissolve. The static material is burned in the fire of the brand and the focus shifts to ethereal, immaterial factors such as variability, mechanisms of action, experiences and sensations, processes, interpretation and meanings. In this way, dynamic visual identities serve to create value in line with contemporary brand concepts.

Harmony of static and dynamic (Constant - Variable dimension)

The hegemony of consistency seems to be disappearing in the case of dynamic visual identities. As brands change, learn and adapt, so visual identities are liberated by a balance of consistency and change (Nes, 2012, p. 5). The dynamic understanding of VI acknowledges the need for a certain degree of inconsistency to make the visuality of an organisation or product responsive to environmental or organisational change and avoid stagnation (Gregersen, 2019). Constant and changing characteristics can be reflected in the elements of the DVI system and the relations that align them. In practice, this means that, on the spectrum of consistency (See Melewar et al., 2001), a company chooses the degree of static and dynamic attributes according to its strategy, environment, audience and, first and foremost, its identity. This seems to resolve the paradox discussed by Urde (2016) that the shaping of the brand core can serve both continuity and change through DVIs.

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[49] Partner of SomeOne design agency, desinger.

Alternative theoretical approaches assume that honest representation by DVI is possible and desirable, so the need for coherence remains constant. The possibility of objectivity, however, is now called into question (Gregersen & Johansen, 2022). For example, Choi and Choi (2016) argue that if visual identity is not symbolic but indexical of the brand or company it represents, then changes in it should necessarily be detectable in the visual identity. This leads to a break in consistency if the nature of the referent (the signified entity) is mutable. But in the case of DVIs, we also encounter a breakdown of consistency in the iconic and symbolic elements, insofar as they are how coherence with the identity of the entity represented or the subjective interpretations of the audience are achieved.

In the case of DVIs, static and dynamic elements can be separated in time, space and simultaneously. Variability at the level of graphic design is provided by variation mechanisms (Chaves et al., 2019; Martins et al., 2019; Cunha et al., 2021), which are built into the visual system by the creators to represent the properties they want to present as variables. As the represented entity, the environment, or the creators themselves evolve, so does the physical appearance of the visual identity. Form is thus presented in relation to dynamism, striving for an optimal balance between changing and unchanging factors.

As we have seen earlier in the theories of corporate and brand identity, in modern conceptions of both organisation and brand, development through interaction is the *modus procedendi* of identity formation. This is illustrated by the *"wheel of corporate identity change"* (Balmer, 2001, p. 19), which never shows a completely rigid and fixed identity. Corporate identity loses its consistent, fixed character and becomes a dynamic concept. Successive developments in identity theory, linked to psychology, marketing, public relations (PR), are gradually moving away from the rigid framing of the concept. Thus, a hypermodern, transactional conception of strategic communication is emerging (Crăciun, 2019, p. 96). The degree of consistency is no longer limited to the localisation of global brands (Schmitt, 1995; Melewar & Saunders, 1998; Jordá-Albiñana et al, Flexibility, adaptability and variability have been a key aspect of visual identity design since its inception (Barreto Frias, 2020; Lélis, 2021a; Cappelli, 2022; Lopes et al, 2022; Lorenz, 2016, 2022; Rebelo et al., 2022a). Business visual communication takes on an interpretative character, as opposed to a stimulus and response approach that emphasizes the importance of consistency (Gregersen & Johansen, 2018). VI management invests company resources not in a routine bound to the unattainable idea of total control, but in trust in consumer (or touchpoint) interactions and in dialogic rites of collaborative value creation. In this way, it is like the ritual practices of design communication (See Cosovan et al., 2018).

Constitutive role (Survival - Subsistence - Development dimension)

Unlike a static visual identity, DVI derives its validity from more than a representation of the essence of the entity represented. According to the non-essentialist conception of visual identities, the source of authenticity can also come from the expression of aspirations that constitute the identity of an organisation or brand. Visuality is not only able to show the corporate reality, but at the same time also the aspirations that transcend it (Gregersen & Johansen, 2022). Thus, in addition to the question *"what is the brand/company?"*, the question *"what does it aspire to become/what can it become?"* is also part of the dialogue. Ideally, the visual identity strikes a balance between these two points (Bolhuis et al., 2018, p. 3). In addition to immutable attributes, adaptability and flexibility, i.e. the ability to adapt to external and internal changes, make DVI suitable for representing mutable attributes. Attributes of central and peripheral importance (See Jordá-Albiñana et al., 2009) can be represented with different weights. In this way, the DVI approach is consistent with dynamic (or open) conceptions of corporate identity (CI) (See Gioia et al., 2000, 2010, 2013; Iglesias & Ind, 2020; Iglesias et al, Dynamic visual systems are already able to reflect on different layers of identity in a purposive way (See Balmer & Soenen, 1999; Balmer

& Greyser, 2002; Balmer, 2009). DVIs, in addition to attempting to provide a picture of actual identity (e.g. indexical signs in Choi and Choi, 2016), can also include visual signs that provide readings of imagined, ideal and desired identities. In this way, a dynamic visual approach can address the set of different heterogeneous identities (Gioia in: Whetten & Godfrey, 1998) embodied in corporate identity.

Looking at the brands, we also find similar results. Horizontal interpretations of performative brand identity construction based on interactions (e.g. Alsem & Kostelijk, 2008; Silveira et al., 2013; Black & Veloutsou, 2017), and compatible brand equity approaches (Ramaswamy & Ozcan, 2016, 2018; Vollero et al., 2016; Hollebeek et al., 2021) are equally compatible with the functioning of DVI. In these, brand equity and identity are not given, but constructed by stakeholders through interactions (or engagements) with the brand. Accordingly, the role of DVI is constitutive, as it does not only signal or mediate the brand or company identity, but also actively contributes to its creation. This performative act serves as the visual representation necessary for the survival, survival and development of the brand (or company).

In conclusion, we can see that DVI systems, which can express aspirations and different layers of identity, the constant and changing factors of brands and companies, are not exclusively representational. Through dynamism, VIs also construct the values that can be realised by those concerned. In this way, DVI gain credibility and can be used in the managerial toolbox to promote change or support management goals and aspirations (Gregersen & Johansen, 2022). Visual communication is not unilateral here. Similar to the associated collaborative value creation theories, it can be understood as a multi-directional process that can take the form of diads (e.g. Black & Veloutsou, 2017) or networks (e.g. Vollero et al., 2016; Ramaswamy & Ozcan, 2016, 2018, 2022).

Static Visual Identity		Dynamic Visual Identity (participative)
Comparison using DIS:CO cornerstones Triple relation system based on Cosovan, 2009; Cosovan & Horváth, 2016		
Search for the perfect form (material properties)	Material — Immaterial	Intangible factors come to the forefont, with a focus on dynamism and operation
The ideal of consistency	Constant — Variable	Striving for static and dynamic balance
Ensured by the representational function	Survival — Subsistence — Development	Ensured by constitutive function
Comparison based on theoretical background Sources: Meyer et al., 2013; Gregersen & Johansen, 2018, 2022; Crăciun, 2019; Gregersen, 2019		
Passive, relying on rigid rules	Management style	Active, relying on flexible rules construed in context
Routine of total control	Control	Shared control, a ritual between management and stakeholders (or environment)
Unidirectional (stimulus/response)	Direction of communication	Multidirectional (dialogical) and interactive
Transmissive	Meaning-making	Interpretative
On the organisation	Focus	On the organisation and the stakeholders
Low trust, stakeholders in subordinate role	Level of trust	High level of trust, stakeholders in complementary role
Semiotic comparison Comparison factors based on Horányi & Szépe, 1975; Ogden & Richards, 1923		
Prescribed, strictly regulated, consistent, form-oriented	Symbol	Partly controlled, flexible, dynamically changing, operation-oriented
Seeks objective meaning, unilaterally constructed	Reference	Pursuing subjective or intersubjective meaning, collaboratively constructed
Corporate or brand identity (CI, BI) defined vertically (top-down / unidirectional) by managers	Referent	Corporate or brand identity constructed collaboratively by managers and stakeholders in horizontal (bilateral) relationships (CI, BI)
Comparison by philosophical characteristics Sources: Barabás & Bárány, 1990; Ambrus et al., 2016; *The Stanford Encyclopedia of Philosophy*, n.d.		
Metaphysical Autonomous, independent elements; quantity is not dependent on quality; the new does not follow from the old, there is no development, only repetition; movement is only created by external forces; one-sided static world view.	Characteristics	Dialectical Continuous dynamic change; interrelated phenomena and interconnected elements; interactions; recognition of contrasts and contradictions; the possibility of progress; the transition from quantitative to qualitative.

Table 5. Comparison of static and dynamic visual identities

(Author's edit.)

4.2.3. The Dynamic Turn

> Society is dynamism. Nature and its scientific representations are *"dynamic"*. Even the unconscious is structured dynamically. [50]

Rorty (1967, 1979) characterises the stages in the history of philosophy as a succession of turns. In his view, while classical and medieval philosophy concentrated on things, and 17th-19th century ideas, from the end of the 20th century onwards Enlightenment philosophy concentrated on words. The term *linguistic turn* refers to this, and its complex effects can be seen in myriad corners of the human sciences (Mitchell, 1995, p. 11). Linguistics, semiotics, rhetoric and other models of textuality have become the mediating language of the discourse of cultural formations.

Mitchell (1995) uses the term *pictorial turn*, proposed in 1992, to describe a shift in the humanities and social sciences. He identifies the essence of this complex phenomenon as the friction and confusion generated by images in the field of intellectual inquiry. Mitchell suggests that the picture has become a model and a shape of other things, despite its unknown relationship to language, to the receptors, to the world. He defines the position of the images as halfway between Kuhn's *paradigm* and *anomaly* (Mitchell, 1995, p. 11). *"The pictorial turn, he argues, is about the way in which our world and our identity are not only represented but increasingly shaped by the images that surround us. Images are thus playing an increasingly important role in the construction of our social reality"*, writes Hornyik (2002) in relation to Mitchell.

In his thought process, he explores the role of image, imagery, imagery and imagination in the context of the German philosophical tradition (Kant, Nietzsche, Heidegger, Gadamer), as well as Wittgenstein and Merlau-Ponty. Boehm identifies the importance of imagery as a determining factor in epistemology (Kapitány & Kapitány, 2010, p. 5). The prominence of imagery is later reflected in the work of several authors. This is referred to by Debord (2022) in The Society of the Spectacle in 1967 or Gombrich (1972) in The Visual Image, from different perspectives but with the same set of characteristics. This is the age of visual essentialism, in which images impose their presence on us with particular power (Bal, 2003).

Kapitány and Kapitány (2010) assess this semiotic turn from a decade's perspective and present further developments. They note that with the advance of imagery: 1. the experience of space and movement, 2. the targeting of multiple sensory channels, 3. the feedback of the overall effect on the communicator, and 4. the integration of mental content with the idea of movement (mental content as a starting point and result). The new use of signs, the *"dynamic and spatial visual effect"* (Kapitány & Kapitány, 2010, p. 14), can be the starting point for developments such as:

- the accelerating perception, the decreasing stimulus threshold,
- increasing complexity,
- the development of visual and movement culture,
- increasing visual and kinetic awareness,
- development of visual (and other) creative skills, increased creativity,
- increased possibilities for individual readings,
- and more and more people are turning from passive recipients to active creators.

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[50] Cf. Mitchell, 1995, p. 11

Crossing verbal linguistic boundaries may help to reduce communication barriers, but, as Kapitány & Kapitány (2010, p. 14) observe, it also appears on the shadow side:

- more effective ways of manipulating images,
- the proliferation of formal (seeming) solutions,
- the need for constant movement, permanent restlessness,
- divided, fragmented attention,
- alternating phases of hyperactivity and energy-loss depression,
- virtualisation of real experiences,
- iconisation of real space and movement.

Theories of visuality in the social sciences also reflect the recognition that visual artefacts have become essential resources for constructing, maintaining and transforming institutions, practices and knowledge in a multimodal relationship with texts (Meyer et al., 2013, p. 36). Management studies is also increasingly paying attention to visual forms of meaning construction. The use of visual methods and research on corporate and brand visuality, which are well established in social research, is novel and has great potential in marketing science. The visual turn permeates many areas of corporate functioning, with related phenomena in identity, strategic communication and brands. Crăciun (2019) redefines corporate identity from the perspective of dialogic public relations (PR) as part of a new set of communication rules for hyper-modernity.

Following the recognition of the visual turn, he draws on poststructuralist semiotics and the aesthetics of interaction to define corporate identity as a means of dialogue in line with theories of narrative engagement (Crăciun, 2019, p. 87). The experience of narrative engagement is defined as the temporary loss of perception of oneself and one's real-world environment when immersed in the world of a story. A deeper experience of narrative brings a higher enjoyment of the experience and the possibility of influencing the recipient. This aspiration is also reflected in the use of DVIs through stakeholder engagement. The VI becomes a space for a multidirectional collective transaction, an open work in which stakeholders construct their own readings, their own meanings (Crăciun, 2019). The use of visual identity as an interactive platform offers a new perspective in strategic communication by focusing on the stakeholders and thus constructs, reconstructs or deconstructs the identity of the brand or company and its stakeholders.

All of this undoubtedly foreshadows the recognition of an even more recent phase, as the title suggests. The pictorial turn appears as a prerequisite for the *dynamic turn* of the designed visual identity. Universal culture, the digitalisation of existence, the restlessness of hypermodern lifestyles (and virtual illusory lifestyles) are only partly grounded in the pictorial turn. From the depths of the intangible, the urge to change, to increase the speed of change, emerges with elemental (🔥) force. Popper's (2020) apocalypse is playing out in front of us.

"If I were the devil, and I wished to destroy the world God created, I would do exactly what man is doing now: accelerate experiences, information, events, emotional effects, and like a talented Satan, I would spin the world. And I would spin it until the speed of that spinning exceeded man's capacity to process the experience, the emotional capacity. Until everything is ruined." – writes Popper (2020).

The invention of turns in the scientific domain does not end there. New minor and major turns are being discovered in different disciplines. To cite a few examples, but without being exhaustive:

Gulyás et al. (2013, p. 76) mention the sociological turn in the philosophy of science, a phenomenon in which, since the 1970s, the philosophy of science has increasingly given way to the sociology of science along the lines of the results and problems of postpositivism. Schneider (2021,

p. 118) draws our attention to the communicative-collaborative turn in design culture at the turn of the 1970s and 1980s, to a new approach of design following the discrediting of top-down design concepts in the 20th century. In the field of scientific research paradigms, we find the action turn (Reason & Heron, 1995; Heron & Reason, 1997; Reason & Torbert, 2001), which results in social science research being oriented towards the practice of everyday life, with the aim of changing the lives of individuals and communities in a positive direction. Váradi (1996) refers to the intertextual turn in the understanding of literature, according to which new texts cannot be created, they are merely restructured formations of earlier texts. In addition to the Copernican, linguistic, hermeneutic, oral, cultural, iconic, pictorial, visual, cognitive, performative turns, Fogarasi (2010a, p. 36; 2010b) mentions and discusses the aural turn as *"a rhetorical trick entwined with scientific discourse."* He argues that the role of sounds in the life of the first digital human generation (homo technicus) can be interpreted as the pattern of a virtual weaving loom, similar to that of images (Fogarasi, 2010a, p. 38). Keszeg (2020) analyses the fashion industry processes of the inescapable phenomenon of digital turn in many fields.

[Translation of the following image-text: The weary list of turns continues to grow, even though the age of the topos is now well past fifty since Richard Rorty (1967). As we approach the transhuman condition (Schneider, 2021), the dynamic turn is here, the (perhaps last?) turn of the turns. Therein, material - social - spiritual existence and the momentary static status quo of the science that seeks to dissect it are pushed inexorably into the singularity of Kurzweil (2005) by the unrelentingly accelerating fetish of change. The dynamic turn is also reflected in twentieth-century logic (Gochet, 2002), in meaning (Peregrin, 2003) and in the studies of interpretation (Breheny, 2003). This thesis will explore it within the frontiers of marketing, first and foremost in the fields of corporate (or organisational) and brand identity, and more specifically: in the domains of visual identity. The inclusion of dynamic turn in visual identity is at least desirable more than 20 years after the early signs of the expansion of the phenomenon. The legitimacy of this belated caesura is illustrated by the fact that it can be contrasted with the turns of its theoretical predecessors. Just as Rorty's (1967) linguistic turn indicates that in the earlier stages of philosophy's history it was concerned with things, ideas and then language, so the field of visual identities has been concerned with form and content in the past, and with dynamism in the present. Just as Mitchell's (1995) pictorial is essentially about the changing role of images in relation to our world i.e. they are no longer just representational but also constitutive, so the dynamic turn is primarily about the fact that dynamism is not just a representation but a constitutive, constructive difference. The declarability of the dynamic turn in visual identity can be illustrated by the fact that in the original statements about the pictorial turn, dynamism is substituted in place of the earlier position of the image. By this transcription we obtain propositions that are still valid today.]

A fordulatok fáradt sora
napjainkban még tovább gyarapszik.
Ellenére annak, hogy a toposz kora, Richard Rorty
(1967) óta, immár az ötvenen is túl van. A transzhumán
állapotokhoz közelítve (Schneider, 2021), a fordulatok (talán
utolsó?) fordulataként elevenedik meg itt a dinamikus fordulat. Ebben
az anyagi – társas – szellemi létet és az ezeket boncolni áhító tudomány
pillanatnyi statikus status quo-it a megállíthatatlanul gyorsuló változás fétise
löki kérlelhetetlenül Kurzweil (2005) szingularitásába. A dinamikus fordulat
megjelenik a XX. századi logikában (Gochet, 2002), a jelentésalkotásban (Peregrin,
2003) az interpretáció kutatásában is (Breheny, 2003). Jelen értekezés a marketing
határvidékein elsők közt, a szervezeti- és márkaidentitás, közelebbről: a vizuális
identitás jelentéstartományaiban értelmezi. A terminus szaknyelvbe iktatása a jelenség
expanziójának korai jeleitől számított több, mint 20 év elteltével minimum kívánatos.
E megkésett cezúra legitimitását illusztrálja, amennyiben teoretikus előképeinek
számító fordulatokkal állítjuk párhuzamba. Ahogyan Rorty (1967) nyelvi fordulata
alapján elmondható, hogy a filozófia történetének korábbi szakaszaiban a dolgokkal,
ideákkal, majd a nyelvvel foglalkozott, úgy megállapítható, hogy a vizuális identitások
területe a korábban a formával, a tartalommal, napjainkra a dinamizmussal foglalkozik.
Miként Mitchell (1995) képi fordulatának lényegi eleme, hogy a képek szerepe
megváltozik világunkkal és identitásunkkal kapcsolatban, azaz már nem csak
reprezentációs, de alakító tényezőként is fellép, úgy a dinamikus fordulatnak
is lényegi eleme, hogy a dinamizmus (avagy a változásosság) sem csak
mint reprezentáció, hanem mint konstitutív, konstruktív erő lép fel.
A dinamikus fordulat kijelenthetősége illusztrálható az által, hogy a
képi fordulat kapcsán megfogalmazott eredeti állításokban
a dinamizmust helyettesítjük be a kép korábban
elfoglalt helyére. Az átírás útján ma is
érvényes tételeket kapunk.

Pictoral turn	Dynamic turn in visual identity
„Most important, it is the realization that while the problem of pictorial representation has always been with us, it presses inescapably now, and with unprecedented force, on every level of culture, from the most refined philosophical speculations to the most vulgar productions of the mass media.” (Mitchell, 2007)	Most important, it is the realization that while the problem of dynamic representation has always been with us, it presses inescapably now, and with unprecedented force, on every level of culture, from the most refined philosophical speculations to the most vulgar productions of the mass media.
In the era of the spectaculum, *„[...] we still do not know exactly what pictures are, what their relation to language is, how they operate on observers and on the world, how their history is to be understood, and what is to be done with or about them.”* (Mitchell, 1995, p. 13)	In the era of the dynamism, we still do not know exactly what dynamism is, what its relation to corporate, brand and visual identity, how it operates on stakeholders and the world, how its history is to be understood, and what is to be done with or about it.
„it [the pictorial turn] is, rather, a postlinguistic, postsemiotic rediscovery of the picture as a complex interplay between visuality, apparatus, discourse, bodies, and figurality” (Mitchell, 1995, p. 16)	Dynamic visual identity is, rather, a postmodern, postmarketing[51] rediscovery of the visual identity as a complex interplay between dynamism, apparatus, discourse, bodies and figurality.
„visual experience or »visual literacy« is not fully explicable on the model of textuality” (Mitchell, 2007)	Dynamic (corporate, brand, and visual) identities are not fully explicable on the model of earlier static visual identity theories.

Table 6. The parallel between the pictoral turn and the dynamic turn in visual identity

(Author's edit.)

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[51] Postmarketing is understood as marketing research in a contemporary, late capitalist socio-economic environment.

4.2.4. Naming the Phenomenon

„design is dead
design should be alive
everything in this world changes
so should design"

(Nes, 2012, p. 5)

Several authors have attempted to provide nomenclature for the phenomenon in question. The terms liquid, fluid, flexible, elastic, mutant, variable, changeable, living, living and dynamic are among the terms used. These are attempts to designate variable or postmodern (Kreutz, 2005; Fekete, 2022) visual identities, which have become increasingly common since the turn of the millennium, and which show differences not only in form but also in content. According to Kreutz (2005, 2007), systems of visual identities can be divided into two sets based on their strategic role, their communicative and culture-shaping character. A distinction is made between conventional (or traditional) and non-conventional alternatives. In the case of conventional visual identities, systems of representation that support the maintenance of a given culture are discussed, while non-conventional identities represent a progression, a (r)evolution beyond representation (Kreutz, 2007, pp. 1-2). Conventional VI is characterised by standardisation, linear process and fixedness, while non-conventional identities are characterised by flexibility, plurality and heterogeneity. Non-conventional visual identities, referred to as mutant (or mutating) by Kreutz (2005), can be further divided into two groups: the programmed set, which responds to predetermined, scheduled, fixed variables and operates with limited variations, and the unregulated poetic set, which supports designer creativity and close, even spontaneous, contact with the audience (Lélis & Kreutz, 2019). These early definitions interpret the phenomenon in a sufficiently broad framework, pointing out its essential properties. In doing so, they leave room for different aspects of design-oriented and scientific investigations. The following comparison (Table 7) outlines different naming conventions alongside their interpretation.

Term	Authors	Meaning Based on (1) Bárczi & Országh, 2016 and (2) Martins et al. (2019, p. 9)
liquid	Elali et al., 2012	(1) [liquid] liquefied, (figuratively) flowing easily; continuous
fluid	Pearson, 2013; Murdock, 2016; Neumeier, 2015	(2) capable of continuous transition between variations, capable of changing at a steady rate
flexible	Hollington, 2011; Cox, 2014; Guida & Voltaggio, 2016; Jinming & Xiangliang, 2018; Coelho, 2022; Lorenz, 2022	(1) (figuratively) easily and nimbly adaptable; (2) able to change to suit new conditions or situations
elastic	Muscianisi, 2017	(1) flexible, expandable (figuratively) encompassing
mutant	Kreutz, 2005, 2007, 2012; Santos et al., 2013; Leitão et al., 2014; Santos, 2014; Frozi & Kreutz, 2018	(1) [changes] by the acquisition of new qualities or properties or by the gradual loss of old ones; (2) [mutate] change into a new form
variable, changeable	Reis, 2011	(1) [to change] to replace something with something else; to make a change in it; (2) likely to change or to be changed; variable
living	Nes, 2012, 2013, 2022; Pearson, 2013	(1) [living] is one who, that which is living, a <idea, intellectual phenomenon> that is in a higher state of existence, that comes to life, that reflects reality in a demonstrative way; (2) [alive] in a state of action; active
dynamic	Felsing, 2009; Nes, 2012, 2013; Hsu, 2013; Nes, 2022; Xianwei, 2013; Guida, 2014; Guida & Voltaggio, 2016; Martins et al., 2019; Lélis, 2019; Chaves, 2019; Ngo, 2020; Garbellini & Ramallal, 2022; Martín-Sanromán et al., 2022; Coelho & Dias, 2023; Fekete, 2021; Fekete & Boros, 2021a, 2021b; Fekete et al., 2021; Fekete & Boros, 2022; Fekete, 2022	(1) (figuratively, selective) the momentum of something or some process; (2) [dynamic] always changing and making progress; opposite of static

Table 7. Terms used for non-conventional visual identities

(Author's edit.)

Martins et al. (2019) point out that the fragmentation of naming the phenomena is not only in terms of the characteristic property (dynamic, flexible, mutant, etc.), but also that the term *"visual identity"* is often replaced by the terms *"logos"*, *"identity"*, *"logotypy"*, *"graphic sign"*. According to the authors, *"logo"* and *"identity"* are found more frequently in Internet keyword searches than visual identity. This suggests that scientific nomenclature is less likely to be used in everyday usage. The results of Martins et al. (2019, p. 9) show the highest proportion (42.44%, n = 686,803) of prefixes with *"dynamic"*. As this is in line with the use of this term in most of the scientific literature (See Table 7), the present study also uses this term.

4.2.5. Defining DVI

The definition of the phenomenon in the literature is fragmented, as is the nomenclature and taxonomy. Definitions are sometimes congruent, sometimes highlighting different characteristics shaped by different approaches. Clarity is achieved by considering different points of view and synthesising the definitions. Based on the literature review, this dissertation follows the following definitions:

Dynamic visual identities are visual communication systems that result in a plural, heterogeneous, inconsistent representation of the represented organisation or brand (Fekete, 2022, p. 45). They can be considered as flexible visual representations of non-conventional or also known as mutant brands (Kreutz, 2005) (Hollington, 2011; Cox, 2014; Lorenz, 2016). This flexibility enables them to adapt to the functional requirements of the application while maintaining their

overall style (Gerstner, 2007). DVIs use multiple variations due to changes in one or more elements of their visual identity system (Martins et al, 2019, p. 10). In addition to flexibility and variability, they are characterised by formal diversity, which is usually traced back to a genetic code, a set of basic rules (Lélis, 2021a, 2021b). One or more of the components that make up a DVI are shaped by external or internal variables (Fekete, 2022; Lorenz, 2022). They can be described as organic, living, if they are able to adapt to the environment, constantly changing along with the entity for which they are designed (Nes, 2012, p. 7). In many cases, the dynamism integrated into the DVI system goes beyond the goal of inducing visual heterogeneity. The dynamism and the creative strategy leading to it are closely linked to an important characteristic of the entity represented or to the contextual attribute associated with it (Fekete & Boros, 2022, p. 4). DVIs allow the construction of visual narratives that can narrate many aspects of the personality of the entity represented (Guida, 2014). In doing so, they also provide the possibility to create static, dynamic and interactive visual narratives (Lélis & Kreutz, 2019, 2022). DVIs thus create a visual language that can be used adequately in different contexts, audiences and media without loss of recognisability (Lorenz, 2022).

Considering a design communication-based (DIS:CO) approach, this can be complemented to highlight the essence of change in DVIs. From the perspective of communication integrated in development, DVI is more than an inconsistent, heterogeneous or variable representation. Change is not a technological or market-driven spectacle for its own sake but a way of creating connections embodied in a visual identity system. The central idea that determines the way DVI works is that it connects the stakeholders with the entity represented based on some authentic, central, original characteristic (identity) that is specific to it. The core message of the informative communication and aesthetic quality encoded in the changing visuality is both a living, diverse presentation and performative construction of the identity of the entity represented by the DVI. Change in the visual system is not ad hoc, but an intentional instrument that is introduced into the creative concept that defines the design of the DVI through its development. Its function is to communicate the entity's nature or any relevant aspects in relationship to the entity and its stakeholders or environment. The DVI can be seen as a process with outputs operated by the owner or stakeholders.

It may be misunderstood that different variations (e.g. logo variations) can appear in both static and dynamic visual identity systems. To distinguish between DVIs, it is useful to examine the relationship between the different variations. According to Biffi (2016), static visual identities tend to have an unchanging, uniform, monolithic appearance. If the brand is forced to use a different variation in its various appearances due to functional necessity (e.g., a logo with a portrait orientation instead of a landscape orientation or a medium-defined colour scheme instead of a primary colour scheme), these variations are always reproductions of the original master design. For this reason, static visual identities are characterised by hypotaxis, or subordination, while the attribute of DVI is parataxis, or juxtaposition (Biffi, 2016, p. 50). In contrast to the vertical hierarchy of hypotaxis, parataxis conceals a horizontal relationship. Different outputs of DVIs, different visual variations, are equal, interchangeable, equally recognisable as the entity represented, and do not seek to resemble a primary appearance.

The findings of Sääksjärvi et al. (2015) suggest that variations in dynamic visual identities may be processed in a similar subconscious way as in the case of a static visuality of a brand. In their research, they measured the effectiveness of brand logos and logo variations in increasing brand prominence and freshness. Their results suggest that both types of logo exposure can achieve the desired results. This runs counter to the general findings in the literature on conventional visual identities that consumers are resistant to logo changes and that consistent visuals are the only working strategy for branding. Static visual identities mainly seek to achieve the phenomenon of recognition and recall identified as a value-creating factor in early models of brand equity (e.g. Aaker, 1991; Keller, 1993) through repeated exposure. The success of DVIs, in contrast to

repeatedly ingested static visual hammers (Ries & Ries, 2015; Papp-Váry, 2021), can also be attributed to psychological processes other than repetition-coerced recall.

The core of dynamic identities operating with multiple variations cannot be understood only as a set of parts that make up a visual identity. It is a basic premise of the gestalt school of psychology[52] that the whole is other than the sum of the parts, because the whole depends on the relationships between the parts. The creators of this school of thought saw the determination of the meaning and structure of incoming stimuli as automatic and unconscious (Nolen-Hoeksema et al., 2009, pp. 9-10), which is in line with the findings of Sääksjärvi et al. (2015), among others, above. Gestalt can also be associated with static visual identities (See Szalay, 2018), as the theory is concerned with perception, and thus also with the organisation of visual perceptual experiences (Koffka, 1922). The principles of perceptual organisation[53] recognised by the movement (Banerjee, 1994) can help to shape visual identity, but the resulting version is only one of many for DVIs. In dynamically changing visual identities, in addition to the totality of elements, the totality of variations and the relationships between them are also reflected. The versions in juxtaposition to each other can provide a unique and customised brand experience on their own, but with repeated exposure, recipients can recognise the 'behaviour' of the DVI, i.e. another layer of how the system works. Thus, given the basic idea of gestalt, the essence of DVI is not only in the different variations, in their totality, but also in the relationship between variations, i.e. the visual identity of the brand as a whole, through its capacity for change.

In order to achieve a higher conceptual clarity, it is important to disentangle some related or similar concepts from the phenomenon of DVIs. In the following, we clarify the relations between dynamic visual narrative, dynamic visualization, animated visual identity, meta-identity, rebranding and DVI.

Three groups of visual narratives can be distinguished, according to Pimenta and Poovaiah (2010): static, dynamic and interactive visual narratives. These visual narratives do not differ much from text-based narratives, the only difference being that they convey a story through graphic elements instead of words (Lélis & Kreutz, 2022). Although the names of these concepts are similar and can be applied to visual identities in marketing, they do not have the same content.

In a static visual narrative, the viewer decides the order and speed of viewing the elements, and the visual is fixed on the surface of the medium. This is the still image. Different variations of still outputs from DVI systems are considered such, but not identical.

The static visual narrative is also characteristic of dynamic visualisation. Dynamic visualization, according to Cian et al. (2014), leads to higher consumer engagement. It also does not qualify as DVI, merely a static visual narrative used in a composition that evokes motion, or a representation of motion[54].

In a dynamic narrative, the speed and order of viewing elements is at the will of the creator, so we can speak of a moving image. Dynamic narrative is in fact a succession of alternating static narratives that are assembled into a story in the minds of viewers who cannot control the process (Lélis & Kreutz, 2022). The potential of the moving image for visual identity is explored in marketing theory from several perspectives. This includes studies on consumer responses to animated logos (Brasel & Hagtvedt, 2016), changes in brand attitudes (Bottini et al., 2018), the

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[52] Gestalt psychology is a branch of German psychology from the beginning of the 20th century (Szalay, 2018, p. 19).
[53] The effectiveness of visuality is enhanced by the factors of proximity, similarity, continuity, closure and connectivity (Banerjee, 1994).
[54] For example, a detail from the ceiling fresco cycle of the Vatican's Sistine Chapel, the fresco by Michelangelo titled *The Creation of Adam*, also employs dynamic visual representation – using the depiction of movement and composition.

emotional and cognitive effects of using animated logos (Jun & Lee, 2020) and the search routine observed in online environments (Homrich, 2018). DVIs can make use of moving images in their visual systems, but the fact of movement is not sufficient to call a visual identity dynamic. A moving-image logo cannot be considered in itself as anything other than a moving version of the logo component of a static visual identity; creating a DVI requires more freedom than movement can provide (Nes, 2012, p. 7).

Visual meta-identity qualifies as a special case. Based on the hierarchy between the different variations of the visual system, Biffi (2016) distinguishes this type of visual identity from static and dynamic visual identities. The variations are characterised by *metaxis*, by introducing the dimension of time they form a transition between two or more endpoints (following master plans) (Biffi, 2016, p. 51). If we stick to the author's definition, we can classify meta-identities into the group of kinetic visual identities, as they form a dynamic visual narrative. However, these cannot be classified as DVIs because of the hierarchy, since DVIs feature parataxis, not only transitivity. If we take the definitions presented at the beginning of this chapter as a starting point, meta-identity is nothing more than a DVI with some flexibility, a fluid, not unlimited, property of form transformation with a variation mechanism. Interestingly, the definition of *metaxis* according to Linds (2006), the state of belonging completely and simultaneously to two different autonomous worlds, is also valid in this respect.

In interactive visual narratives, elements appear fixed, but can be replaced by other visual elements through a trigger function (Lélis & Kreutz, 2022, p. 5). The viewer has an influence on how the narrative is modified, with the possibility to influence the content of the story, the order or the speed of viewing. As can be seen, while static visual identities can only use static narratives, DVIs can create static, dynamic or, if they have supporting properties, interactive visual narratives.

Another frequently misunderstood topic is rebranding. This is due to a misunderstanding of the change and variability that characterises DVIs. Brand rebranding is a richly researched area in corporate identity and branding (e.g. Tevi & Otubanjo, 2012; Miller et al., 2014; Tarnovskaya & Biedenbach, 2018; Mróz-Gorgoń & Haenlein, 2021). The issue of updating the visuality or the entire brand of global brands is also frequently raised among divisive public discourse topics. Since in the case of brand change or visual identity replacement, the change is not a relationship strategy embodied integrally in the visual identity system, but part of a corporate endeavour due to some organisational, market or business circumstance, such cases are not considered DVI.

4.2.6. Models of DVI Systems

Management approaches to visual identity (e.g., Topalian, 1984; Olins, 1989; Dowling, 1994; Baker & Balmer, 1997; Melewar & Saunders, 1998, 1999; Bosch et al., 2006; Bartholme & Melewar, 2011b; Wheeler, 2017) mostly define the visual system as a set of components. The aim of modelling is to provide an inventory of visual brand elements to allow the effects of their application to be investigated. From the perspective of visual communication and design, it is possible to build a more sophisticated picture of the visual structures that convey knowledge and information. Visual identity, as understood in communication studies, is a non-spoken linguistic tool of communication. Visual communication is *"the process of self-interpretation through visual perception, of relating to others and the world, of interpreting a wide range of visible phenomena"* (Simon & Kárpáti, 2018, p. 88). According to Kepes (1979), visual communicative language, i.e. the language of vision, is organised along structures and transmits experience in an embodied form. It does not have the bound rules of spoken languages. The knowledge and skills associated with

visual interpretation are discussed in theories of visual literacy[55] (Cseh, 2015, p. 27). The cultural practices of the 21st century have also changed previous views of visual communication. As the role of the image as an aesthetic field expands and changes in postmodern culture, the issue of visuality becomes part of an interdisciplinary discourse (Cseh, 2015). The predominance of visually mediated information, its compelling power and the visual turn (Meyer et al., 2013; Crăciun, 2019; Gregersen, 2019) increase the importance of visible surfaces in the designed environment. The interpersonal, organisational and cross-cultural social communication levels (See Béres & Horányi, 2001) are all affected by the production and transmission of meaning through visual means. This increases the importance of visual design and the need for a coupled approach to communication and design. A discussion of visual identity from a marketing perspective has been presented earlier. Then, with the help of design communication (DIS:CO), which act as a bridge between marketing and design, a comparison of the static and dynamic approaches of the VI has been made to get an overview of the main differences. A design perspective on DVI systems is the next necessary step to gain a more complete picture of this specific subject of visual communication.

Many different schools of thought in visual design attempt to describe the visual system in order to provide a framework for analysing and designing the grammar of visual communication. Bertin (2011), in his Semiology of Graphics, first published in 1967, attempts to synthesize the guiding principles applied to graphic communication and topography. In his model he explores the relationships between form, orientation, hue, texture, colour and size. Wong (1972) further nuances the components of two-dimensional design. He distinguishes between point, line, volume, plane, shape, size, colour, texture, gravity, orientation, position and space. Dondis (1973), who works with similar elements to Wong's system, proposes the analysis of the relationship between ten visible features as a necessary analytical criterion for the development of visual literacy. These are point, line, shape, direction, tone, colour, texture, dimension, size, and motion. The approach of Bertin, Dondis and Wong is the same in that they describe the graphic as a still image, using its building blocks and their characteristics. In comparison, there is a qualitative difference in Leborg (2006), who considers not only the building blocks but also the various transformations to explore visual grammar. Examples include repetition, mirroring, rotation, rescaling or displacement. All four authors formulate their theories purely from the point of view of graphic design and visual language. Their models are universal and are intended for the analysis of visual culture. They provide an excellent starting point for the development of visual literacy.

To describe DVIs, models that interpret visuality at the meso-level are emerging. They have in common that they are rooted in the aforementioned graphic design trend, but they also incorporate features from the concept of corporate visual identity with an economic approach. One such feature is that they do not interpret visuality at the micro level (e.g. point, line, plane, shape, etc.), but rather by integrating the meso-level elements they constitute (e.g. letters, symbols, patterns) and the relationships between them. They form a link between graphic design and marketing aspects.

Martins et al. (2019, p. 8) build their own model based on a synthesis of twelve studies, using aspects of variation mechanisms similar to the transformations mentioned by Leborg (2006) to support the analysis of DVIs. In their system, the elements of dynamic visual identity are: 1. graphic sign (may consist of a logotype, symbol or both and may be complemented by a slogan or motto), 2. logotype (graphic representation of the name of the entity represented in a designed way using individual letters), 3. symbol (graphic, non-linguistic identification mark), 4. typography (typefaces formed using fonts and families of letters), 5. colours. In their study, they also mention images as a separate component and movement as an additional dimension, but do not consider

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[55] The definition of *visual literacy* can be framed in terms of visual *intelligence*, *competence*, *awareness* (Cseh, 2015, p. 27).

these to be basic elements of the system. In their view, the primary visual identifier (usually a logo) is more prominent than the other elements of the system, and the linguistic components are not directly manifested.

The DVI model of Nes (2012, 2022) is adopted by Jochum (2013), Fekete & Boros (2022), and Fekete (2022), in which 1) logo, 2) typography, 3) colours, 4) linguistic elements, 5) graphic elements, 6) images and the relationships between them are shown as the components of the DVI system.
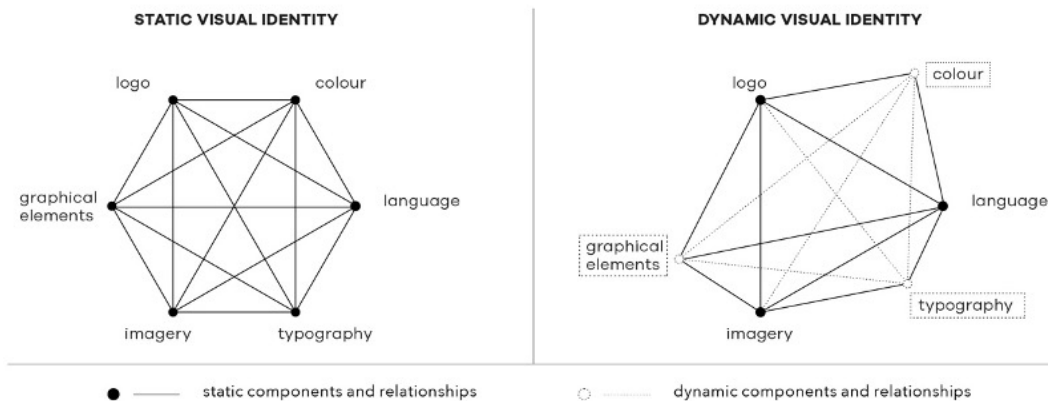
Figure 17. Comparison of static and dynamic VI systems
(Author's edit based on Nes, 2012, p. 7.)

This is also mostly in line with Bosch et al.'s (2005) concept VI, but with a greater emphasis on linguistic elements. In Bosch et al. (2005), the name is also included separately, which Nes (2012) in his model subordinated to the linguistic elements, just like the corporate slogan or the brand slogan. The inclusion of linguistic elements is also reflected in the model used by Lélis (2019), where 1) name, 2) logo/symbol, 3) typography, 4) colours, 5) slogan, 6) linguistic elements and 7) signage form a dynamic system.

Among the components of Nes (2012), images, which Bosch et al. (2005) do not mention as a separate system element, appear as a separate component. Martins et al. (2019) refer to them, but do not treat them as defining components. However, images are worth considering for several reasons. On the one hand, they also provide opportunities for variation mechanisms that can make visual identity dynamic. On the other hand, for products and services, the appearance of advertisements is predominantly shaped by images (McQuarrie & Phillips, 2008a, 2008b; Phillips et al, 2014a, 2014b) and the vast majority of media interfaces also carry visual messages (Aiello & Parry, 2019). Third, as we will see in the classification of DVIs, some classification systems (Felsing, 2009; Hollington, 2011; Jochum, 2013; Nes, 2012; Pearson, 2013) pay attention to the variations in content, fillers and backgrounds that appear in visual identities. In many cases, these are created through images, so it is appropriate to include visual components directly in the VI model.

In defining flexible visual identities, Lorenz (2016, 2022) follows Gerstner's (2007) programmatic conception. He provides a number of elaborate and discursive examples to illustrate form-based and transformation-based visual systems in a compelling way. In his definition, a flexible system is capable of receiving, presenting, processing inputs (texts, images, etc.) in order to produce some kind of responsively applicable output (Lorenz, 2022, p. 48). Based on this model, we can distinguish between open and closed systems, which corresponds to the possibility of exploiting external or internal variables as explored by Fekete (2022). Lorenz (2016, 2022) also

mentions the possibility of using outputs as inputs. Processing between inputs and outputs may result in a dominance of form or transformation. This theory thus combines the earlier component- and transformation-based views of visual systems (See Wong, 1972; Dondis, 1973; Leborg, 2006; Klanten et al., 2006; Bertin, 2011) with a programmatic conception (See Gerstner, 2007). The advantage of flexibility is shown to be that it can be used to design DVIs that operate along logical principles, are data-driven and can be responsive or adaptive.

The theories of Martins et al. (2019), Nes (2012) and Lorenz (2016, 2022) provide a detailed picture of the nature and operation of DVI systems, partly overlapping and partly complementing each other. Nes (2012) captures the elements of DVI in a way most similar to the VI models used in marketing theory. Martins et al. (2019) already separate the sets of elements and transformations and introduce the forms of variation mechanisms that provide the dynamics for the emergence of change. Lorenz's (2016, 2022) process approach carries the capacity for continuous change with the synchronous sequential logic of the horizontal conceptions of brand identity (BI) theories. Brand and visual identity theories are therefore analogous at this point, with changes in the two domains pointing in the same direction.

4.2.7. Levels of VI Analysis and DVI Classifications

The micro-level study of visual identities will explore the basic elements of visual systems (e.g. point, line, shape, etc.) and theories of their construction, mainly based on visual design trends. The meso-level analysis is typical of the marketing approach and is also found in the field of visual design. It focuses on the components created by combinations of basic elements (e.g. logo, typeface, colour palette, etc.) and the processes and mechanisms that shape them. The macro-level view takes a top-down perspective on DVIs, looking at them in the context of system properties and application possibilities or context. Its broader perspective allows for a classification of DVIs according to different criteria. The development of a taxonomy of DVIs also belongs to this level.

Level of analysis	Scope of investigations	Disciplines	Examples
Micro	basic elements of visual systems	visual design	Wong, 1972; Dondis, 1973; Bertin, 2011
Meso	components composed of basic elements and their transformations, variation mechanisms, investigation of form in VI	visual design and marketing E.g.: corporate visual identity (CVI) and visual brand identity (VBI)	Topalian, 1984; Dowling, 1994; Schmitt, 1995; Baker & Balmer, 1997; Melewar & Saunders, 1998; Melewar et al., 2000; Bosch et al., 2004, 2005, 2006; Leborg, 2006; Bartholme & Melewar, 2011b; Jochum, 2013; Pearson, 2013; Lorenz, 2016, 2022; Martins et al., 2019; Lélis, 2019; Parente et al., 2019; Lélis et al., 2020; Fekete & Boros, 2021a, 2021b
Macro	characteristics and classification of visual systems, possibilities of connection making, examination of the functional characteristics of the VI	visual design, marketing, design communication (DIS:CO)	Kreutz, 2001, 2005; Cosovan, 2009; Felsing, 2009; Lélis & Mealha, 2010; Nes, 2012; Martins et al., 2019; Lélis, 2021a, 2021b, 2020c; Fekete, 2021; Lélis & Kreutz, 2022; Fekete & Boros, 2022; Fekete, 2022; Coelho & Dias, 2023

Table 8. Levels of research into visual identities

(Author's edit)

A meso-level analysis of DVIs is provided by the framework of variation mechanisms and properties (Chaves, 2019; Chaves et al., 2019; Martins et al., 2019; Cunha et al., 2021). Similar to visual transformations (Leborg, 2006; Lorenz, 2016, 2022), variation mechanisms include all the processes by which a visual system can change. A variation mechanism can be 1. colour change, 2. combination mechanism, 3. content variation, 4. positioning, 5. repetition, 6. rotation, 7. size change, 8. shape change (Martins et al., 2019). Any modification to the colour or colour parameters of any DVI component is referred to as a colour change. This is evident in the Powen[56] logo. Lélis (2019) explores the characteristics of the colour schemes used in DVIs in depth. Her empirical results highlight the apparent unnecessity of colour consistency, in contrast to previous practices and scientific ideas in marketing (See Kobayashi, 1981; Deng et al., 2010; Labrecque & Milne, 2012). The polychromatic design of DVIs can affect the relevance of colour in conveying certain meanings (Lélis, 2019, p. 445), reshaping mainstream perceptions of established business communication practices. The combination mechanism is the logic of assembling and pairing components in a visual system. This is for instance what we see in Graphcore's[57] system. Content variations involve alternating images and other graphics placed in an area or space (Cunha et al., 2021). An example is Google Doodles[58], where in place of the logo we find different content reflecting on a significant event or period (Kreutz & Fernández, 2009; Elali et al., 2012; De Carvalho et al., 2013; Jessen, 2015). Variation in content can occur in the background and foreground (Martins et al., 2019), and this is the basis of Nes' (2012) classification of container and wallpaper-type DVIs. The positioning mechanism modifies the placement of a single graphic element. For example, this mechanism allows the same element to fit into different enclosure formats, often showing only a part of the element (Chaves et al., 2019, p. 412). In addition, it is often encountered in the background of a composition, as in the case of Schwanensee[59]. Repetition is used to achieve multiplication of elements. This is sometimes done along some kind of grid system (Lorenz, 2022). This is demonstrated by Trempo's[60] repetitive typographic solutions. Rotation is the revolution of a visual element around a point or axis. It can take place in two or three dimensions. The former is illustrated by HarvardxDesign[61], the latter by Halstead[62]. A mechanism of size variation can be seen in the MyTechCampus[63] logo, where the size of the circles that make up the logo was varied by a data-driven generative system as a visualisation of visitor activity. The change of shape can be seen in the letter *"O"* in Sonantic's[64] logotype. As with the other variations, the change in size and shape can of course be applied to any component of the visual identity, not just the logo. In their analysis, Martins et al. (2019, p. 26) find the mechanisms of colour and content variation to be the most common processes in the creation of dynamism.

The macro-level analysis supersedes the importance of the physical characteristics of visual identity. The focus shifts to the observation of creative concepts, connection building strategies and other systemic properties. From the visual design side, we find groupings along creative concepts in DVI (e.g., Kreutz, 2001; Felsing, 2009; Hollington, 2011; Nes, 2012; Jochum, 2013; Pearson, 2013; Murdock, 2016). In turn, the study of DVI system properties (e.g., Martins et al., 2019; Fekete, 2021, 2022) reveals dimensions that are highly relevant for marketing applications and scientific investigation.

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[56] https://saffron-consultants.com/case-studies/powen (last access: 2022.12.22.)
[57] https://www.pentagram.com/work/graphcore (last access: 2022.12.22.)
[58] https://www.google.com/doodles (last access: 2022.12.22.)
[59] https://www.patrik-huebner.com/work/schwanensee-a-dynamic-identity-driven-by-dance (last access: 2022.12.22.)
[60] https://murmure.me/projet/trempo-s2017 (last access: 2022.12.22.)
[61] https://www.pentagram.com/work/harvardxdesign (last access: 2022.12.22.)
[62] https://www.pentagram.com/work/halstead (last access: 2022.12.22.)
[63] See: Nes, 2012, p. 175
[64] https://www.pentagram.com/work/sonantic (last access: 2022.12.23.)

Kreutz (2001, 2005, 2007) divides non-conventional visual identities into programmed and poetic categories, based on the fixed nature of the VI system, its limitations and the possibilities for engagement with the audience. Felsing (2009) creates six categories according to the creative concepts used in dynamic visual identities. These are the categories of container, elements and sequence, theme and variation, combinatorics, element and structure, and interaction, into which she classifies visual systems that operate on similar principles. A similar approach is taken by Nes (2012). In her classification, the categories container, tapestry, DNA, formula, personalized and generative appear as labels for groups of DVIs with similar concepts. This classification is used by Lélis et al. (2020) to investigate typography in DVIs. We can think of these groupings as templates for creative concepts, where designers build on a similar idea to create change in a component of their DVI system[65]. Hollington (2011) separates the types of DVI and the ways in which change occurs in different types. In his view, movement, interaction, adaptation, transformation are the change mediating properties that produce flexibility.

A similar logic is used by Martins et al. (2019) to distinguish the properties of DVIs, which are interpreted as being completely distinct from variation mechanisms. In their framework, independently of the visual nature of the mechanisms that embody variation, a DVI can have several properties of a non-visual nature. Such properties can be flexible, fluid, generated, informative, participatory, reactive, unlimited, of which the most common are unlimited and flexible (Martins et al., 2019). These properties are not mutually exclusive, and, in many cases, they are present together. Their occurrence is frequent but not a necessary condition for dynamic systems. Flexibility is understood as the property that DVI adapts to the different contexts in which it is used, either in terms of media or content. Fluid characteristic is that the visual system is capable of continuous change, not merely having multiple outputs but providing a wide spectrum of them. Its outputs cannot be described by finiteness, as they are not limited to several discrete values but rather to an infinite number of continuous values. In the case of the generated property, one or more elements of the DVI system are generated by an algorithm, with a degree of autonomy and sometimes randomness. DVIs with an informative attribute display information to communicate messages, identify products and services, departments or employees in the visual system. For example, there are DVIs specifically designed for data-driven data visualisation. The participatory attribute allows people other than the dedicated designer to participate in or influence the creation of the DVI. In this way, participants become users, opening up possibilities for customisation and collaboration (Martins et al., 2019, p. 20). The reactivity property is used to describe visual systems that can change in response to inputs. For example, data-driven DVIs may be capable of autonomous, instantaneous or non-real-time modification. The property of infinite variation carries the potential to create infinite variation. In practice, this could mean that, given an infinite number of visually different outputs, we may never see the same appearance again, or that no two stakeholders see the same dynamic logo.

Fekete (2022) adds three additional dimensions to the analysis of generative DVIs, refining the analysis of system-level properties. These have in common that they can characterise any element of DVIs, their presence being independent of both the technologies used and the industry in which they are applied. The origin of the independent (or input) variable, the autonomy of operation, the degree of control are dimensions whose poles are not interpreted as categories but as a continuous spectrum. Their unique feature is that, unlike other classification and analysis frameworks, these characteristics are universally observable for all generative DVIs. If the independent variable is external, the DVI system is modified according to changes in some

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[65] For example, in the case of a container-type category, variable graphics or images are usually displayed within a static container shape, creating dynamism. This is what we see in the Spektr logo. See: https://lava.nl/work/spektr (last access: 2022.12.22.)

environmental (market, natural, social) factor. At the opposite pole are cases where the internal variable is within the scope of the DVI system or the brand that uses it. This may be a predefined factor in the logic of the visual system, a factor defined by the brand, or a variable within the brand owner's control. Rather than the dichotomy of Lorenz's (2022) open and closed systems, the continuum of possibilities between two endpoints is presented here. The autonomy of operation is determined by the extent to which a given DVI can operate without intervention. Autonomous visual systems achieve change autonomously, whereas heteronomous systems achieve change with human intervention. This property can be related to the technology used, cost-effectiveness and the nature of the touch points that provide interaction and reactivity (Fekete, 2022). The dimension of the degree of control can also be interpreted as a dimension of power and risk. With low risk, high control means that the brand owner can control the outputs of the DVI, whereas with low control, the brand owner relinquishes some control. Although low control would logically be associated with higher risk, in many cases, by handing over control of visuality change to stakeholders, constructive collaboration between stakeholders and the brand is established (Fekete, 2022). These can also be considered a special case of collaborative brand co-creation (Siano et al., 2022), where brand managers' collaboration with stakeholders is associated with a high willingness to empower. Recent studies of collaborative branding theories and empirical dynamic visual identities research have converged on this point, revealing the connections of DVI to marketing science.

As illustrated by the three dimensions above, an analysis of the qualitative attributes and universal properties of DVIs can highlight factors that link the interfaces between marketing and design, which are of primary importance in terms of creating value through the brand. By capturing visual system-level aspects that support brand management strategy making, DVI design and operation can also be advanced. The advantage of analysing visual identities at the macro level is that clustering of dynamic systems can provide insights into creative concept templates that can be used as a starting point for design.

4.2.8. DVI in Space and Time

According to a number of sources, early design ideas (e.g. Rawsthorn, 2007) and case studies (e.g. Felsing, 2009), the use of DVIs is credible and effective if the brand or company represented is characterised by variability and diversity[66]. This claim may have been valid until the early 2010s, when the spread of digitalisation and info-communications tools was much more modest. Typically, organisations, institutions and brands that could afford to adopt DVIs were those that were otherwise characterised by variability and heterogeneity. The dominance of digital media over print communication is now significant, so that in this new dominant medium, dynamic visuality is of interest not only to certain brands and designers, but also to a much wider range of brand communities (Lélis, 2021b, p. 87). Since the Millennium, an increased number of brands have been fighting for consumer attention (Pieters et al, In the hypermodern context of digital communication, social networks and virtuality, it is a common consumer experience and expectation that brands communicate in a diverse, interactive and multifaceted way to capture and maintain attention. It can be assumed that the widespread adoption of DVIs is not simply due to the increase in the number of brands, which are constantly changing and heterogeneous, but is facilitated by the norms dictated by digitalised business communication channels and technological solutions. It can be argued that the possibility of using dynamic visual identities is not limited by fields of activity or by the organisations' relationship to variability and diversity.

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[66] *"The diversity of Melbourne has become a sacred concept. We celebrated this identity through colour, shape, surface and texture."* (Rebranding the City of Melbourne, 2010)

Collection and discussion of DVIs is also included in studies of scientific interest, as well as in design textbooks. Felsing's (2009) and Nes's (2012) collections, in addition to presenting heterogeneous creative strategies, also include an attempt to classify them according to qualitative criteria. The line is continued by Xianwei (2013) and Jinming & Xiangliang (2018), who collect case studies. In academic studies aimed at mapping the field and theorizing with a larger sample (e.g., Lélis, 2019; Martins et al., 2019; Lélis et al., 2020), we find careful and deliberate sampling. Since the mid-2000s, there has been a growing interest in the topic, mostly in the form of papers on design approaches (Kreutz, 2005; Hollington, 2011; Reis, 2011; Delahunty, 2013; Jochum, 2013; Cox, 2014; Murdock, 2016). Recently, we have seen an increasing number of diverse contributions to this subject in both bachelor's and master's programmes in higher education (e.g. Muscianisi, 2017; Homrich, 2018; Veramonti, 2018; Magagnoli, 2019; Chaves, 2019; Ngo, 2020; Barreto Frias, 2020). In addition, the literature on corporate visuality is enriched by doctoral dissertations that address this dynamic approach (e.g. The designers listed in the case studies and the works reviewed can provide a good starting point for the exploration of DVIs, but compiling the cases is a considerable challenge due to the large number of industries involved and the large number of designers. The available case catalogues are mostly characterised by arbitrary sampling and, although covering a wide time span, the design period of the sample elements considered is mostly pre-2014 (See Figure 18). For this reason, there is limited information concerning the most recent DVIs which follow the turbulence of technological and market conditions.

AUTHORS	NUMBER OF EXAMINED CASES (N)		FOCUS	PERIOD
	10 20 30 40 50 60 70 80 90			
Felsing, 2009	24		Classification	
Nes, 2012	98		Classification	until 2013
Jochum, 2013	21		Place and measure of dynamism	
Martins et al., 2019	80		Variation mechanisms and features	
Lélis, 2019	50		Characteristics of color use	before and after 2013
Lélis et al., 2020	50		Characteristics of typography	
Fekete, 2021	34		Appearance of participation	
Fekete et al., 2021; Fekete & Boros, 2021a, 2021b, 2022	46		Tourism applications	
Fekete, 2022	52		Analysis of generative DVIs	from 2013

Figure 18. Focus of previous studies, number of cases and time of origin

(Author's edit.)

The DVI cases mentioned below illustrate the relevance of the subject, its social relevance, its international recognition and its Hungarian implications. Examined along the dimension of time, the antecedents of dynamic systems and the roots of the trends are revealed. A few well-known and significant examples will help to give an overview of the cases, considering the scope of and limitations here.

The earliest representatives are the American publisher Alfred A. Knopf[67] (1915) and the Boîte à Musique[68] designed by Karl Gerstner (1957) (Pearson, 2013; Martins et al., 2019). Although Knopf is a forerunner of DVIs, the recognition and real success of this dynamic concept remains almost a century away. With a few exceptions, the pursuit of diversity in appearance will remain a curiosity for decades to come. The next significant milestone is that Gerstner, the Swiss pioneer of graphic design and typography, came up with the idea of a flexible identity system, which can be

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[67] https://knopfdoubleday.com/design-a-borzoi-contest (last access: 2022.12.22.)
[68] See: Coelho, 2022, p. 85

understood as a program, as early as the late 1950s. His idea was to create VIs that could be adapted to the context and flexibly meet communication needs (Gerstner, 2007; Lorenz, 2022). Gerstner's work goes beyond the level of the visual identity. It creates a quality of playfulness and function in tension with each other that transcends consistent communication and fosters brand identity (Hewitt, 2011). The first widely known cinematic DVI had to wait until 1981. The visual identity of MTV[69], representing the attitudes of its viewers, was completely at odds with the demands placed on corporate visuality. The letters of the brand's logo were always displayed in a way that reflected current trends (Kreutz, 2005; Nes, 2012, 2013). At the same time, the American television channel Nickelodeon[70] (1984) launched a dynamic logo and the British Channel 4[71] (1982) a modular one.

An important milestone in the history of DVI is the fact that with the growth of internet penetration around the millennium, online media companies are using digital technology and accelerate the spread of the DVI phenomenon. Google Doodles[72] (1998), considering the periodic renewal of the company logo as a central element of the visual system, challenges the validity of best practices and ideas about logos in the virtual space (Kreutz & Fernández, 2009; Elali et al., 2012; De Carvalho et al., 2013; Jessen, 2015). The alternation of pre-designed graphics in place of the logo offers an alternative to the use of the logo as a primary visual identifier. Google's visual communication practice continues to demonstrate that a dynamic visual identity based on a strong creative concept rather than a logo can perform the function of a logo without weakening the brand, even with extreme deviations in form or no logo at all. Rhizome[73] (2001), an American non-profit organisation specialising in digital art, was one of the first to harness the power of internet technology to create the first generative logo. Based on the unique IP addresses[74] of visitors to their website, they operated with a virtually infinite variation of logos. Since the early 2000s, with the development and spread of digital tools to support design, international events and world-renowned institutions have adapted the dynamic concept. The German EXPO 2000 Hannover World Fair[75] and the Dutch Rotterdam 2001[76] European Capital of Culture programme are examples of such visuals, as is the 2000 en France[77] millennium event.

In the following decade, many economic actors and social influencers have recognised the branding and community-building effects of live visuals. The spread of DVIs has had a significant impact on the world's leading museums, cultural and educational institutions. DVIs designed during this period form the basis of the discourse on the subject that continues to this day. The visual identity of the Museum of Arts and Design[78] in New York (2002) and the generative VI of Casa da Música[79] in Porto (2007) are key examples from this period. From the early 2010s onwards, the broadest and deepest social embeddedness can be attributed to the dynamic visuality of leading world cities with millions of inhabitants. This period also saw an increase in the prevalence of DVI cases across diverse industries, products, services and brands of organisations and companies. The visual systems of New York[80] (2010) and Melbourne[81] (2010) were stimulating scholarly discourse on the subject and inspiring the design community. DVIs for tourism applications are gaining

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[69] https://issuu.com/bis_publishers/docs/dynamic_identities (last access: 2022.12.22.)
[70] See: Pearson, 2013, p. 29
[71] See: Brownie, 2013, p. 96
[72] https://www.google.com/doodles (last access: 2022.12.22.)
[73] https://rhizome.org/editorial/2001/sep/05/the-worlds-first-generative-logo (last access: 2022.12.22.)
[74] IP (Internet Protocol) address is a unique network identifier that identifies every device connected to the Internet.
[75] See: Felsing, 2009, pp. 58–63
[76] See: Felsing, 2009, pp. 142–147
[77] See: Felsing, 2009, pp. 38–46
[78] https://www.pentagram.com/work/museum-of-arts-and-design (last access: 2022.12.22.)
[79] https://sagmeister.com/work/casa-da-musica (last access: 2022.12.22.)
[80] https://www.wolffolins.com/case-study/nyc (last access: 2022.12.22.)
[81] https://landorandfitch.com/en/case-study/city-of-melbourne (last access: 2022.12.22.)

considerable momentum, with creatives capable of flexible adaptation being used from the smallest municipalities to the largest metropolises to the present day (Fekete et al., 2021; Fekete & Boros, 2022). Recent DVIs, garnering considerable professional acclaim, belong to the successful destination brands of the populous cities of Oslo[82] (2019) and Sydney[83] (2020).

There is also a diversity of applications and industries involved. Informed and innovative scientific, academic and research institutions are also increasingly turning to the development and study of DVIs today. In contrast to higher education institutions that have overlooked developments in the visual communication culture of the past decades, leading-edge universities have long been at the forefront of trendsetting and have been very successful in harnessing the extraordinary differentiating power of the DVI concept. The OCAD University[84] in Toronto and the NHL Stenden University of Applied Sciences[85] have succeeded in harnessing the buoyancy of innovation and a democratic organisational culture rather than the conformism of the past, and the Design Academy Eindhoven[86] has become world famous for its dynamic approach over many years. In the category of research institutes, the MIT Media Lab[87], a global player with a dynamic identity now in its second generation, is inescapable. Finland's Aalto University[88], which has also managed its communication with great professionalism, is a model to be followed by a knowledgeable public. The Aalto's visual identity was won by Rasmus Snabb's dynamic design in 2009, in a meritocratic competition out of 117 entries. Recently, the unique empirical research (Erjansola et al., 2021), which longitudinally investigates the formation of associations with the university's dynamic visual identity, has been published for the first time. Its findings suggest that for highly value-driven organisations such as a university, community involvement in branding is recommended. And careful consideration of logo elements can effectively reduce resistance to brand redesign (Erjansola et al., 2021, p. 251).

Recently, DVI has also been introduced into the curricula of higher education institutions, such as the University of Coimbra, which uses a visual system for its undergraduate and master's courses in Design and Multimedia to bring the visuality of its programmes to the level of scientific discourse (Rebelo et al., 2022a). Forward-looking research by Coimbra staff (e.g. Parente et al., 2018, 2019; Martins et al., 2019; Lopes et al., 2021, 2022; Rebelo et al., 2022) is making a significant contribution to the scientific development of the field. Likewise, cutting-edge studies and highly relevant results are emerging from the pens of the University of Aveiro staff (e.g. Kreutz, 2001, 2005; Kreutz & Fernández, 2009; Lélis & Mealha, 2010; Kreutz, 2012; Leitão et al., 2014; Lélis, 2019; Lélis et al., 2020; Lélis, 2021a; Lélis & Kreutz, 2019, 2022, 2021; Lélis, 2021b). Academic institutions that recognise the importance of the topic are successfully applying DVIs and presenting high quality research, taking an active role in shaping the future of branding, thus contrasting with the academic and professional underdeveloped Eastern European scene.

Since the 2010s, some DVI concepts have been gaining recognition from the professional community, in addition to the attention of audiences in global brands and cities. In addition to numerous creative and design awards, they are also regularly honoured with the Red Dot Design Award. The Red Dot is one of the world's largest international design competitions, and its logo has become one of the most sought-after quality marks for design excellence (Red Dot Design

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[82] https://www.red-dot.org/project/city-of-oslo-40606 (last access: 2022.12.22.)
[83] https://www.forthepeople.agency/work/city-of-sydney (last access: 2022.12.22.)
[84] https://www.brucemaudesign.com/work/ocadu (last access: 2022.12.22.)
[85] https://www.evaklose.com/nhl-university-of-applied-sciences (last access: 2022.12.22.)
[86] https://www.stonetwins.com/project/design-academy-eindhoven (last access: 2022.12.22.)
[87] https://thegreeneyl.com/mit-media-lab, https://www.pentagram.com/work/mit-media-lab (last access: 2022.12.22.)
[88] https://www.behance.net/gallery/25479395/Aalto-University, https://www.aalto.fi/en/brand-library
(last access: 2022.12.22.)

Award, 2022). Among the award winners are DVIs by renowned designers such as Gábor Palotai's[89] SKAP visual identity[90] (Best of the Best category, 2021). Other notable Red Dot Award-winning DVIs include the Swedish History Museum[91] (2014) and Forum Groningen[92] (2020). Recent successes include the widely acclaimed dynamic identity of the Norwegian capital Oslo[93] (Best of the Best category 2019).

Some Hungarian brands and organisations have also been touched by the wind of this dynamic turnaround. Some of the more well-known cases include the ODOOproject[94] (2012), the visual identity for the Lamantin Jazz Festival[95] (2014), the Flow Group[96] (2012) and the designs for Oppenheim Law Office[97] (2012). The role of visual identity in fostering relationships with beneficiaries is also understood in the case of DVI Autistic Art[98] (2016). And with the music-driven system of the Liszt Ferenc Chamber Orchestra[99] (2021), not only the members of the orchestra[100] but also their audience can create their own logo to the pulsation of the pieces they appreciate using a web application[101].
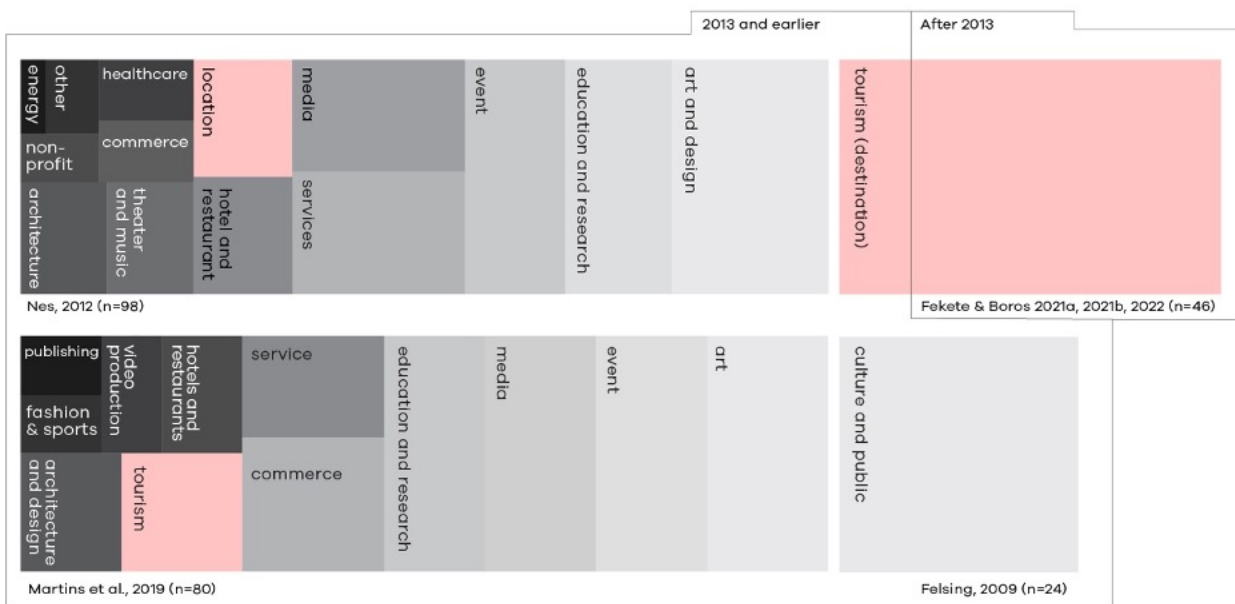
Figure 19. Visualising the fields of applications of dynamic visual identities
(Author's edit based on Felsing, 2009; Nes, 2012; Martins et al. 2019; Fekete & Boros, 2021a, 2022.)

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[89] Sweden-based designer, artist, typographer. He is a honorary professor of the Moholy-Nagy University of Art and Design, and a recipient of the Cross of the Order of Merit of Hungary. His work has been recognised by a long list of the most prestigious international professional awards.
[90] https://www.red-dot.org/project/swedish-society-of-songwriters-composers-authors-54789 (last access: 2022.12.22.)
[91] https://www.red-dot.org/project/swedish-history-museum-20450 (last access: 2022.12.22.)
[92] https://www.red-dot.org/project/forum-groningen-48543 (last access: 2022.12.22.)
[93] https://www.red-dot.org/project/city-of-oslo-40606 (last access: 2022.12.22.)
[94] https://www.behance.net/gallery/2384980/Odooproject-Identity (last access: 2022.12.22.)
[95] https://www.behance.net/gallery/17195287/Lamantin-Identity (last access: 2022.12.22.)
[96] https://www.brandbar.hu/flow-case-study (last access: 2022.12.22.)
[97] https://www.brandbar.hu/oppenheim-dynamic-identity, https://www.oppenheimlegal.com/galaxy (last access: 2022.12.22.)
[98] https://www.behance.net/gallery/36916703/autistic-art-brand-identity (last access: 2022.12.22.)
[99] https://www.brandbar.hu/blog/2021/latod-a-zenet (last access: 2023.12.16.)
[100] https://www.lfkz.hu/hu/tagok (last access: 2023.12.16.)
[101] https://www.lfkz.hu/hu/logoapp (last access: 2023.12.16.)

The widespread use of DVIs is confirmed by most available studies. The figure above (Figure 19) provides a visualisation of the distribution of cases by application area in the identified sources. DVIs initially focused on media, culture, education and research (See Felsing, 2009), now support a very diverse and broad spectrum of product, service and corporate brands. It is no exaggeration to say that it is almost more difficult to find materials in the portfolios of leading international design agencies[102] that do not bear some form of DVI characteristics than conventional visual identities. For example, a search for the term *"dynamic identity"* on the website of Pentagram[103], one of the most prestigious agencies, reveals more than 150 relevant cases. It is not uncommon that the pursuit DVIs becomes a business strategy for creative industry players[104].

The increasing prevalence of the DVI phenomenon is further evidenced by the significant increase in the frequency and importance of DVIs in tourism (Santos, 2013, 2014; Rebelo et al., 2020; Fekete et al., 2021; Fekete & Boros, 2021b, 2021a, 2022). Fekete and Boros' (2022) studies identify a larger number of cases in the specific and narrow area of destination brands alone than previous research aggregating multiple industries. Likewise, Fekete (2021, 2022) collects more new examples post-2013 in the narrower fields of participatory (n = 34) and generative (n = 52) visual identities. This indicates a new wave of proliferation of DVI concepts and the need for a more in-depth investigation of the phenomenon.

Even though the beginnings of research on the topic date back more than 20 years, DVI is still almost unknown to some professionals in the field of communication and design practice (Frozi & Kreutz, 2018). This is also a reason for further research and dissemination of the results to a wider public. Although dynamic visual identities can be found on every inhabited continent (See Santos et al., 2013; Fekete et al., 2021), there are also many areas to be explored on the scientific map of DVIs. Most studies employ a qualitative strategy and typically seek to answer the *"what?"* and *"how?"* questions. This indicates that the exploration of the dynamic turn of visual identity is still in its early stages. The academic results so far do not call for the further application of models and hypotheses described by previous theoretical constructs, but rather for the exploration of an ever-evolving phenomenon and the need to lay new theoretical foundations. Recent research on the characteristics of DVIs (e.g., Lélis, 2019; Lélis & Kreutz, 2019, 2021, 2022) questions the validity of marketing science insights based on previous visual business communication practices in dynamic visuality cases. Among the areas under reconsideration are, for example, the practice of colour use, the possibilities of collaborative creation, and the dimensions of brand narrative construction. Alternative theories and practices challenge the theses of business studies knowledge on organisational visuality (Gregersen, 2019). It could be said that the field of strategic visual communication is trembling. We are at the hypocentre of the exploration of this topic.

4.2.9.   Participation in DVI

As the post-structuralist understanding acknowledges the necessarily subjective nature of human perception and interaction, in the new media age, constant change and mobility is the new status quo (Lélis & Kreutz, 2022, p. 5). Thus, the possibility of affective participation is brought to the fore in the case of dynamic visual identities. The theories of dynamic brand identity and collaborative value creation in the previous chapters can provide a solid theoretical background for

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[102] Some examples: https://www.pentagram.com, https://landorandfitch.com, https://www.edhv.nl, https://www.wolffolins.com, https://lava.nl, https://saffron-consultants.com, https://sagmeister.com, https://andwalsh.com, https://www.movingbrands.com, https://www.forthepeople.agency, https://new.twopoints.net (last access: 2022.12.22.)
[103]https://www.pentagram.com/search/?query=dynamic%2520identity&sector=&discipline=&clients=&page=1 (last access: 2022.12.22.)
[104] Examples: https://www.movingbrands.com (last access: 2022.12.22.)

understanding the foundations of collaborative dynamic visual identities. However, the issue of participatory identity in this narrow field remains complex, requiring further exploration.

Although there are many studies on the implementation of co-creation in the field of branding, most of them focus on a specific group of external stakeholders, the consumers. This is problematised by Schmeltz and Kjeldsen (2019), who use a primary empirical study of the Danish National Gallery (Statens Museum for Kunst) to illustrate the contribution of the institution's stakeholders to the creation of a multi-voiced organisational brand. In their study, they mention that the museum has been very successful in applying the concept of collaborative branding and bridging the gap between users and the institution together with its visitors. In this way, the consumers did not react to the brand, but brought the new brand to life through a discourse in a marketing campaign (*"What is SMK for you?"*). Beyond this, however, Schmeltz and Kjeldsen (2019) specifically investigated the different internal stakeholder aspects and their results revealed six different layers of brand communication, the different voices of the new brand, emerged. Although these layers of identity come from the same brand (its different internal groups), they also show significant differences, which can thus create a sense of cacophony in visitors. The authors conclude that, in participatory brand design, creating a discourse that fosters collaboration among internal stakeholders, reconciling differences of opinion, and an inclusive communication culture can be prerequisites for harmonising branding efforts. This is in line with recent conceptions of corporate identity (Iglesias et al., 2020; Iglesias & Ind, 2020; Schmidt et al., 2021; Iglesias et al., 2022) and shows that branding is necessarily participatory from the perspective of internal stakeholders even if it is not consciously accompanied by managerial intent and a targeted programme or process such as the design of DVI. Participation in such cases remains latent and the diversity and change of the different layers of identity is present in the branding process in a sub-surface, unintelligible and pseudo-controlled way.

The literature on the participatory design of visual artworks for brands is relatively scarce, but it provides valuable insights for the present research. These include a conference paper by Lélis and Mealha (2010) on the possibilities of directly involving internal stakeholders in organisational branding. They formulate their arguments based on the theories of the open-source (OS) movement (Pitt et al., 2006), Branding 2.0 (a branding concept modelled on Web 2.0), the employee branding perspective (King & Grace, 2008) and participatory design (Fischer & Ostwald, 2002). The conceptual framework explains that 1. participation in the co-creation of brand attributes and applications fosters a sense of belonging and cohesive institutional behaviour, 2. the use of interactive brand guidelines facilitates the contribution of participants to branding, and 3. brand can be evaluated collaboratively when members of the organisation are technically and emotionally involved in the branding process (Lélis & Mealha, 2010, p. 3). According to the study, the rules imposed by branding manuals, the maintenance of graphic styles and semantic schemas, and the professionals who shape and evaluate the visuality of brands exclude important stakeholders from the branding process, such as internal stakeholders, who would then have to identify with the corporate brands. Online communities and digital platforms would allow a wide range of stakeholders to express their views and contribute to learning about each other's perspectives. However, expert guidelines and practices tend to limit this collaboration and thus the potential for effective participatory design.

The authors propose the development of smart brand centres, and in a later paper (Lélis & Mealha, 2011) they develop plans for a concrete digital platform for the citizens of the University of Aveiro, Portugal. Their CMC (computer-mediated communication) model envisages that the creation of brand products can be collaborative, involving individuals who are not specialised in design. Based on King and Grace (2008), they create a theoretical construct of the Holistic Brand

Knowledge Pyramid[105] (Lélis & Mealha, 2011, p. 12-15), whose levels represent the conceptual, tactical and operational participation of internal stakeholders in the brand evaluation and production activities. According to the concept (Figure 20), the internal stakeholders of the organisation progress from information about the institution and their own activities towards holistic brand awareness (HBK), first through experiential familiarity with the brand identity and then through the visual dimensions of brand awareness (a special kind of visual literacy - see also Cseh, 2015, p. 27). It is through this pathway that brand citizenship behaviour[106] can be achieved at the highest level of brand awareness.
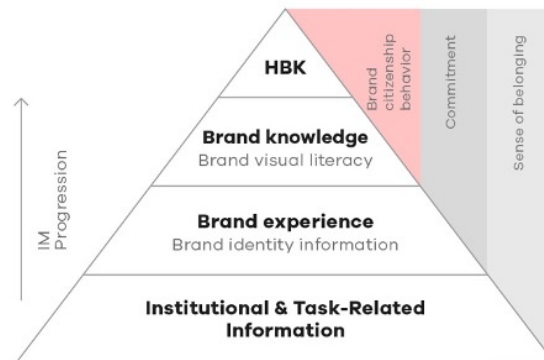
Figure 20. Pyramid of holistic brand knowledge

(Author's edit. Source: Lélis & Mealha, 2011, p. 15.)

In a participatory approach to the development and maintenance of an organisational brand, participation can take the form of instructions on how to apply (and visualise) the brand and can also include the creation and evaluation of the brand. In this way, affective, socio-cultural and cognitive-communicative benefits can be realised at both individual and collective levels (Lélis & Mealha, 2011), such as a sense of belonging, satisfaction, motivation, relationship building and brand citizenship. Among the skills that can be developed through this route are visual literacy and literacy, creativity and technological proficiency. All of these may influence the internal brand communication of the institution, the institutional culture and may also have a repercussion on the structure based on the theoretical model of CMC, yet there is a lack of empirical evidence.

Lélis and Mealha's studies (2010, 2011) have presented examples of digital systems like the ones recently published. The DVI of Oslo[107] (2019), which has won prestigious international awards, draws heavily on visual communication products generated by internal stakeholders. DVIs, which provide a construction platform for stakeholders, are for example the logo designer for Bologna[108] (2013) and the poster generator for Nördik Impakt[109] (2018). With the latter, users have created more than 11,000 variations (Fekete, 2022; Boros & Fekete, 2023). With the emergence of independent service providers that provide interactive and participatory brand visuality management, the concept of the digital brandbook is validated in business. Start-up called Corebook[110], for example, has made it its mission to eliminate the fixed, static and offline PDF visual identity brandbook genre from marketing and design practice by 2025.

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[105] HBK-P – Holistic Brand Knowledge Pyramid
[106] BCB – Brand Citizenship Behaviour
[107] https://www.red-dot.org/project/city-of-oslo-40606 (last access: 2022.12.22.)
[108] https://www.fondazioneinnovazioneurbana.it/en/project/bolognacitybrandingproject (last access: 2023.12.23.)
[109] https://poster.nordik.org (last access: 2023.12.23.)
[110] https://www.corebook.io/about (last access: 2023.12.23.)

In the limited but recently growing literature on dynamic visual identities, there are already direct references to participation. In Nes (2012), the category of personalised dynamic visual identities appears. The author mentions as a common element of the five DVI cases that he has analysed that the emergence of individual customisability reflects the community and perceives customers as owners of the brand (p. 144). In Nes' classification, however, participation is not yet a separate characteristic or category, so that in the generative group of DVIs we can also find cases in which a direct or indirect mode of participation is embodied, but without further elaboration of this fact.

Martins et al. (2019, p. 20) take the participatory approach as a property of DVIs. By definition, in such cases, people other than the designers participate in creating or influencing the design. In this way, the possibility of collaboration and customisation is opened up. The cases of OCAD University[111] and Get Up[112], mentioned earlier, are cited as examples.

Looking at further cases of brands using participatory dynamic visuality, Fekete (2021) maps the different stakeholder groups in the context of participation. Building on results, in addition to external (e.g. Munken Creator[113]) and internal stakeholders (e.g. Capital D[114]), beneficiaries (e.g. Autistic Art[115]) and other subjects may also be involved in the design or operation of participatory DVIs. Other subjects may include non-human beings (e.g. insects in Z33[116]) and nature (e.g. Brute.[117] or Visit Nordkyn[118]) or possibly other factors, if they act as influencing factors on the dependent variable. Based on Fekete (2021), another dimension of participatory can be distinguished from the forms of participation in the design and application of DVI, which involve different degrees of involvement and thus presumably different experiences by the public.

Lélis and Kreutz (2019, 2022) identify six narrative dimensions of contemporary visual identities. These are the categories of hierarchy, linearity, durability, predictability, interactivity and synchronicity. In their model, DVI cases can be placed between the endpoints of the spectrum of narrative dimensions. In the case of the nuclear character, which belongs to the hierarchy, visual identity relies mainly on a trademarked version of the logo, while the peripheral extreme uses varied versions. In terms of linearity, we can speak of sequential and non-linear narratives. In the first case, we find a continuous flow of information in the logo, while in the second case, the visuality takes discrete, distinct forms during particular occasions or events. Permanence refers to the duration of the use of the logo, the endpoints of the dimension being permanence and the temporary nature of the use. In terms of predictability, the narratives can be predictable and open-ended, depending on whether the dynamic variations are predefined or whether their range can be further extended. In terms of synchronicity, a distinction can be made between synchronous and asynchronous narratives. The two endpoints here refer to whether the narrative of visual identity is created simultaneously with the creation of the dynamic logo. In the second case, the narrative may be co-created, created in real time through audience interactions. This dimension already touches on the possibility of participation, but rather captures it in terms of temporality. The characteristic of interactivity is an exact way to address the issue of participation. In cases closer to the interpretive pole of the narrative spectrum, audience interprets the story presented by the logo, while at the appropriative pole of the spectrum, they contribute to the brand story as active parties,

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[111] https://www.brucemaudesign.com/work/ocadu (last access: 2022.12.22.)
[112] Nes, 2012, pp. 58–59
[113] https://www.patrik-huebner.com/generative-design/munken-creator-generative-typography-design interactive version: https://colab.munken.com/munkencreator (last access: 2023.12.23.)
[114] https://www.studioofthings.nl/project/capital-d (last access: 2023.12.23.)
[115] https://www.behance.net/gallery/36916703/autistic-art-brand-identity (last access: 2022.12.22.)
[116] Nes, 2012, pp. 180–181
[117] https://www.patrik-huebner.com/generative-design/brute-data-driven-wine-brand (last access: 2023.12.23.)
[118] https://neue.no/work/visit-nordkyn (last access: 2023.12.23.)

collaboratively creating the narrative in a participatory way. Linked to the term mutant brands (Kreutz, 2005; Santos et al., 2013; Santos, 2014; Frozi & Kreutz, 2018), the authors present these poles as a means of programmed / poetic visualization of brands, based on Kreutz's (2005) distinction. Each DVI case can take up different positions in these dimensions and be placed on an ordinal scale for analysis. The interactivity dimension can also be used as a basis for further investigation by researchers and designers interpreting brand and visual identity as collaborative performance.

In addition to Fekete (2021), a targeted mapping of participation can also be found in the DVI study by Lélis and Kreutz (2021). In the former, the focus is on the scope of those involved and the areas of involvement (design / operation). In the latter, the results, based on speculative design theory and using visual content analysis methods, help to distinguish different forms of participation in DVIs. Although these sources were developed independently, they show considerable theoretical overlap with the results of Siano et al. (2022), addressed in the collaborative branding chapter, which suggest that it is possible to separate branding configurations[119] according to different stakeholder roles along the dimensions of brand willingness to be open and stakeholder willingness to be empowered. While Siano et al. (2022) approach it from the brand perspective, Lélis and Kreutz (2021) identify audience interaction and narrative design strategy as the basis for differentiation (Figure 21). When examining audience interaction, we can distinguish between the creative and receptive nature of participation, similar to the interactivity dimension of Lélis and Kreutz (2019, 2022). In case of creative participation, the involved actors are given an active role in modifying the DVI, in case of a receptive participation, without any intervention of their own, only subjective interpretation is possible, without influencing the visuality. Narrative design strategy can be characterised by the degree of control over visual identity: it lies between the controlled and liberal end points. This axis is essentially the same as the degree of control dimension proposed in Fekete's (2022) study of digital DVIs. As discussed, it can be assumed that attitudes towards power, interactions and communication may play a decisive implicit or explicit role in shaping branding in issues of participatory engagement.
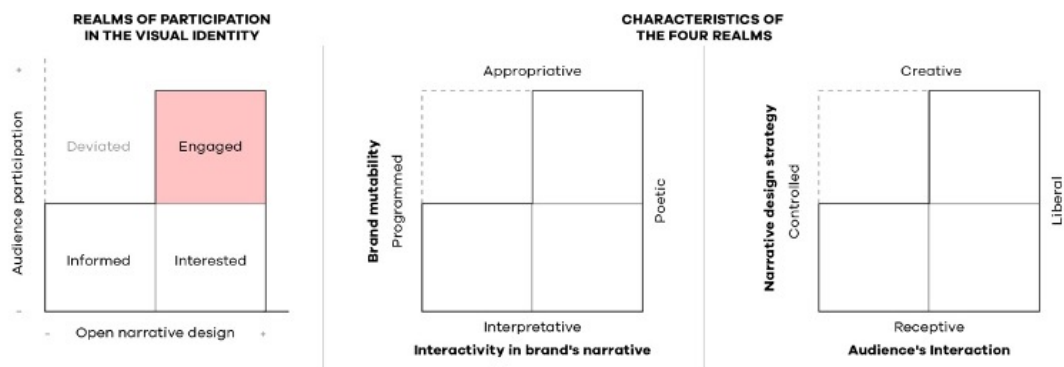
Figure 21. The realms of participation in visual identity

(Author's edit. Source: Lélis and Kreutz, 2021, pp. 9, 11.)

The model identifies four realms of participation in visual identity (Figure 21). These are the fields of Engaged, Interested, Informed, and Deviated visual identities (Lélis & Kreutz, 2021). The engaged realm is associated with cases that are liberal and poetic, i.e., those that promote a

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[119] 1. nurtured brand, 2. negotiated brand, 3. open-source, and 4. hijacked brand

close, spontaneous relationship with the audience (See Lélis & Kreutz, 2019) and promote appropriative-type, creative stakeholder interactions. These are expected to be relevant for the brand and its audience, providing meaningful systems for co-creation. The realm of the Interested category may include visual identities that also follow a more open narrative design strategy (liberal and poetic in their relationship with the audience) but where participants are seen as receptive parties, only creating interpretations based on visuality. In the Informed quarter, control and programmaticity are already present in place of liberal and poetic design, characterised by a high degree of control, using Fekete's (2022) characteristics. The interactivity of the brand narrative (See Lélis & Kreutz, 2019) is then characterised by interpretativity, as in the Interested quarter, with the audience still present as a receptive party. The fourth realm, defined by Lélis and Kreutz (2021), includes the Deviated brands, also identified by Siano et al. (2022). In such cases, there is an uncontrolled appropriation, a disruptive interaction with visuality on the part of the audience. The modes of hijacking are done by breaking the specific rules of a given visual identity, without respecting any participatory instructions, to create alternative narratives in this way. An example is the Greenpeace campaign encouraging the public[120] to redesign the BP oil company logo after the oil spill in the Gulf of Mexico (Lélis & Kreutz, 2021, p. 10). A reinterpretative deviation of a visual identity is also found in the poster[121] of Sárai (2023) (Figure 3), displayed during the 23rd ARC Exhibition in Budapest in 2023.

Image 3. Hijacked visual identity
(Source: Sárai, 2023)

Lélis and Kreutz's (2021) categorisation, which combines several aspects, not only supports the practical grouping and analysis of DVIs, but also helps to link participatory DVIs to design theory. Among their theoretical starting points is Arnstein's (1969) ladder of participation, one of the first to discuss different forms of public participation in urban and community planning. Arnstein distinguishes eight forms of participation, ranging from non-participation, through tokenism, to degrees of genuine citizen control (partnership, delegated power, citizen control). Lélis and Kreutz (2021) add to this Strauss's (1979) dimensions of worker participation: level of

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[120] https://www.campaignlive.com/article/greenpeace-attacks-bp-competition-redesign-its-logo/1004622
és https://www.theguardian.com/environment/gallery/2010/jun/10/greenpeace-bp-logo-competition
(last access: 2023.12.28.)
[121] https://www.facebook.com/photo/?fbid=720138930143182 (last access: 2023.12.28.)

involvement, thematic and depth of participation, and the category of ownership. Their work also incorporates Rice and Gattiker's (2001) distinction between the nature of participation, which delineates involuntary, imposed, formal voluntary, informal voluntary and rebellious contributions. Lélis and Kreutz (2021) also consider creativity levels: absent, constrained, inventive, innovative and disruptive types of participation based on Taylor (1971).

The theoretical background detailed in this chapter provides a multifaceted groundwork for the theoretical underpinnings of the subject of participatory visual identity. Participation can range from unintentional and unavoidable influence (Schmeltz & Kjeldsen, 2019) in shaping a brand to explicitly dynamic participation through visual identity construction. The CMC model and the holistic brand knowledge pyramid (HBK-P) (Lélis & Mealha, 2010, 2011), which facilitate the understanding, creation and evaluation of brand visual artefacts, can be used to provide a new basis for the management science study of visual identity in organisations or brands. Participatory analysis of DVIs created in these domains can be supported by an analysis of the narrative dimensions (e.g. interactivity) they represent, following Lélis and Kreutz (2019, 2022). The definitions of participatory DVI (See Nes, 2012; Martins et al., 2019) can be differentiated based on the scope of collaborators involved, as identified by Fekete (2021), and the characteristics of such cases can be examined through the dimensions outlined by Fekete (2022) (origin of independent variables, operational autonomy, degree of control). The division of the four realms of participation within visual identity (Lélis & Kreutz, 2021) reinforces the theoretical division recognised in collaborative branding by Siano et al. (2022). The literature relying on the studies of Lélis, Kreutz, and Mealha significantly connects theories of open-source brand design (Pitt et al., 2006), Branding 2.0, participatory design (Fischer & Ostwald, 2002), the perspective of employee branding (King & Grace, 2008) with the classic theory of the participation ladder in design theory (Arnstein, 1969), and the peculiarities of employee participation as discussed by Strauss (1979). According to Lélis and Kreutz (2021), the nature of participation (Rice & Gattiker, 2001) and the levels of manifested creativity (Taylor, 1971) can also play important roles during participation.

All these have supplemented the previously created individual connections and the literature mapping from the perspective of brand identity and corporate identity with a third direction here, encompassing knowledge about organisational visuality and participation in dynamic visual identity. The relationships and overlaps of the concepts presented reflect few contradictions and more than 50 years of scientific interest in participation. However, it can also be stated regarding dynamic visual identities that the canon is mostly conceptual, theoretical, or not based on primary data from participants and the field. Additionally, a hidden deficiency of prominent works on the subject can be mentioned, namely the lack of concrete definition of the goals of participation.

5. Beyond Retrospection

Beyond summarizing the conveyed concepts, the visualization of the processed literature and related observations are also presented. I presented a comprehensive, synthesizing introduction to design communication (DIS:CO) methodology used in the research work, marking the starting point of the theoretical background. This chapter is novel in that, beyond what has already been discussed in scientific publications, doctoral dissertations, and higher education courses, it sheds light on DIS:CO methodology from new perspectives. Alongside philosophical positioning, it explores psychological and pedagogical aspects, delimits design theory, and analyses modern and postmodern traits. Thus, DIS:CO, the design direction for future-making in the contemporary social environment, is presented from new viewpoints.

Following the interpretations of identity and adhering to the phenomenon of change observed in visual identities, I have traced the evolution of theories on corporate identity. By shedding light on the initial misconceptions in theoretical approaches, I explored various perspectives on corporate identity and its development over time. Clarifying the relationships between associated concepts of corporate marketing (image, brand, reputation), I compared two identity constructs from different periods, arriving at a definition relevant to this research.

Throughout the comprehensive literature analysis spanning a broad temporal spectrum, I presented the increasing openness of corporate identity theories. Initially, economic science regarded this concept as linear, homogeneous, centralized, enduring, and closed. However, alternative theories are now becoming more open, considering a wide range of stakeholders and the different layers of identity. Dynamic concepts of corporate identity, encompassing heterogeneous layers of corporate identity, describe the source of identity as multifaceted and unstable. It manifests as a product of environmental variables (e.g., industry, culture) and organic processes within the organisation.

This likely does not imply that the formulation of theories long misjudged its subject. Instead, the changes in theories faithfully reflect the process by which economically embedded organisations, deeply rooted in their social context, evolve along with the individuals comprising them. Consequently, corporate identity is now considered organic and living. This explains why creating a visual corporate identity increasingly requires elaborate and new perspectives.

The theories presented here offer an alternative perspective and explore the parallels within the brand domain in light of changing visual identities. From proto-brands to the post-consumer era, it becomes apparent that the role, utility, essence, and value of brands are in a perpetual state of change. The historical overview uncovers a contemporary dematerialization trend in the object – product – brand relationship. A thorough meta-analysis of the various attempts to define the brand leads to a definition that caters to the research perspectives of dynamic visual identities, underscoring the comprehensive nature of this research.

The extensive examination of the theoretical fields of brand equity and brand identity highlights significant parallels concerning the transition to dynamic visual identities. The importance of the theoretical research is further enhanced by making visible the transformation from management's centrally controlled, unidirectional (vertical) brand identity creation to multi-directional (horizontal) processes based on dyadic relationships. An identified pattern shows that similar to the most current models of identity construction, the concepts regarding brand equity have also evolved. The horizontal nature of collaborative value creation now provides an ideal theoretical foundation for understanding participatory dynamic visual identities, which is also considered a theoretical innovation in the context of participatory DVIs.

In the horizontal processes of brand identity formulation, the identity is multilateral, possessing both emissive and receptive characteristics simultaneously. The connection of brand

identity and brand equity concepts with dynamic visual identities marks a new milestone in the scientific discourse.

The most tangible form of identity, visual identity, is approached from both the corporate and brand management perspectives. Along the discourse of its nomenclature, definitions and components, I have come to draw up links with brand theories. In this way, it became possible to understand how visual identity constitutes an important, and even, in the wake of the visual turn, critical and inescapable part of both corporate organisational identity and brand identity.

Using the triple relation of design communication, a multi-perspective comparison of static and dynamic visual identities has shed light on their similarities and differences. It became possible to discern how the dynamic turn that eclipses the dominance of static form is taking place. By providing a new definition of the levels of analysis of visual identities, the scientific results from the perspectives of different disciplines could be classified. By touching all these levels, a holistic picture of DVIs can be created that combines a business approach with the professional and scientific results of design. This narrows the research gap between the approaches of design and business studies (See Fetscherin & Usunier, 2012). By demonstrating the classifications, operating mechanisms and known properties of DVIs with recent examples, the shift towards dynamic visual identities can be explored in more depth. The DVI phenomenon and its scientific investigation in time and space have given a strong sense of the increasing salience of the topic.

To give a visual sense of the magnitude of what was discussed, here is a brief overview of the theoretical galaxies our explorer has reached. The method of bibliometrics is a quantitative method radically different from the nature of this thesis, but the visualisation process associated with it can render the information presented in a visual form that can be perceived as a visual experience. Visualization is a new manifestation of the representation of existence in a visual culture (Mirzoeff, 2000). It is communication of things in a pictorial form that are not originally of this nature. Here, we can understand more about the specificities of the theoretical space of this study through visualization.

Among the 558 sources used in the analysis, the collection of sources on dynamic visual identities met the requirements of a systematic literature search. The search was conducted in Scopus, Web of Science, Scimago, Emerald, Wiley, EBSCO, Taylor and Francis, ProQuest and databases of researchgate.com, academia.com and scholar.google.com using compound search terms[122] summarizing the different names of the phenomenon. The data was complemented by materials gathered from the ORCID pages of the authors of the relevant studies and related sources referenced[123].

The bibliographic data of the sources were automatically extracted from the database systems used or from the International DOI Foundation's Crossref system. This was supplemented by manual data entry where necessary. The analysis of the text corpus of titles, authors, abstracts and keywords was supported by the application VOSviewer, which aids exploring bibliometric networks and creating text mining visualisations. Counting the total number of occurrences of terms appearing in 558 sources, terms that appeared at least 5 times in a source and were linked to other

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[122] Search parameters: ALL=("dynami* visua* identit*") OR ALL=("flexib* visua* identit*") OR ALL=("fluid* visua* identit*") OR ALL=("dynamic* brand*") OR ALL=("flexib* brand*") OR ALL=("fluid* brand*") OR ALL=("mutant* brand*") OR ALL=("mutant* visua* identit*")

[123] Data collection for the secondary survey was carried out between September 2020 and September 2022. Due to the increasing pace of research on dynamic visual identities, some of the most recent studies were not yet available in September 2022. In some cases there were language or accessibility barriers. The total number of missed resources on DVI is below 10. Some authors have forwarded their manuscripts in response to personal request. I gratefully acknowledge their inspiring work and help.

relevant terms through co-occurrences were included in the visualisation[124]. Structured abstracts labels and legal notices were excluded from the analysis. Of the 6052 terms thus mapped, it was possible to identify 384 terms that appeared in sufficient numbers and in relation to each other. Based on the relevance scores of the terms, the top 60% of these, i.e. 230 terms, were included in the final visualisations. The status after the elimination of the irrelevant terms is shown in the figure below (Figure 22) and in the following appendices: 1, 2, 3, 4, 5, 6.
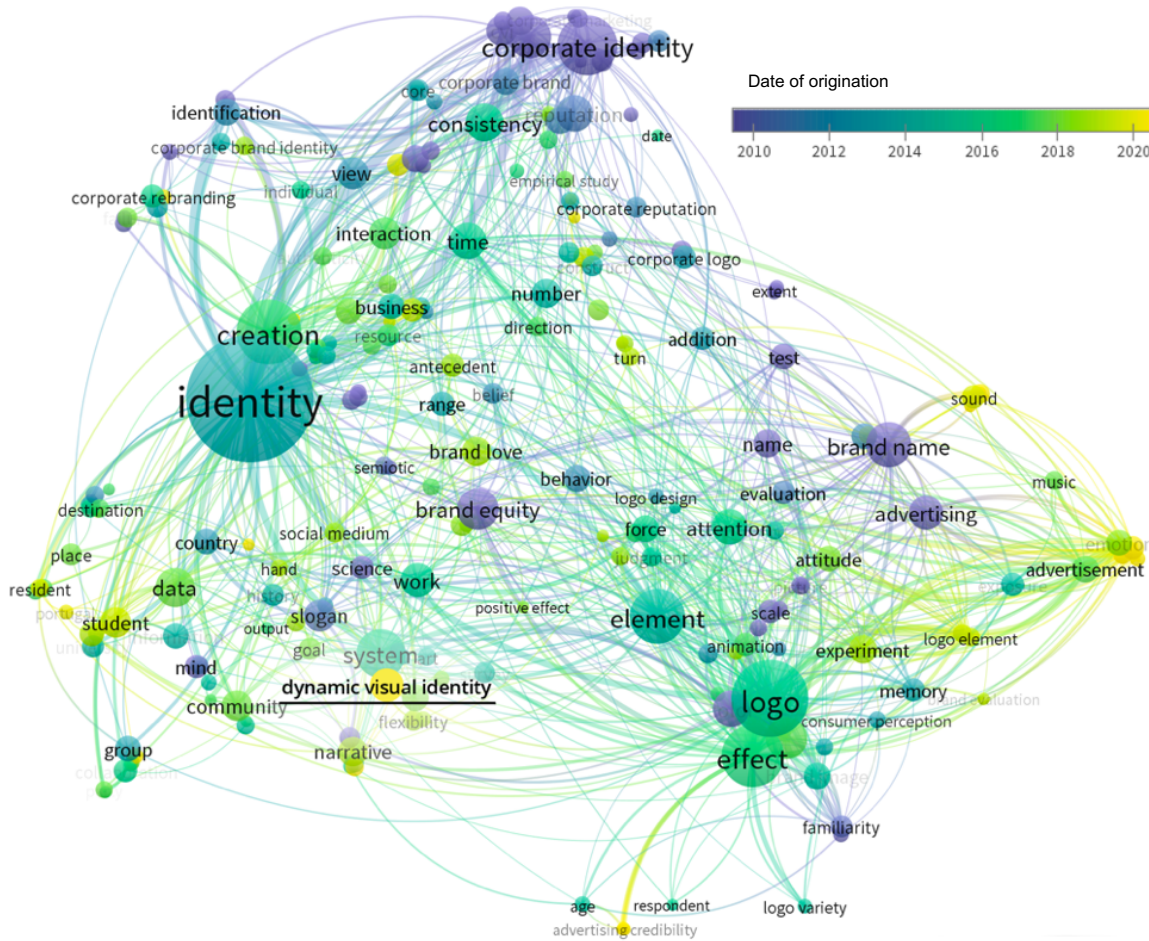
Figure 22. Visualisation of the addressed literature clusters
(Author's edit.)

In the figure above, the frequency of terms is illustrated by the size of the nodes. The thickness and the number of lines indicating the links show the co-occurrences. The central element is identity, with which all the themes that can be represented from the texts are associated. Based on the strength of the associations between the terms, four major clusters of themes can be identified (Appendices 2, 3, 4, 5), named identity, creation, corporate identity, visual brand identity, based on the central expressions associated with them. The clusters are represented in different colours in the appendices, while in the figure above the date of origination determines the colours.

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[124] Different source languages are not distinguished by the visualisation, as more than 95% of the sources had an English abstract or title. The results are distorted by the fact that for some of the books used, no abstract is available.

Visualisation can be used to stimulate further research and illustrate observations made earlier. On the one hand, we can see the relationship between the themes delimited by the terms. On the other hand, we can discover how small a planet in the universe of sources under study is the subject of dynamic visual identities. Not only its size, but also its connections and the age of the sources, as determined by their average date of origin, are telling. In the large diagram showing the connections (Appendix 2), the term *"dynamic visual identity"* (and other related terms) is most closely related to the clusters of identity and visual brand identity and is most distant from the clusters of creative and corporate identity, with fewer or no connections. This makes the need for corporate and design-centred research on the topic visually evident. Establishing new bridges between these fields, can be extremely helpful in exploring the relatively young planet of DVI. This study aims to contribute to this bridging effort.

The advantage of visual representation is that it cannot only illustrate the facts and arguments mentioned earlier, but also stimulate new insights. Looking at the average age of sources on these topics (Figure 22 and Appendix 7), there are striking differences. The corporate identity cluster appears to be the most long-standing, while identity, creation and visual brand identity are relatively recent issues. Alongside more recent terms such as *"sonic logo"* and *"interaction design"*, the cluster of dynamic visual identity emerges.

Considering the time perspective and the design communication triad of survival - subsistence - development, it is wise to focus on the future rather than just reflecting on the past. What are the characteristics of changeability embodied in visual identity? How can new knowledge be produced in this domain? Secondary research has revealed several theoretical connections and future research opportunities. As the scientific vessel of DIS:CO is navigating through complex thematic galaxies, it is now arriving at a new research horizon, leaving a short message behind before proceeding further:

The observed trend towards greater openness in corporate identity theories and the horizontal orientation of branding reveals itself repeatedly in the ever-evolving and visible aspects of dynamic visual identities. Visuality, however, is not merely a static representation but an active, performative act that constructs identity. Dynamism represents a new form of collaboration, an interactive method of connection, a flexible dimension of interpretation, a tool for multilateral communication, a reactive process, an act and an invitation, and an ephemeral embodiment.

6. Positioning Design Communication-Based Research

The starting point of this dissertation is not based on categorizations according to paradigmatic matrices but rather on the ontological and epistemological position from which it originates. It maintains that aligning with paradigms and schools of thought can offer support to yield valuable insights and systematically produce outcomes rather than navigating an endless labyrinth of scattered approaches. Consequently, one aspect of the research considers traditional research paradigms' theories and viewpoints to contextualize its approach. On the other hand, it embraces the possibilities and potential insights unlocked through perspectives, methods, and scientific procedures beyond or above paradigms, such as art-based research (See Chilton et al., 2015) and design-based research (See Cobb et al., 2003; Edelson, 2006; McKenney & Reeves, 2013; Collins et al., 2016). This polyphony can be captured by presenting the research position from different theoretical perspectives. Thus, throughout the chapter, not only does the dynamic identity of the dissertation develop, but it also leads to a multi-dimensional model representing the approaches discussed.

The following chapter will also answer how DIS:CO-based research can be related to the successive order of research traditions and its characteristics. The necessity to find these relations is justified because design communication, which started in the field of design and was further developed in social and economic science, was not formed initially along the philosophical and theoretical lines of science. In addition to the essentially constructivist and interpretivist views of DIS:CO, postmodern characteristics can also be noticed in it. Although it would be simpler and easier to classify design communication under one of these paradigms or discourses, this would not be an authentic process. Its positioning along the lines of values, practices and characteristics will be explored from several angles, thus providing a pathway to the results of my research and the future usability of the emerging theoretical innovations.

The detailed and multifaceted elaboration of the background in philosophy of science and research theory was inspired by the supporting insights of the opponents of the thesis draft and helped to understand how the significance of the representation of dynamism in visual identities can be understood along different conceptions of science. In the spirit of this polyphony, dynamism is interpreted in my dissertation as both a *"turn"* and as a *"paradigm shift"*.

6.1. Intellectual Polyphony – Characterizing the Research

Gelei (2006, p. 83) mentions the practice of metaphors in the organisational sciences and distinguishes between metaphors that belong to objectivist and subjectivist philosophy of science[125]. Morgan (1986) devotes a lengthy piece to the topic of mental images, in which he compares organisms to machines, organisms to brains, to culture. Carr and Leivesley (1995, p. 63) argue that metaphors, *"like the neglected poor"*, will always be with us, deserving attention for what they represent and for what they cause in the field of organisational studies. The rhetorical imagery and instruments that are unfortunately rarely used in Hungarian marketing studies are thus by no means far removed from the literature of economics. Their use, while promoting a different kind of understanding, makes the message more palpable. The strategy of intellectual polyphony is also more accessible when placed within the next allegory.

Primecz (2008) draws a musical parallel to the different paradigms of scientific inquiry. She posits the fusion approach of the Free Style Chamber Orchestra (FSCO) in the context of a multi-paradigmatic approach. Primecz presents several ways in which the combination of different

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[125] Objectivist: machine, system, organism and subjectivist: interpretative system, collective consciousness, culture, text, drama, language play, organisational unconscious (Gelei, 2006, p. 83).

paradigms is possible, based on the most prominent authors who have laid the foundations for multi-paradigmatic research (See Chia, 1996; Czarniawska, 1998; Scherer, 1998; Lewis & Grimes, 1999; Scherer & Steinmann, 1999; Hassard & Kelemen, 2002). Primecz (2008) also argues that just as the fusion of different musical trends with a good sense of proportion can lead to wonderful experiences, so too the mixing of paradigms is possible, and sometimes even beneficial.

In keeping with the musical universe evoked by Primecz (2008), yet presenting another example, my dissertation argues for the multi-faceted characterization of its own identity. It does not intend to associate design communication research exclusively with certain viewpoints or trends. It considers these perspectives, bridges them, and occasionally transcends them. Using a musical analogy, this work does not commit itself solely to the creative approach of György Kurtág's Perpetuum mobile (objet trouve) [126] (1997) OR Frank Zappa's The Girl In The Magnesium Dress[127] (Zappa & Ensemble Intercontemporain, 1984). Rather than positioning itself along the differences between these two compositions, it embodies their common traits, blending found AND formulated elements.

The piece titled *Perpetuum Mobile (objet trouve)* is a series of expanding and contracting glissandi running along the keyboard (Halász, 1995), where the boundary pitches of the glissandi are not fixed (See Földes, n.d.). Its score contains no musical notes (See Appendix 8.), only instructions for the performer. In *The Girl In Magnesium Dress*, Zappa assigns different pitches to the rhythm of the unheard musical parameter data of the Synclavier instrument to create his composition (Sloots, 2020, pp. 1122–1125), which Voermans (1995) in the magazine *Mens en melodie* calls a *"polyphonic madness."* Its mechanical melodies are strictly fixed and must be followed, making performing difficult. *Can the artistic value of a piece be determined solely on this basis?*

We get closer to the synthesizing approach of design communication research by observing the commonalities of the two pieces rather than the differences. Both pieces of music arise from the harmony of given (found) and the constructed (formed), despite their different creative processes and musical philosophies. In Kurtág's composition, the found is mixed with the constructed in such a way that the glissando is given by the piano's keyboard (found) and the composer's interventions (constructed - e.g.: tension, closure) make it a closed composition (Halász, 1995, p. 172). Zappa humanizes and orchestrates (constructed) a mechanistic rhythm and structure (found) into a work that can be played by an orchestra.

A similar approach is taken in DIS:CO research. On one hand, it contains the found patterns of mechanistic structural, methodological, formal and content requirements that are expected of marketing studies. On the other hand, there are the formulated shapes of organic creative rites, allusions, images, competing readings and liberating (self-)ironic layers like glissandos.

The creative intent is that this dichotomy remains conscious and controlled to achieve research objectives, enhance understanding and stimulate further consideration. Transitionless genre shifts are applied to the body of the text to provoke balanced internal tension. The question may be raised whether such a shift in perspectives can hinder understanding. However, the leaps between the voices of polyphony are intended to achieve just the opposite: to demand and maintain the reader's attention and to increase the focus of the understanding mind *by design* or, as DIS:CO suggests, integrated into communication. Thus, this writing strives to remain inclusive (engaging, visual, playful) and exclusive (packed with twists and turns, attention-grabbing, metaphorical,

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[126] https://open.spotify.com/track/3s5zNN1DW0qpwVkhesflzl?si=10e093a501e6475f
(last accessed: 2024.01.11.)
[127] https://open.spotify.com/track/6LMT9NmLOevqNEPDRmsSEz?si=cc45c98ec8d54e3b
(last accessed: 2024.01.11.)

complex). It reflects on the conventional norms of scientific marketing communication authentically through both acceptance and transcendence.

On the basis of a dynamic notion of identity, the interpretation of this thesis depends not only on the facts, but also on the reader's point of view and intention and can only be constructed in a shared construction with the reader. To assist this - and in the spirit of intellectual polyphony - the philosophical approaches and scholarly discourses that inspire it will be interpreted in the following, both from a paradigmatic and a non-paradigmatic perspective. *Can the scientific value of a piece be determined solely on this basis?*

6.2. Beyond Paradigms – Conceptions of the Evolution of Science

> *„Jailed by your heart's own insurrection,*
> *you're only free when you refrain,*
> *nor build so fine a habitation,*
> *the landlord takes it back again."*
>
> (József, 1934)

Understanding and describing the nature of science and how it works is what we call the philosophy of science. It emerges in parallel with the development of the sciences from the need for self-identification of scientific thought around the 4th century B.C. (Ropolyi, 2013, p. 1). The scientist's task is to build knowledge, explore phenomena, establish relationships, and navigate the fields of philosophy of science in addition to successfully applying procedures. *"Modern human beings recognise that they are their own masters or servants, and decide that they would rather be masters of the conditions which determine their own existence. [...] [Thinkers in the modern world] now regard reliance on authority for the validity of knowledge as unacceptable."* (Ropolyi, 2013, p. 12). What remains, then, is to comply with the criteria of science, to know the rules, to obey them and to break them, whether unintentionally or intentionally.

According to Freud (1917), humanity has suffered three major narcissistic wounds on the side of scientific inquiry, which have wounded its self-love, shaped its image of itself and its scientific attitude (Muhel, 2017). The first, cosmic wound, the second is a biological wound, while the third is psychological one, to which Freud contributes with psychoanalysis. The first harm comes from Copernicus' discovery that the Earth is not the centre of the universe. The biological grievance is linked to Darwin, who conceived of man as superior to all living beings in his relationship with the animal kingdom. Thirdly, Freud's questioning of man's mastery over himself created a crisis in theory of subjectivity, which can be pointed to as one of the causes of modern man's existential crisis (Muhel, 2017). Freud (1917) writes: *"You can wander in the delusion of knowing everything of importance. [...] And in every case these reports of your consciousness are imperfect and often unreliable"*. Thus, the result of psychoanalysis is ultimately *"in effect the assertion that the self is not master of its own house"*. According to Muhel (2017), all of this together ultimately leads to an ontological loss of ground, so that human cognition becomes a materialistic and economistic interpretation of reality, devoid of a sacral basis, detached from its metaphysical foundation, and which then questions its own right to exist. As it is pointless to ask the question of existence and its meaning, Muhel (2017) describes this state of affairs with what

Viktor Frankl calls the existential vacuum, in which the nihil of the post-capitalist phalanx becomes dominant and thus we arrive at the postmodern interpretation of reality[128].

As the above thought process suggests, the changes in the world and the view of man that underpin scientific cognition force a radical transformation of the ideas of those who work in science about the nature of reality and its cognisability. Kuhn (1984, 2000) first interpreted the successive stages in the development of scientific thought as a series of paradigms in 1962. The word paradigm, which refers to a framework of scientific thinking, is derived from the Greek word *παράδειγμα* (parádeigma), which originally meant *example* or *model*. For Kuhn, paradigm *"means both accumulated knowledge, theories and methods"* (Hideg, 2005, p. 5). *"The new term is intended to draw attention to the fact that certain accepted patterns of real scientific practice - these patterns include the corresponding law, theory, application and research tools together - are models from which a particular coherent tradition of scientific research emerges"* (Kuhn, 1984, p. 30, 2000). And, *"[paradigms] are generally accepted scientific results that serve as models of problems and problem-solving for a community of scientific researchers over a period of time"* (Kuhn, 1984, p. 11). The forms in which a paradigm appears are characterised using concepts and language that also serve as a means of communication for those working in the field (Kuhn, 1977 in: Hideg, 2005, p. 5).

Kuhn (1984, 2000), in *The Structure of Scientific Revolutions*, divides the history of the natural sciences into periods in which changes are not particularly radical and science develops within established frameworks. He calls these periods states of *"normal science"* and tries to capture the boundaries of these states with the term *"paradigm"* (Szegedi, 2013b, p. 40). Each paradigm determines the approach and interpretation of scientific problems in research or theory building. In this way, the dominant scientific paradigm becomes a set of perspectives that determine how its adherents perceive the way the world works and the place and context of humanity in it (Guba & Lincoln, 1994). Kuhn uses the term paradigm in two senses. One is as an outcome that emerges at a moment of scientific crisis, providing an example of how science should be practised. The other interpretation of paradigm is a disciplinary matrix, a group of colleagues who determine what problems to research, what counts as success, and what to teach within the discipline (Hacking, 1999, pp. 237-246).

Over time, paradigms based on a consensus of legitimate perspectives eventually show contradictions and signs of crisis, which eventually leads to a paradigm shift (Muhel, 2017). As knowledge accumulates, new and unexpected discoveries and perspectives may emerge. These can be seen as isolated cases, but they can also indicate the presence and spread of theoretical-methodological anomalies that go beyond the prevailing scientific perspective. This may stimulate further research and the development of updated methodologies to reflect new perspectives. These competing schools of thought establish themselves by developing and systematising the foundations of their research, thus enriching the professional matrix (Hideg, 2005, p. 6). If these new approaches succeed in reorganising the scientific framework, methods and knowledge of the discipline, revolutionary change will occur. *"Since the transition takes place between incomparable things, the transition between rival paradigms cannot be made step by step, yielding to the constraints of logic and neutral experience. If it is to take place at all, it must, like the change of form, take place in one fell swoop (if not necessarily in a single moment)"* – writes Kuhn (1984).

Kuhn (1984, 2000) underlines the invisibility of scientific revolutions. He argues that *"scientists, like lay people, draw much of their knowledge about scientific creation from authoritative sources that, partly for functional reasons, systematically obscure the nature and significance of scientific revolutions"* (Kuhn, 1984). Such scientific restructuring can take place

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[128] Or interpretation of crisis?

when it is more in line with criteria of accuracy or when it facilitates compatibility with results from other fields (Hideg, 2005, p. 6). According to Kuhn (1984, 2000), the foundations of new paradigms are typically laid by young researchers or newcomers to the field, as they are less sensitive to the rules of normal science and do not see it as a game to be played. By incorporating these principles of scientific authority and socialization processes, Kuhn himself allows us to infer the social determinants of paradigm shifts and scientific revolutions, while maintaining the criteria of accuracy and compatibility with other fields.

Kuhn himself saw a paradigmatic approach to the stages of development of scientific thought as uncertain in the field of the social sciences, but his theory has undoubtedly had a significant impact in this area as well. His work has served as a catalyst for debates in the philosophy of science that have divided scientific communities and provided fertile ground for the evolution of many new perspectives. Different views have been developed on the characteristics of paradigms, their relationship to each other (See Burell & Morgan, 1979; Gioia & Pitre, 1990; Weaver & Gioia, 1994; Deetz, 1996; Schultz & Hatch, 1996; Lewis & Grimes, 1999; Hassard & Kelemen, 2002; Primecz, 2008), and the paradigms and paradigm shifts that have prevailed in each field (Csillag, 2016, p. 39). Given its functional advantages, the paradigmatic approach has enjoyed a significant career, and its use extends beyond the boundaries of science. This success has not been hindered by the fact that Kuhn's work has been subject to much criticism and that he later renounced the applicability of such an approach in science (Szegedi, 2013b, p. 40). When referring to and applying paradigmatic understandings within scientific frameworks, it is essential to define the scope of the concept. We can use it in its original, Kuhnian sense, but we can also refer to professional jargons (Hideg, 2005, p. 4) within different disciplines (e.g. design, art). The Hungarian Explanatory Dictionary (Bárczi & Országh, 2016) only includes the linguistic meaning: *"All the inflected forms of a word, assembled according to a certain order, as a conjugation model"*. Nevertheless, its colloquial use (based on the original formulation) has become established as denoting values and beliefs accepted by a particular society or (scientific) community in the sense of zeitgeist (Csaba, 2003).

Hideg (2005, pp. 8–15) presents several approaches centred around paradigms, highlighting the works of Lakatos (1978) and Hacking (1985), as well as the views of those who do not think in paradigms, such as Popper (1972), Feyerabend (1970, 2002), and Kampis (2000). Lakatos (1978) rejects the classification of scientific theories under paradigms on the grounds of the sociology of science, considering the helpful term only for methodological questions. According to his views, there are no revolutions; science is characterised by continuous development and pluralism. Hacking (1985, 1999) defines the scientific thinking characteristic of a given era as a style which changes through interdisciplinary discourses. Among the sharp opponents of paradigms, Popper (1972) believes that science seeks to understand reality and evolves through self-criticism and falsification of theories. Therefore, he rejects the existence of scientific revolutions and the usefulness of paradigms. Kampis (2000) also criticizes the rigid concept of the paradigm. He argues that it lacks internal heterogeneity and is too monolithic, a simplification we cannot experience in its pure form. Among the most radical opponents of Kuhn's theory, Feyerabend, in his work *Against Method* (1970, 2002), elaborates his criticisms not only of the paradigm but also of the methods and systems of scientific knowledge. His infamous line illustrates a position against the prevailing philosophy of science of his time: *"I am attacking science because it obstructs the freedom of thought"* (Feyerabend, 1984).

Feyerabend (1970, 2002, 1999) identifies as both a dadaist and an anti-dadaist, advocating for a philosophy that perceives methical approaches as equally dangerous to science and society as the lack of method or systematic approaches (Sebő, 2000; Szegedi, 2013a). He rejects the unified structures of science and interprets the established norms of paradigms as biased myths that can evolve into ideologies. According to his relativist perspective, the pluralism of ideas and methods

is essential in the development of science, as it allows for the investigation of reality from various viewpoints (Sebő, 2000, p. 37). Scherer (1998) extends this argument, suggesting that Feyerabend's extreme relativism implies that all scientific and practical positions are equally valid (Primecz, 2008, p. 16). However, Primecz argues that this stance can be seen as realist since Feyerabend does not prescribe any specific approach but instead investigates how scientists have conducted research historically. Feyerabend's views can be described as anarchistic because he believes no single ideology should dominate human life, asserting that ideologies, including science, should not dictate our existence. Sebő (2000, p. 40) further elaborates that Feyerabend's radicalism is characterised by his refusal to limit his anarchism and relativism, as he does not seek agreement or legitimation from the scientific elite, thereby avoiding the assignment of definitive value to any concept or practice.

While Kuhn asserts that paradigms within the normal phases of science dictate what and how can be applied in the practice of science, Feyerabend argues that there is no scientific method that should be followed even temporarily. Instead, he proposes the principle of *"anything goes"* (Feyerabend, 1970, 2002), suggesting that any combination of methods and ways of knowing can be effective. The only requirement is productivity, which means one can do anything, even reject the theories and methods considered valid in the current state of science (Szegedi, 2013a, p. 48). Such a postmodern practice is necessary to prevent science from becoming an oppressive force over societies. As Feyerabend (1984, p. 138) writes in *The Philosophy of Science 2001*: "*In society at large the judgement of scientists is received with the same reverence as the judgement of bishops and cardinals was accepted not too long ago. [...] Pursue this investigation further and you will see that science has now become as oppressive as the ideologies it had once to fight*".

Feyerabend (1999, p. 137) critiqued Kuhn's paradigm concept, asserting that it favours the narrowest and most conceited specializations while reinforcing inhumane tendencies. In his critique of Kuhn, he explains that it is unclear whether paradigms are descriptive or normative, i.e., whether Kuhn intends them as methodological prescriptions or as descriptions of scientific activities. As noted, Feyerabend's critique of paradigms highlights several negatives of approaching science through paradigms. This approach can limit methods, requirements, theories, and viewpoints, potentially becoming an ideology. Feyerabend argues that the criteria of scientificity vary over time and between schools of thought (Primecz, 2008). In his view, a paradigm can appear to restrict academic freedom. From a postmodern philosophical perspective, science cannot be a distinct mode of cognition. Being culturally determined, non-objective, and non-rational, it should be viewed as a system similar to other social activities (Kurovátz, 2013). Shapin (1999, in Kurovátz, 2013, p. 169) lists several postmodern arguments intended to undermine the dominant role of science. Some of these include: *"There is no such thing as the scientific method," "We cannot attribute independent existence to phenomena or observers in the usual physical sense," "The conceptual foundations of physics are free creations of the human mind," "Scientists do not find order in nature, they set it there,"* and *"What counts as an acceptable scientific explanation always has social determinants and functions"*. The postmodern approach further views scientific cognition and social reality as a construct. Focault (2000, p. 14) also seems pertinent: *"Order is, at one and the same time, that which is given in things as their inner law, the hidden network that determines the way they confront one another, and also that which has no existence except in the grid created by a glance, an examination, a language; and it is only in the blank spaces of this grid that order manifests itself in depth as though already there, waiting in silence for the moment of its expression"*.

6.3. Defining Research Based on Paradigms

After considering the views on the changes in scientific thinking mentioned above - revisiting Attila József's (1934) *Eszmélet (Consciousness)* - the questions arise: what kind of house should researchers build for themselves if they do not want to give up their intellectual freedom? What philosophical position of science can be adopted to achieve research goals? Can the researcher be the *"master"* of his or her work, or are the possibilities of understanding fatally determined by the limits of consciousness? These questions can only be answered with humility towards the object of research and the research participants. A starting point might be Kurovátz's (2013, p. 169) comment that *"science can be accurately described in many different ways, even contradictory ones, depending on the perspective and relative context from which it is examined"*.

From the findings of the literature reviewed, dynamic visual identities and the organisational and social phenomena surrounding them cannot be fully understood from a positivist perspective. Moreover, in participatory forms of visual identity, not only the matter of signs and meanings, but also the process of their construction, is important. For a fruitful investigation, it is also worth considering that the DVI phenomenon is already described as postmodern by Kreutz (2001) at the turn of the millennium.

In the spirit of intellectual polyphony, this dissertation, if we accept the existence of paradigms, can be interpreted from a multi-paradigmatic perspective. To do so, it considers the summary of Scherer (1998), Scherer and Steinmann (1999), Hassard and Kelemen (2002), Lewis & Grimes (1999) and Primecz's (2008) review of paradigm debates[129] and multiparadigmatic approaches. It discusses, among others, Burell and Morgan's (1979) isolationist segmentation, Guba and Lincoln's (1994) qualitative paradigm classification, Deetz's (1996) reconsiderations of Burell and Morgan's legacy. It also builds on the critical management theory studies of Hidegh et al. (2014) and Hidegh (2015) to locate design communication research in the galaxy of management science without considering paradigms. Ogilvy (1986) notes, in relation to paradigmatic conceptions, that these are about models, myths, moods and metaphors. So let us first look at the models and myths whose moods best serve to underpin this DVI expedition!

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[129] Jackson and Carter (1993), Scherer & Steinmann (1999) even talk of a paradigm war.

6.3.1. Philosophical Positioning

The field of marketing research is mainly characterised by positivist research (Malhotra et al., 1999) and can be typically classified as functionalist (Gioia & Pitre, 1990, p. 586). This research, on the other hand, is based on non-positivist foundations, as it also takes into account the internal processes that manifest themselves as emotions and motivations and create social reality through the interpretations of the individual. It therefore accepts the intertwining of facts and constructed values (Archer, 1988). It can also be considered anti-positivist, on the basis of Burell and Morgan (1979), because it seeks to understand reality in a specific context and from a specific aspect, not along causal relations and general rules, and does not profess the predictability of phenomena.

The ontological approach of my research can be characterised as nominalistic, as it interprets reality as a construct of the shared human cognitive apparatus. This view interprets the things of the world as shaped by language and through the names attributed to phenomena (Easterby-Smith et al., 2015, p. 874). Such research assumes that reality has no structure independent of the individual. It only acquires its structure through the artificial creation of names, through the interactions of actors (Easterby-Smith et al., 2015; Csedő & Zavarkó, 2021). Guba and Lincoln (1994, p. 109) refer to this as ontological relativism. This conception assumes that reality is local, specific and constructed.

The epistemological premise of the research is subjectivist, according to which reality cannot be directly seen and investigated but can only be grasped through the underlying meanings (Burell & Morgan, 1979; Gelei, 2002, 2006).

There are voluntaristic presuppositions about human nature because human action is seen as mainly determined by the will. Because of the principle of the primacy of the will, it does not take into account the regularities independent of consciousness and rejects total determination by environment and situation. Contrary to the deterministic conceptions of human nature, this work assumes the free agency of the individuals studied (Astley & De Ven, 1983).

In terms of methodology, this inquiry can be described as idiographic, as it seeks to understand the phenomenon in question in its original, natural context, in the field, using qualitative means. In such a case, scientific reasoning is done through the explanation of individual, discrete, particular experiences (Babbie, 2008). The researcher, in turn, allows the characteristics and nature of the subjects to unfold during the investigation (Cox & Hassard, 2005). The use of idiographic methods contrasts with nomothetic research, which attempts to get closer to the phenomenon being studied by applying systematic protocols and techniques (Burell & Morgan, 1979).

According to the view of this research on organisations, they are symbolic, cultural and power phenomena with a reality that is transactionally formed from the identities, cognitive and affective processes, intentions and interests of the stakeholders who construct it, through their interactions and communication. As Gelei (2002, p. 87) argues: from the perspective of the internal actors of organisations, organisation is represented in consciousness (in the form of explicit and implicit thoughts), unconsciousness (in images, fantasies, intuitions, dreams), feelings (desires, fears, anxieties, motivations), actions (decisions and actions), interactions (communication, processes, relations), language and its use, objects and rules (prescriptions and norms). As Gagliardi (1986, 2011) points out, acts of communication and power can also be produced in objectified (e.g. visual) forms to which individual and shared networks of meaning are attached. It is at this point that DVIs are most closely related to dimensions of organisational reality.

6.3.2. In the Matrix of Burell and Morgan

Applying Kuhn's (1984, 2000) paradigm concept to organisations, it can be understood as a general approach and a typical way of scientific thinking that reflects basic beliefs and convictions (Gelei, 2006, p. 81). 585), organisational theorists in the debate on knowledge have different assumptions about the nature of phenomena (ontology), the nature of the knowledge about them (epistemology) and the ways of studying these phenomena (methodology). On this basis, Burell and Morgan (1979) are among the first to *draw a cross* over the theoretical field of paradigms to divide it into different approaches to research. Scherer (1998; 1999) classifies this approach as isolationism, as Burell and Morgan's division does not allow for a pluralism of paradigms, due to conflicting assumptions. According to the isolationist position, a consistent adherence to paradigms is desirable in research (Primecz, 2008, p. 15). Due to the Kuhnian conception, switching between paradigms is not possible in an incremental way (Weaver & Gioia, 1994). This can be called one of the positions in the ongoing debate on incommensurability and comparability of paradigms in scientific discourse. Further developments in the discourse include the discussion of multi- and meta-paradigmatic approaches and the possibilities of paradigm shifting within the researcher's career (Csillag, 2016).

<div align="center">

The Sociology of Radical Change

Subjective	Radical humanist	Radical structuralist	**Objective**
„action"			„structure"
nominalism, anti-positivism, voluntarism, idiographic	Interpretative	Functionalist	realism, positivism, determinism, nomothetic

The Sociology of Regulation

</div>
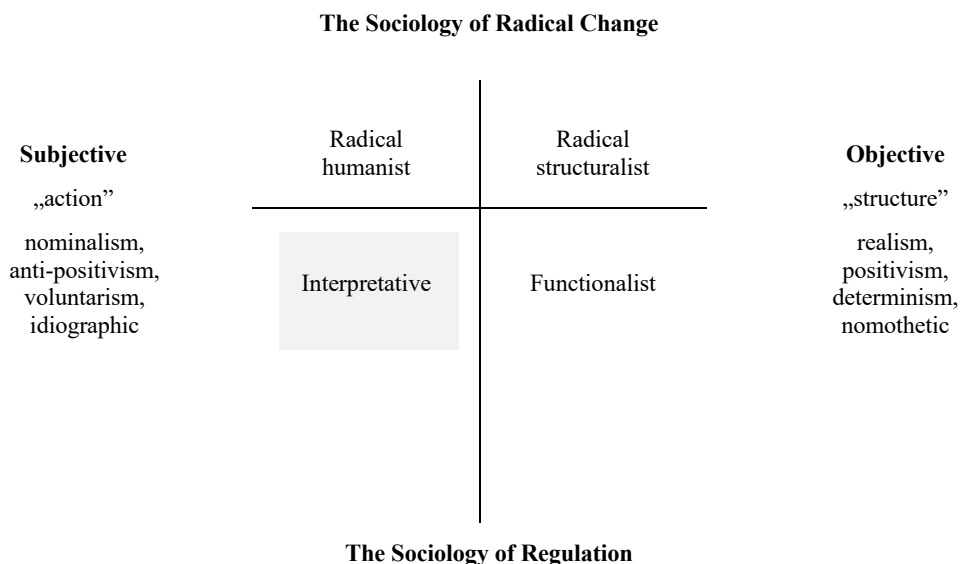
Figure 23. Division of paradigms according to Burell and Morgan (1979)

(Author's edit based on Hassard 1991, p. 276 and Gelei, 2002, 2006.)

In Burell and Morgan's (1979) segmentation, present study is closest to the interpretivist (or interpretivist) group of researches, since its approach is based on nominalist ontology and anti-positivist epistemology. According to the interpretivist paradigm, social reality, although characterised by order and regularity, has no external form. For the interpretive analyst, it is best understood from the perspective of the participants in the actions, and therefore the researcher seeks to uncover the phenomenological processes by which shared realities are created, maintained and changed. Proponents of the interpretivist paradigm see attempts to develop an objective social science as illusory (Hassard, 1991, p. 277). According to Mason (2002), all qualitative research is interpretivist in its foundations because qualitative understanding necessarily reveals how the phenomenon under investigation is interpreted, experienced, and created. Interpretivist research can thus be considered a form of qualitative research (Taylor & Bogdan, 1984; Denzin, 1989; Denzin & Lincoln, 2000; Gelei, 2002, 2006; Denzin & Lincoln, 2003).

According to the interpretative perspective, the understanding of the phenomena under study is possible through the exploration of local contexts, and therefore it does not aim at the creation of general theories or generalised models (Blaikie, 1995; Wollnik, 1995). The world of meanings that emerges at the level of a subjectively bounded community and the shared world of meanings that develops from it constitute a cognitive, linguistic and cultural background in which many different realities and subcultures can exist simultaneously. These shared meanings provide the opportunity for organisational actors to understand each other, to create coherence and to take collective, coordinated action. The shared (intersubjective) organisational reality, i.e. the organisation, is created through their interaction (Gelei, 2002, p. 20). In interpretative forms of qualitative research, interviews, participant observation, focus groups and empirical analysis, document analysis, analysis of objects, spaces, symbols, cognitive mapping and research diaries, visual techniques or action research tools are also suitable for exploring subjective meanings (Gelei, 2006, p. 95).

As Gioia and Pitre (1990, p. 586) observe, the relative predominance of the functionalist paradigm in the Burell and Morgan (1979) matrix has long made it the mainstream of organisational theory research. Hidegh et al. (2014, p. 6) explain that in the early 1990s all other alternatives challenging this functionalist mainstream were seen as critical. The authors point out, however, that only radical paradigms that are socially critical and critical of capitalism can be classified as critical approaches. Radical humanism is also subjectivist in its foundations. It assumes that there are oppressive cognitive patterns in society that act as an internal compulsion to oppress individuals or groups through concepts and their underlying meanings (e.g. human resources) (Csedő & Zavarkó, 2021). According to the radical humanist position, the actors living in society are prisoners of the social reality they create. The humanist critique therefore highlights the alienating mindsets that characterise modern industrial societies and attacks capitalism by linking thought and action, seeking to transcend it (Hassard, 1991, p. 278). Gioia and Pitre (1990, p. 591) cite the differences in research goals as differences between these two paradigms. In their interpretation, while the interpretive paradigm focuses on description, understanding, diagnosis and explanation, radical humanistic research is more concerned with description and critique for change.

This thesis, although sometimes critical of social conditions, phenomena or the role of marketing in them, does not explicitly aim at radical change, and therefore does not belong to this category of research by self-identity. However, in the spirit of reflexivity, I should note that, as an author, my set of values incorporates sympathy for radical humanist approaches.

Although the isolationist conception of Burell and Morgan (1979) does not consider crossing paradigms possible (Scherer, 1998; Scherer & Steinmann, 1999), Gioia and Pitre (1990, p. 594) argue that it is possible through meta-theory construction. The authors consider it possible to bridge the interpretivist and radical humanist views, since the difference between them is not captured in the form of an image of organisational reality, but only in the relation to change. In their view, interpretivist research generates theories about the structuring of the meaning systems of the data subjects, which has a direct link with the (alienating, oppressive) deep structures assumed by the radical humanist view. While the interpretive orientation aims at understanding (verstehen) (Gelei, 2006), radical humanism seeks possible ways of change. But these two approaches can be united along the subjectivist stance, so that theoretically the simultaneous realisation of humanist and interpretivist perspectives can be supported even when they are present simultaneously. As intended in the research developed here, the critical tendency is present insofar as the postmodern characteristics discussed later are realized. In polyphony, the critical voice is not intended to be an independent voice, but merely an overtone.

The interpretative approach of organisation theory is also represented in other divisions of paradigms. It also appears in the classification of Tsoukas and Knudsen (2003), where it is included among the trends of positivist, critical and postmodernist approaches as a coherent set of views that

is distinct from the others and constitutes its own school of thought. They consider that the relationship between these paradigms is not significant. As will be seen later, the interpretivist tendency is also closely related to the constructivist paradigm as defined by Guba and Lincoln (1994). Although interpretivist and constructivist conceptions are not exactly identical, they can be treated as one because of a common intellectual tradition (Gelei, 2006, p. 84). Easterby-Smith et al. (2008, 2015) distinguish between two groups of positivist and social constructivist paradigms. They define interpretivist approaches as belonging to the group of constructivist or strong constructivist research, as they can explore diverse perspectives based on data from multiple sources, consider cultural differences, reconcile disparate information, flexibly explore processes and meanings, and generate theory. As we will see later, the interpretivist orientation is also reflected in Deetz's (1996) classification of academic discourse-based research.

6.3.3.   Within Qualitative Paradigms of Guba and Lincoln

The work of Guba and Lincoln (1994) offers a division and characterisation of the competing trends in qualitative research, in which they describe the four paradigms identified and described in terms of ten dimensions. Their overview starts from the distinction between quantitative and qualitative research, the internal and external critiques of each, and considers the ontological, epistemological and methodological assumptions of each paradigm. According to their views paradigms are understood as human constructs, sets of basic beliefs that are inventions of the human mind. In their view, any given paradigm represents only the most informed and sophisticated views of its proponents, and thus all are subject to the possibility of human error. *"No construction is or can be incontrovertibv right: advocates of any particular construction must rely on persuasiveness and utility rather than proof in arguing their position."* – notes Guba & Lincoln (1994, p. 108). They characterise the positivist, postpositivist, critical theorist and constructivist paradigms, in terms of the aim of inquiry, the nature of knowledge, the accumulation of knowledge, goodness or quality criteria, values, ethics, voice, training, accommodation and hegemony (Guba & Lincoln, 1994, p.112). In the following figure, these paradigms are represented by approaches aligned with positivism on the horizontal axis and those opposed to positivism on the vertical axis[130].

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[130] Guba and Lincoln (1994, p. 109) originally list them side by side in a comparison of their ontological, epistemological and methodological features. The representation here along perpendicular axes is intended to express the most fundamental difference underlying them, their relation to positivism.

Ontology:	Epistemology:	Methodology:
relativism	transactional/ subjectivist	hermeneutical/dialectical qualitative

Constructivism

Positivism

Ontology:
naive realism

Epistemology:
dualist / objectivist

Methodology:
experimental/manipulative,
verification of hypotheses,
quantitative

Postpositivism

Ontology:
critical realism

Epistemology:
modified dualist / objectivist

Methodology:
modified experimental/manipulative,
falsification of hypotheses,
qualitative and quantitative

Critical Theory

Ontology:	Epistemology:	Methodology:
historical realism	transactional/subjectivist	dialogic/dialectical qualitative

Figure 24. Qualitative paradigms of Guba & Lincoln (1994)

(Author's edit based on Guba & Lincoln 1994 p. 109.)

Of the four directions, present work can be considered as belonging mainly to the constructivist paradigm, not only based on its philosophical assumptions, but also based on the practical and axiological perspectives that distinguish the paradigms. According to the view of transactional subjectivism, which is characteristic of both interpretivist and constructivist research, the subjects of research and the researcher interact with each other to produce the results of research, thus essentially eliminating the conventional ontological and epistemological distinction (Guba & Lincoln, 1994, p. 111). Beyond the philosophical definition, Guba and Lincoln (1994, p. 112) also state the goals of constructivist research: these provide understanding and reconstruction as the primary goal.

According to the constructivist paradigm, the nature of knowledge can be described in terms of individual reconstructions organised around consensus. Intersubjective organisational reality is the result of a bargain that is realised as a series of acts of power and influence (Gelei, 2002, p. 86). This distinguishes the constructivist direction from critical theory-based investigations, which tend to rely on structural and historical insights. The axiology of both paradigms excludes the possibility of neutrality and emphasises the formative character of research, i.e. that research has an impact on the phenomena and the research context. Values take a prominent role in the production of results, so that the emic perspectives of the participants are also represented. The basic premise of such research is to explore the complex world of lived experience from the perspective of those who experience it (Schwandt, 1994), coupled with the recognition of the active reality-constructing role of the researcher in interpretive - constructivist approaches (Gelei, 2006, p. 82). The emphasis is on the plurality of perspectives, the aim is to explore individual aspects. Results emerge as interpretations of the individual and collective meanings and connotations underlying the phenomenon under study. In doing so, it reveals how different narratives describe the processes of

reality construction (Kelemen & Rumens, 2008). This subjective formation of meaning emphasizes the relative nature of reality (Baxter & Jack, 2008).

In the case of anti-positivist paradigms, the role of the researcher is also distinctive. Critical theory tends to give the inquirer an authoritative (emancipator) role, while constructivist theory sees the researcher as a facilitator or guide in the inquiry process (Guba & Lincoln, 1994, p. 114). The constructivist approach includes reliability and authenticity among the quality and goodness criteria. This is also in contrast to critical approaches, in which the erosion of ignorance in a historically determined situation and the presence of a stimulus for action are the criteria to be followed in research. In constructivist research, the researcher is a *"passionate participant"*, responsible for a multi-voiced reconstruction that explores the different perspectives of the participants. His work requires field-based resocialization and the acquisition of values of altruism and empowerment (Guba & Lincoln, 1994, p. 112).

6.3.4.   Possibilities of a Multi-paradigmatic Approach

Guba and Lincoln (1994) consider the positivist and postpositivist paradigms to be compatible, while the critical theory and constructivism strands are characterised by incomensurability. Going beyond the compatibility of research paradigms, Hassard and Kelemen (2002) typologise the different paradigmatic classifications according to their relation to the production and consumption of organisational knowledge and instead offer a discourse-based way of thinking. This is reflected in their own work and in the work of Deetz (1996). Among the scientific camps defined by Hassard and Kelemen (2002) (1) non-consumers, 2) integrationists, 3) protectionists, 4) pluralists, 5) postmodernists), there are several that accept the intersection between paradigms, communication between paradigms or the conciliation of paradigms. According to the pluralist position, common points of reference can be established by preserving the internal logic and identity of paradigms or by dissolving (at least temporarily) the boundaries (Hassard & Kelemen, 2002, p. 346). According to pluralist approaches, different paradigms may have concepts, constructs and practices in common. Thus, even if not a synthesis of paradigms, communication and dialogue between paradigms may be desirable (Primecz, 2008, p. 19). Examples of those in the pluralist camp include Gioia and Pitre (1990), Schultz and Hatch (1996), and Hassard (1991), who was one of the first to conduct such research.

Scherer (1998; 1999) takes a different perspective, explaining that there is no objective frame of reference in the field of organisation theory to help solve this theoretical problem arising from assumptions. Scherer and Steinmann (1999) seek alternatives to resolve the paradigm war. They argue that no generally acceptable solution in this area was found until the turn of the millennium. Based on Scherer (1998; 1999), four groups can be identified in the area of paradigm interoperability. Scherer distinguishes between 1. isolationists, 2. fundamentalists, 3. advocates of anything goes[131] and 4. supporters of the multi-paradigmatic approach. The pluralists of Hassard and Kelemen (2002) later coincide with the latter group and essentially embody the postmodern viewpoint of *"anything goes"*, as formulated by Feyerabend (1970, 2002). Scherer (1999) too admits that the incommensurability thesis is not rejected by a multiparadigmatic approach but concludes that it is nevertheless possible for researchers to examine the object of study from the perspective of several paradigms (Primecz, 2008, p. 16). Maxwell's (2013) subsequent position now

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[131] In this understanding, a postmodernist group is also distinguishable, even though that approach does not accept the Kuhnian paradigm conception in principle and thus denies the need for paradigms, as we will see later. However, researchers interested in the theoretical debates that animate paradigms have presented postmodernism as a paradigm from their own perspective in relation to approaches to organisation theory.

offers a more explicit possibility of combining and mixing paradigms and research traditions, but with the proviso that in such cases their compatibility needs to be examined.

The possibilities of multi-paradigmatic approaches are discussed by Primecz (2008), based on Grimes and Lewis (1999) and Lewis and Kelemen (2002). Primecz (2000) conducts multi-paradigmatic research of her own. Such pluralistic approaches may have the benefit of stimulating dialogue between paradigms, clarifying the differences between them and thus complementing the results of a single perspective. A distinction can be made between the use of multiple paradigms in the form of 1. multi-paradigmatic reviews, 2. multi-paradigmatic research (sequential and parallel), and 3. meta-paradigmatic theory building (meta-theory building and paradigm interplay). The first group of such strategies includes bracketing (e.g. Morgan, 1983) and bridging (e.g. Willmott, 1993) or the co-application of these (e.g. Gioia & Pitre, 1990).

In the case of bracketing, at some stage of the research, the researcher sets aside the basic assumptions of a paradigm and ignores them. The study becomes independent of the assumptions or other paradigms (Primecz, 2008, p. 20). According to Hassard (1991), theorists do this to apply the traditions, language and methods of other paradigms, while ignoring certain aspects of complex phenomena and thus focusing on the more important details. Research that employs the tools of multiple paradigms makes different assumptions explicit and separates paradigmatic differences, fostering awareness, use and critique of alternative perspectives (Lewis & Grimes, 1999, p. 673). It is important to note, however, that these multi-paradigmatic overviews are often intended to bring paradigms separated by mutually exclusive existential and epistemological assumptions onto some form of a shared platform, to establish a transition zone between them, or to theoretically validate their application for purely pragmatic reasons (See Lewis & Grimes, 1999, p. 674).

In the case of the present research, there is no philosophical opposition, the essentially constructivist orientation is complemented by certain elements of the postmodernist understanding based on the same foundations. According to Easterby-Smith et. al. (2008, 2015), these two approaches do not show significant differences in terms of philosophy, but only in terms of the detachment of the research style. As we have seen above, the postmodern research orientation was not explicitly included in the matrices above, which is also related to the chronological timing of its emergence. In its own conception, it cannot even be classified as a paradigm, as it rejects the legitimacy of the existence of grand narratives (Feyerabend, 1970, 1984, 1999, 2002; Primecz, 1999; Focault, 2000; Kurovátz, 2013; Szegedi, 2013a; Muhel, 2017; Sebő, 2000; Hidegh et al, Bokor (1994) describes the classification of postmodernism as hovering above the interpretivist and radical humanist paradigms (Primecz, 2008, p. 15). This is made possible by the subjective ontological stance and the understanding-oriented tendencies of postmodernism that can be seen as parallels to interpretivist understanding. Its proponents argue that the apolitical nature and relativism of postmodernism can provide a defence against totalising and absolutist theorems (Fournier & Grey, 2000). Relativism's position that facts depend on the observer's perspective and that multiple truths can coexist (Easterby-Smith et al., 2015, p. 141) provides common ground between constructivism and postmodernism. Theoretically, therefore, there is a case for a combination of constructivist (or interpretivist) and postmodernist research conceptualisations.

Beyond bracketing, another kind of multiparadigmatic overview is possible by using the strategy of bridging (Lewis & Grimes, 1999), which involves considering and building on the common ground of approaches to create transition zones between the extreme ends of paradigms (Gioia & Pitre, 1990; Lewis & Grimes, 1999; Primecz, 2008, p. 20). The existence of transition zones demonstrates the possibility and value of communication across paradigms, helping us to understand how certain phenomena can be subjected to different research strategies (Weaver & Gioia, 1994, p. 577).

In the next chapter, by rejecting paradigm-based views, I explore the possibilities of linking DIS:CO research with discourses that help to explain it. This will include a description of the characteristics of design communication research compared to postmodern specificities (Table 9, Table 10). The comparison will clarify which explicit postmodern factors encourage the arrangement of the multi-paradigm overview through strategies of bracketing and bridging. If we focus on the accepted features in the mentioned tables, the constructivist approach will be bracketed; if we focus on the unaccepted theses in the tables, the postmodern perspective is bracketed in this work. If we consider the constructivist approach and the characteristics that go beyond it at the same time, we can also consider the bridging in the transition zone.

The interpretivist, constructivist and multiparadigmatic approaches presented provide a solid theoretical background, research and interpretative framework for scientific inquiry. The participatory DVI phenomenon conforms to the assumptions of the paradigmatic approaches listed, which can be seen by observing how implicit propositions of design are expressed in the creation of DVIs in relation to reality. In DVIs, the world is constantly changing, there are subjective and intersubjective structures, depending on individual and social perspectives. In its variations, DVI also actively constructs physical and symbolic realities together with the recipient, rather than merely representing them.

6.4. Paradigm Shift in Visual Identity

If we acknowledge the paradigmatic conceptions of science in the Kuhnian sense, it can be argued that to understand dynamic visual identities, we need an interpretative - constructivist approach rather than a functionalist, positivist or post-postpositivist perspective, since the fundamental strength of DVIs (especially participatory ones) lies in their transactional, processual, interpretative processes. There is a need to shift the paradigms that have been used to date as the mainstream of the scientific study of visual identities in marketing, in order to see the phenomenon and its social and economic implications through new lenses.

It can be referred to as a paradigm shift in designing and applying visual identities (dynamic paradigm shift in visual identity), if the term paradigm is not understood in the sense of social sciences - in the Kuhnian understanding - but as a replacement of the zeitgeist, the pattern, the community accepted form in the marketing profession or in the jargon of design disciplines (See Csaba, 2003; Hideg, 2005; Bárczi & Országh, 2016). This terminology is supported by Siano et al. (2022, p. 378) who talk about a paradigm shift in branding in relation to the brand control and brand co-creation paradigms - although they do so in a Kuhnian sense and based on a meta-analysis of the branding literature. Similarly, the term paradigm shift occurs in the visual identity literature in relation to open-source institutional brands (e.g. Lélis & Mealha, 2010, p. 2). So, with or without a philosophical justification, there are precedents for identifying changes in in the field of marketing science concepts related to dynamic visual identities as paradigm shifts, and it may be justified to use the term in relation to the DVI phenomenon, if the scientific understanding underpinning the existence of paradigms is accepted.

6.5. Defining Research Based on Discourses

„Upon a branch of nothingness
my heart sits trembling voicelessly,
and watching, watching, numberless,
the mild stars gather round to see.”

(József, 1933)

In the spirit of intellectual polyphony, the characteristics of current research applying design communication can be defined without the reference points to crosses of paradigms. Below, it will be reviewed to what extent postmodern traits characterise it and which discourses beyond paradigms are moving in the same direction.

Postmodern philosophy is a rejection of Cartesian dualism and cognitive rationalism. Drawing on the concepts of Nietzsche, Freud and Heidegger, it builds on the work of Bell, Baudrillard, Focault, Derrida, Jameson, Kristeva, Lyotard and Fraser. It is characterised by interdisciplinary, fusionist tendencies (Mitev & Horváth, 2008, p. 3). The scientific conception of the movement is illustrated by Kurovátz (2013, p. 156): *"the scientific method (whatever that term means) is seen as a depository of »Truth«. Modernist science [...] acts as a binding norm of intellectual salvation. Postmodern philosophy, therefore, sees its task as »deconstructing« this inflated myth of modernism - but it must be stressed that it is not directly attacking modern science, but only the absolutist aspirations of modern science"*. The foundations of the postmodern conception of science can be understood if we look back to Feyerabend's (1970, 1999, 2002; Sebő, 2000; Szegedi, 2013a) radical, anarchist and relativist views on paradigms. This research trend (2000, p. 40), which seeks to be free of ideologies, rejects the viewpoints of the scientific elite and, by definition, rejects all grand narratives (Lyotard, 1993), affirming value neutrality (or value relativism). It finds the worldview and procedures considered scientific insufficient to explain the permanent and irreconcilable contradictions of existence. *"Every world view is only a section of the world; the world does not become an image. The »scientific world-view«, which is contrasted with the mythical, is itself always a new mythical world-view, but with scientific means and a narrow, mythical content"* (Köpeczi, 1984, p. 133).

Although postmodernism covers a wide range of diverse views and competing ideas, postmodernists can generally be said to advocate a new type of knowledge, writing, values, and politics to overcome the shortcomings of modern discourses and practices (Hassard & Kelemen, 2002, p. 346; Hassard et al, In other words, *"postmodernity is in fact a state of being deprived of the dreams and hopes that made modernity bearable"* (Hebdige 1988 in Mitev & Horváth, 2008, p. 4), Instead of a faithful image of the world, there is a demand to dismantle existing readings, to examine and reinterpret different layers. The method of doing so, according to Derrida (1976), can be deconstruction, the Heideggerian deconstruction. Such destructivisation renders existing conceptions uncertain and thus can reconstruct them by questioning them. Deconstruction aims at revealing hidden hierarchies and contradictions in texts to create new interpretations. Contextual interpretation and dependence on the reader's point of view also play a significant role in meaning-making. According to Derrida (1976), grasping reality is only possible by accepting diversity and variety.
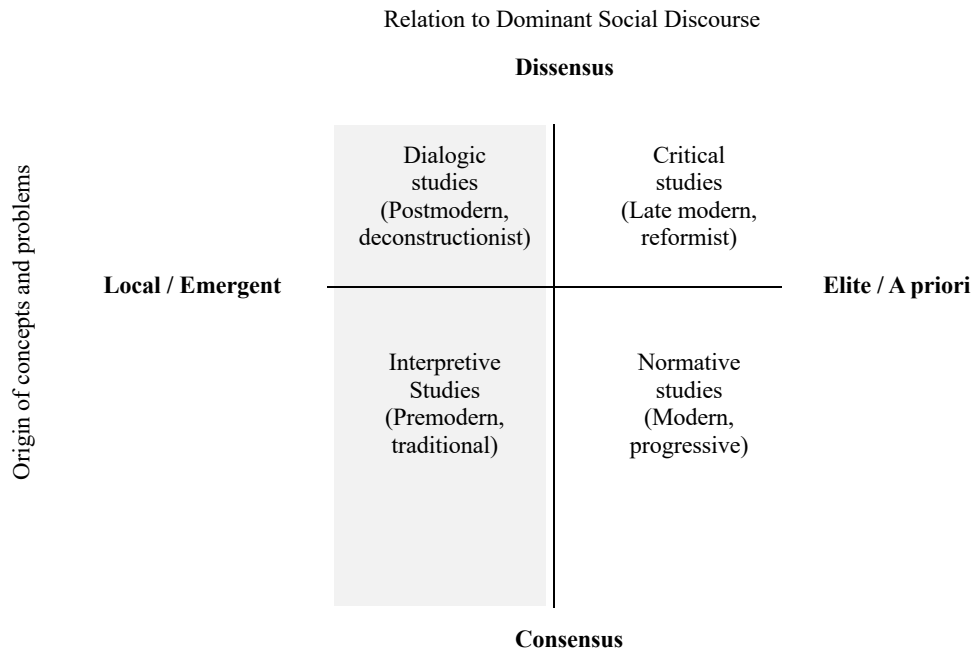
The confrontation with modernist ambitions can also be seen in the field of postmodern ontology. In traditional ontologies, a certain sort of actual reality is still present, but in postmodernism the boundaries between actual reality and virtuality are inextricable, and we are left

with a radically pluralistic worldview. Baudrillard's hyperreality emerges, the abolition of the distinction between the real and the unreal, in which *"images and signs, simulations and simulacra no longer refer to anything, they are self-referential, they have their own reality"* (Ropolyi, 2017, p. 923), they are meant to conceal the absence of reality. According to Ropolyi, this also implies that the significance of reality and virtuality for the postmodern individuum relies instead within their construction.

The philosophy of postmodernism has been criticised from many angles. Among the criticisms is the accusation of erosion of the moral basis. Muhel (2017) shows that relativism (also characteristic of postmodernism) inevitably gives rise to moral relativism, which leads to the erosion of evidential ethical norms and thus ultimately to the spread of nihilistic tendencies that make the world uninhabitable and people devoid of self-awareness. Heron and Reason (1997) derive the most extreme forms of rejection of positivism from Derrida, who argues that there is no transcendental truth basis outside the text and that this leads to a state of existential nihilism. According to the Heron & Reason (1997, p. 275), postmodernism confuses relative truth with nihilistic scepticism and thus tends towards a *"restless anarchy of raw, purposeless power"*. This critique is not limited to the various fields of the arts: *"Postmodernism is thus truly different from all others in that it no longer believes not only in the arts – and within them in the role of literature – but also in life itself"* (Kiss, 2006). In the field of management research, however, there is not complete agreement on all this. Easterby-Smith et al. (2008, p. 76) cite the support for relativism and accusations of nihilism as merely a misunderstanding of identity as defined in opposition to realism in the case of postmodernism.

Feyerabend argues that there is no scientific method to follow, but that instead the concept of *"anything goes"* should prevail (1970, 2002), and that any combination of methods and ways of knowing can be useful, provided that it is fruitful. Researchers can make use of the rejection of theories and methods that are said to be valid (Szegedi, 2013a, p. 48), or even, since a logic that allows for self-contradictions, their acceptance. Feyerabend, however, is not alone in rejecting the existence of scientific methods and paradigms, the desirability of thinking based on them. In a logical twist, Chia (1996, p. 40) classifies Burell and Morgan's (1979) matrix as an ontological fraud. He argues that if, according to Burell and Morgan, all social scientists can be classified into a paradigm because of their philosophical presuppositions, then they should also be within the matrix and thus cannot create it on the basis of the principle of mutually exclusive paradigms.

Critics of the earlier concept of science argue that since paradigm-based theorizing brought stagnation to the contemporary theory-building process, it stifled innovation and did not support practical change. The Kuhnian paradigm conception itself became a 'normal science' in which only solving puzzles and a focus within obligatory social philosophical sets became prevalent (Zhu, 2011). As a result, over time, organisational sciences had to move beyond the ordered social philosophical framework. Instead of paradigmatic thinking, the possibility of separating scientific discourses emerges as an alternative. Deetz (1996), abandoning ontological and epistemological presuppositions of researchers and research methods, offers new possibilities for distinguishing research directions. His division is based on the way research concepts emerge (emergent / a priori) and their relation to the dominant discourse of research practices in organisations and communities (dissensus / consensus) (Hassard & Kelemen, 2002, p. 347). Deetz's matrix is capable of integrating previous research approaches and is the first to separate postmodern theories from critical theory (Hidegh et al., 2014).

Relation to Dominant Social Discourse

Dissensus

| | Dialogic studies (Postmodern, deconstructionist) | Critical studies (Late modern, reformist) |

Local / Emergent ———————————————— **Elite / A priori**

| | Interpretive Studies (Premodern, traditional) | Normative studies (Modern, progressive) |

Origin of concepts and problems

Consensus

Figure 25. The Deetz (1996) matrix
(Author's edit based on Deetz 1996, p. 198)

Deetz's (1996) discourses, regardless of the philosophy of science of the research they refer to, provide a reference point for the investigation, interpretation and reporting of organisations, people, events and phenomena. The consensus - dissensus axis represents the relationship of research to the dominant social discourse. Deetz draws attention to the fact that the two endpoints do not represent agreement or disagreement with the order, but its continuation or disruption. The consensual attitude builds on trust, naturalising the present. In his view, it is possible to achieve integration and harmony, and his research seeks to represent phenomena. In contrast, the dimension of dissent is based on doubt, focusing on the historicity and politicisation of the present. It considers order to be based on domination and to indicate repressed conflicts. Research thus aims at change and rethinking. While the metaphor of the consensus side is the mirror that shows the phenomenon under study, that of dissent is the lens through which we see the object of study. In the view of the consensus, science is neutral, and life is about discovery. Dissent understands science as imbued with politics and sees life as a stage for struggle and creation. Another important difference between the two extremes is how they view the role of the researcher. Consensus research conceives of the researcher as anonymous, outside time and space, while the other side presents the image of the named and historically positioned researcher (Deetz, 1996, p. 197).

The dimension of the origins of concepts and problems deals with where and how research and scientific concepts are born. The ends distinguish the local/emergent occurrence from the elite/a priori emergence of theories. The crucial difference between these two sides is whether conceptions (concepts, models, hypotheses) emerge in the field, in relation to the subjects of the study (e.g.: organisation), or whether the researcher brings them into research interaction, applying them in a permanent static way. Research concepts can therefore be developed or applied. Research that works with concepts that emerge from the local context is characterised by being primarily non-theory-driven, emphasising local narratives, focusing on practical knowledge. Research that uses a priori concepts is characterised by being theory-driven, adopting grand narratives of progression and emancipation and emphasising theoretical knowledge. While the emergent side focuses on

uniqueness, with sensory and intellectual matters as its central interest, the elite side tends to search for similarities, centred around questions of rationality and truth (Deetz, 1996, p. 195).

Deetz's (1996) framework allows for much more flexible positioning than previous paradigmatic classifications and has several other advantages. The model breaks down the field of social science research into a dichotomy of non-exclusive categories, thus allowing for the possibility of intermediate positions. The predominantly inductive and ideographic nature of the present research makes it clearly describable by the characteristics of the local/emergent field. However, in the questions of consensus - dissensus, it cannot be considered as being entirely aligned with one or the other endpoint, as it bears the characteristics of both interpretative and dialogical research. One reason for this is the use of the DIS:CO methodology, whose participatory design and research process can be defined by some postmodern features in addition to the constructivist notions (See also: *Classical Yet Contemporary – Planning Theory Characteristics chapter*). Details of the features of each discourse can be obtained by means of Deetz's (1996, p. 199) summative table comparing the specifications of the four quadrants he defines. In the following extract (Table 9), we find specificities that the present research identifies with and seeks to implement in bold.

	Interpretatív diskurzus	**Dialogikus diskurzus**
Basic goal	display unified culture	reclaim conflict
Method	**hermeneutics, ethnography**	**deconstruction**, geneology
Hope	**recovery of integrative values**	claim space for lost voices
Metaphor of social relations	**social**	mass
Organisation metaphor	**community**	carnival
Problems addressed	**meaninglessness, illegitimacy**	marginalisation, conflict suppression
Concern with communication	**Social acculturation, group affirmation**	**discursive closure**
Narrative style	**romantic, embracing**	**ironikus, ambivalens**
Organisational benefits	**Commitment, quality work life**	**Diversity, creativity**
Mood	**friendly**	**playful**
Social fear	**depersonalisation**	**Totalisation, normalisation**

Table 9. The characteristics of interpretative and dialogical discourses in this research
(Author's edit based on Deetz 1996, p. 199.)

In Deetz's (1996, pp. 201-202) understanding, interpretative discourse does not consider the people under study as objects, but as active meaning-makers, cooperating parties in the exploration of the characteristics of their world. Interpretive research creates its key concepts and interpretations together with the subjects in the field. The image of the reality(s) thus perceived presents the form of life under study, with all its complexities and contradictions. It aims to reveal how socially constructed realities are created, maintained, modified or eroded. The interpretative discourse also increasingly reveals fragmentations, tensions and conflict resolution processes in organisational

culture. The authors are increasingly focusing on issues of representation and the role of the interpreters.

On the other side of the dominant social discourse, we find dialogical studies. These concentrate on the fragmentation and disruption of all phenomena and dialogues. Like critical studies, they problematise issues of power, but find it situationally determined and mobile. In their view, the identity of a group and its constituent individuals is neither fixed nor uniform. The issues addressed by dialogical discourse include questions of people and the construction of reality, language as a system of distinction, the attack on grand narratives, and the relationship between power and knowledge. Such research sees the contemporary world as hyper-real, in which information technologies and mass media play a significant role. Dialogical studies identify narrative, fiction and rhetoric as important elements of the research process (Deetz, 1996, p. 203). Postmodern, deconstructivist studies can be included in this set of studies. If we consider them in terms of their philosophical and methodological position in science (See Burell & Morgan, 1979; Hassard, 1991, p. 276; Lee, 1991), these can be described as subjective, idiographic, qualitative, insider, emic, interpretative.

Since the mid-1980s, the term postmodern has become more and more typical, and Bokor (1994) identifies a fashion in the philosophy of science and cultural history behind it. In the field of management sciences, it appears as a phenomenon with similarities to these fashions, but with its own character. From a historical point of view, it is important to add that in the 1990s, the literature on organisational theory also labelled multiparadigmatic research as postmodern (Primecz, 2008, p. 15). However, the relationship of this trend with paradigms was clarified later, but we can still find classifications identifying postmodernism as a paradigm or as part of critical theories.

Easterby-Smith et al. (2008, p. 76) describe postmodern management research as characterised by a critical tone and scepticism about the motivations of companies. Such studies describe the organisation as a constantly flowing, changing construct and question the longevity of the values provided by the capitalist economy. The tendency is bound to practical concerns in the field of praxis and does not seek general solutions. A deep understanding and multi-level analysis of cases are among its characteristic procedures. It considers that some experiences and knowledge may resonate with phenomena in other situations but does not aim to produce general models. Postmodern tries to decompose and through this to understand situations and phenomena by means of theoretical concepts and metaphors (Bokor, 1994). Since, according to its perspective, reality is constructed from the experiences, thoughts and statements we make, it does not try to test knowledge in the world, in contrast to positivist, functionalist and quantitative methods in general. It allows for the possibility of different perspectives, whether complementary or contradictory (Primecz, 1999).

Bokor (1994), who still refers to the school of thought as a paradigm, describes postmodern management studies with some generalizable attributes. These include 1. the reinterpretation (deconstruction) of existing research findings, 2. the use of new approaches and metaphors in organisational theory, 3. novel approaches to traditional research areas, and 4. the exploration of new research areas. Among these areas, topics for which symbols are of great importance will play an important role. These may include organisational culture and organisational identity, which is why, for example, the novel use of participant observation methods adopted from the field of cultural anthropology is typical (Bokor, 1994, p. 1122). The specific features of this thesis are 1. the attempt to re-interpret DVIs, 2. the use of a new approach and 3. the novel exploration of a traditional field.

Postmodern research methods also have their own unique characteristics. According to Bokor (1994, p. 1122), these are 1. the complementation of traditional research procedures with other strategies (oral, visual, cognitive techniques), 2. the emergence of multiple measurement methods and interpretations (qualitative and quantitative), 3. the possibility of very short and long research studies, and 4. the proliferation of research in which the researcher becomes a participant in the phenomenon under study. The current research is also characterised by 1. a mixed research strategy, 3. a short time frame, and 4. the participation of researchers.

Although a heterogeneous range of studies from many areas of management science can be classified into this category, their diversity may be united by some shared aspects. The general emphasis on aesthetics, on highlighting the artistic aspects of organisations, is one such. In many cases, the abandonment, creative destruction and novel substitution of conventional forms and formalities, of accepted and expected structures, are reflected in the studies. Bokor (1994) cites the examples of Lundberg and Bowen (1993) and Smircich et al. (1992), who published their form-disruptive work in the *Journal of Organisational Change Management and the Academy of Management Review*[132]. The former authors used a staged Greek drama of fate, while the latter used techniques and forms typical of postmodern fiction.

In terms of its relationship to the existing social order, postmodernism is akin to critical theory in Deetz's (1996) matrix, but the latter describes social reality not in terms of emergent but pre-existing conceptual categories, Hidegh et al. (2014, p. 8) point out. Differences in ideas about the Enlightenment play an important role in distinguishing the two approaches. In the case of critical theories, a more humane, rational and just society and workplace (Hidegh, 2015), progress, emancipation and a discourse of sovereignty are presented as the desired goals (Hidegh et al., 2014). It is not by arguing against the necessity of these, but by refusing to accept the grand narratives, that postmodernism turns against Enlightenment ideals and seeks to undermine management practice and capitalist aspirations in general. Both theories thus see the modernist programme as a failure, but postmodernism, similarly, sees critical discourse as elitist and oppressive (Hidegh et al, 2014, p. 8). Although the postmodern and critical theory branches of critical management theory share commonalities in terms of anti-performance principles, reflexivity, denaturalisation and subjectivism, they also differ in terms of ontological subjectivism (Hidegh, 2015).

Hidegh et al. (2014, p. 9), in addition to discussing the trends, offer a new way of systematizing critical management theories. In it, they distinguish between 1. theoretical focus, 2. a practical focus and 3. a thematic focus. According to this division, the present research is partly related to postmodern studies due to its theoretical focus.

Finally, returning to the discourse of Deetz (1996), consider the connections therein as well. Since Deetz's categories do not form a mutually exclusive relationship, the present study can be bound to the emergent side, integrating consensus and dissensus (Figure 25). In addition to Deetz's (1996) thesis, it is worth analysing the connections with postmodernism according to other criteria for the sake of transparency, since this paper (and DIS:CO in general) intentionally does not profess a postmodern identity. The following (Table 10) provides a comparison outlining which postmodernist features are accepted and which are rejected in this design communication research.

The list was compiled using research diary entries and can therefore be understood as both an embodiment of systematic self-reflection and the outcome of the primary research. It represents an endeavour to raise the level of consciousness of factors to a higher level rather than the compulsion to conform to the expectations of research traditions and conceptual universes that can only be artificially distilled. If the musical parallel is returned to for a moment just as the work of

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[132] Interestingly, in the spirit of the performance fetish, the Academy of Management Review has been consistently rated Q1 (Scimago) between 1999 and 2021.

Kurtág and Zappa could not be composed by just repeating the practices of the solfege, so the researcher seeking genuine novelty cannot be expected to pursue only the directions that have been set. What follows are the ten or so waypoints that now guided me along this path.

Characteristics aligned with postmodernism	
Philosophical position	A relativist, nominalist, anti-positivist, subjectivist position.
Image of contemporary social relations	Fluid reality, hyperreality, a virtualised world, pressurised by technology and digitalisation.
Views on individuals and groups	Voluntarist conception of human nature, non-fixed identities, non-essentialist conception, focus on the identity of the empowered individual.
Role of science	It is characterised by a questioning of the supremacy of science, a creative approach (promoting artistic and design-based ways of knowing and perceiving).
Relationship to metanarratives	DIS:CO is not totalising and adapts to diverse, plural and local readings. It does not consider paradigms exclusively.
Methodology	The principle of *"anything goes"* is applied. In addition to conventional social and economic science methods, DIS:CO is also used, so methodological openness is a feature.
Procedures	The research also relies on dialogical, discursive exploration, interaction and communication alongside interpretation. It also embraces and celebrates contradictions and paradoxes alongside conventional constructivist features.
Concept of rationality	Ready to accept and deal with non-logic (e.g. *"I create connections, therefore I am"*).
Potential for development	In addition to expansion (cognition), the possibility of internal transformation is also accepted through the strategies of cognition (creative connection), search for meaning, reconstruction and reinterpretation.
Narrative style	Narrative, rhetoric and textuality play an important role. There are intertextual layers: mottos, references, allusions, paraphrases, palimpsests[133] . The tone is characterised by dissonances of irony, ambivalence and moments of playfulness, of diversity, creativity and doubt. By crossing the boundaries, the text draws attention to the limitation of the normatives of the scientific style and the monotony of the functionalist marketing science that still prevails today.

(Continued on next page)

Characteristics divergent from postmodernism	
Consensus	Pluralism here does not exclude the possibility of consensus, there can be a higher dimension integrating oppositions while rejecting objectivity.
Design	Postmodern philosophy questions the potential for transcendence of reason, so that there it is necessarily impossible to plan. Not in the present research (and in DIS:CO), we seek to achieve planning and do not reject the potential of a human quality and mind capable of experiencing at a superior level.

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[133] There comes a time in everyone's life when they jump up for the last time. No longer does the body rise from the ground, it clings to it and later becomes one with it. Thinking about this makes gravity seems a little stronger. Let it be a liberating force that there are also moments when something is slightly elevated in space or time. Intertextuality can be such a levitating factor. A *palimpsest*, for example: *„as a particular piece of the written tradition, reveals a particular relationship between past and present"* (Váradi, 1996). We can find examples of it in the chapter *The Dynamic Turn*.

Axiology	Instead of being apparently value neutral, the use of the categories of subjective and objective (intersubjective[134]) good between the perspectives of the research participants is introduced.
Existential view	The spirit of denial is rejected, and nihilistic scepticism is replaced by optimistic scepticism. The search for existential meaning replaces the rejection of reason.
Politics	Instead of the *"restless anarchy of raw, purposeless power"*[135], the search for acceptable alternatives prevails here.
Views on the Enlightenment	Postmodernism consequently denies all metanarratives, but here the possibility of *freedom – equality – solidarity* is not rejected.
Moderation	It is characterised by a tendency towards moderation in contrast to radicalism[136].
Relationship with management	While postmodern aspirations may be characterised by positioning themselves in opposition to capitalism and the recognition of the legitimacy of economic organisations, DIS:CO research does not intend to undermine managerialism in general in any deliberate or direct way[137].
Synthesis and reconstruction	Alongside the dismantling of deconstructive analysis comes the need for a reunifying synthesis. It is not only possible to reinterpret the deconstructed, but also to unite opposites at a higher level. This means looking at the many impassable paths of deconstruction and then looking for a few passable ones. It is through the recognition of the fragmentation of reality that reconstruction and reconstruction can be achieved. The unification of the theses and antitheses of a *dismantled world*[138], a particular Hegelian triad.
Role of perceptions and empiria	The role of text and image in the construction of the results is paramount, due to the scientific genre and subject matter, but this kind of inquiry also acknowledges and considers other forms of experience (internal and external experiences, e.g.: inspiration, imagination, intuition, auditory, tactile, etc. dimensions). In this way, exploration is less distancing than the postmodern approach.

Table 10. Characteristics aligned with and divergent from postmodernism

(Author's edit based on Feyerabend, 1970, 1984; Faragó, 1991, 2003, 2005; Lyotard, 1993; Bokor,1994; Primecz, 1999; Mitev & Horváth, 2008; Szegedi, 2013a; Hidegh et al., 2014; Hidegh, 2015; Muhel, 2017.)

Even if the arguments for and against the postmodern interpretation seem to be evenly balanced in terms of quantity, the question of the identity of research can only be considered in terms of content and quality.[139]

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[134] In line with the philosophical position of science as defined in my own research, the category of *objective good* as defined in DIS:CO is contested, and instead *intersubjective good* is considered more appropriate. This does not contradict the original definition either (cf. Cosovan, 2016, 2018, p. 21).

[135] According to Heron and Reason (1997, p. 275), the postmodern conception leads in the direction of the nihil rather than relative truths. Thus, the apolitical approach only serves the purpose of purposeless power. Postmodernism, for example, denies that stories of exploitation are more truthful than narratives constructed by power (Hidegh, 2015, p. 9). Hence, true to the philosophical foundations of the movement, neither planning nor management, nor decision-making, and hence politics, would be theoretically possible. The DIS:CO approach offers the possibility of supporting a choice between alternatives by examining different categories of 'good'. In this way, design communication-based corporate governance can also be established (Cosovan & Horváth, 2016b).

[136] A good example is the DIS:CO definition of development: „a change that has as many constant values as possible" (Cosovan, 2009, 2018, p. 23; Cosovan & Horváth, 2016a, p. 40).

[137] This does not necessarily mean an endorsement of capitalism. Here, the economic system does not play a prominent role, but is presented as a context, which is inescapable for the phenomenon under study. It could be assumed that marketing research is inherently an implicit commitment to the economic structure, but this would only be a fallacy arising from the historical role of marketing.

[138] See: *An Unknown Eastern European Poet Writing in 1955* (Petri, 1971).

[139] In the doctoral specialization of the DISCO specialization in 2023, the majority of active researchers surveyed considered the characteristics typical of interpretive studies as primarily applicable to design communication, according to Deetz's (1996) classification, with dialogic characteristics being secondary.

By analysing the thought process presented in this chapter, we can interpret intellectual polyphony as a postmodern act in itself, because of the exploration of antagonistic perspectives, the avoidance of totalisation, self-reflection (e.g. participatory design of the research's own dynamic identity), methods and style. If the research position is read through a postmodern lens, the relevance of the multi-paradigmatic position can be rejected, as then the history of science is structured differently and paradigms are just oppressive, power-saturated constructs (Alvesson & Willmott, 2003), grand narratives that we do not need.

However, if we take a critique of postmodern philosophy as a reference point, postmodernism is only one of the totalising concepts. Although it is an extremely heterogeneous movement, it also seems to share common traits, modernity, tradition, central authority, conservative categories, and the denial of the acceptability of universal truth, all of which are intended to place it in the role of universal truth. In postmodern, the intelligent spirit of denial tramples life as a tyrant. Recall that, as Heron & Reason (1997, p. 275) argue, by removing the transcendent basis of truth outside the text, Derridean deconstruction also becomes a means to pointless power. The playfulness of the methods of postmodern philosophy, which questions everything, including its own right to exist, leads to paradoxical hopelessness. Although, in the sense of extreme relativism and *"anything goes"*, this inquiry, with its self-contradictions, could fit in the belly of postmodernism, we will not let it devour the story completely. A vision based on disappointment and disillusionment already seems distant from the axiology of design communication. By not accepting the potential of existential meaning and values, consensus and design, we would end up with an intellectual endeavour that falls into nihilism. To achieve the research objectives, while bearing some of its characteristics, it is necessary to transcend the postmodern approach. The world dismantled by the application of its procedures can thus be reconstructed in a higher dimension.

6.6. New Division – Repartitioning Research Theoretical Space

Intellectual polyphony offers a *new division* in the space of research theory. Instead of two-dimensional matrices, a multidimensional space becomes the basis for interpretation, in which the acceptance and rejection of paradigms can be integrated. The isometric figure below (Figure 26) and the tangible physical specimen (Figure 27) illustrate the research position. This model can be extended in the future by adding additional planes. The perpendicular planes are the voices of polyphony: perceptions according to paradigms (xy) and discourses (yz). The vertical line (y-axis) at the intersection of these two planes defines the identity of the research carried out here, which makes use of relativistic and subjectivist presuppositions (static factors). The end-user (researcher, reader, sceptic) rotates the model according to his or her own point of view and creates a unique reading, while the third perpendicular plane (xz) offers space for further scientific conceptions and research theories in the future (dynamic factors). The seemingly unresolvable voices are thus united in a spatial synthesis along shared characteristics.
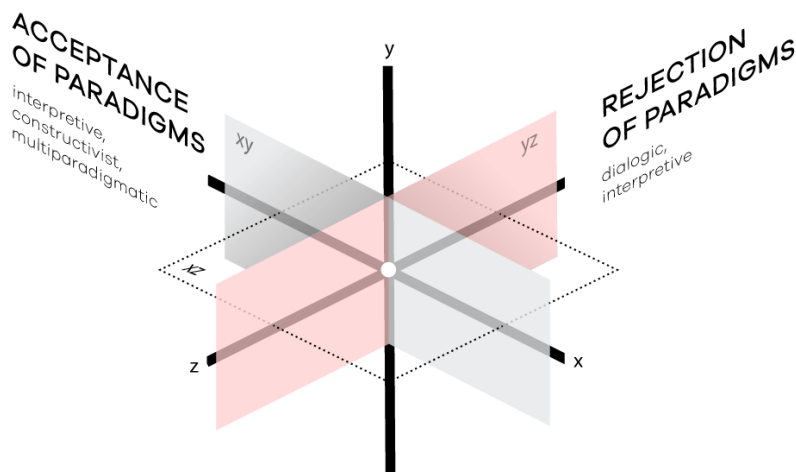

Figure 26. Three-dimensional model of philosophical and research position

(Author's edit.)

By adopting paradigms	As a multiparadigmatic approach	By discourses (rejecting paradigms)	Based on other criteria	In further interpretations[140]
Interpretativist paradigm (Burell & Morgan, 1979); Constructivist paradigm (Guba & Lincoln, 1994)	Multiparadigmatic overview (bracketing and/or bridging) (Lewis & Grimes, 1999; Primecz, 2008)	Interpretative discourse and dialogic discourse (Deetz, 1996)	On the principle of *"anything goes"* (Feyerabend, 1970, 2002) and by theoretical focus (Hidegh et al., 2014): postmodern	

Table 11. Some possible readings of links with research approaches
(Author's edit.)

In summary, the key point of intellectual polyphony is that the identity of design communication research is presented with a Wittgensteinian attitude[141] rather than a bias towards one school of thought (Table 11). One voice accepts, the other rejects paradigms. The creation of further discourses is open work, a matter left to the readers and the future.

The ontological and epistemological assumptions of the constructivist - interpretivist perspective are the same as those of the approaches based on discourses. These can be regarded as a common static element. The dynamic aspect is the point of view from which we are looking. In addition to the acceptance of paradigms, a multi-paradigmatic approach is possible, in which constructivist and interpretivist features and the postmodernist features be brought together in a multi-paradigmatic overview (bracketing and/or bridging). In the other voice, by rejecting paradigms, the research can be conceived as an intersection of interpretative and dialogical studies, since these are not complementary. The relation to the dominant social discourse is not binary, different degrees of consensus and dissensus can be established. If interpreted only from the direction of dialogical discourse, the research can be read as purely postmodern given the methodological opposition of this extreme relativist and anarchist conception of science. Indeed, logically, traditional methodologism can also be taken into account in case of a purely postmodern approach if it proves to be effective in creating *petit récit* in a given context.

This chapter sheds light on ten specific features of postmodern and non-postmodern research. Besides the differences in axiological and existential positions presented, it is the perceptions of the feasibility of design and consensus that most justify the need for a sublimation of a purely postmodern conception, the indispensability of its transformation into a higher form.

Finally, through the reconstruction of fragmented readings, plural narratives of truth, we arrive at a synthesis that unites them all in one space. The multidimensional formulation of the theoretical space of research provides a new interpretative basis and illustrative tool. In the spirit of Survival – Subsistence – Development in design communication, new understandings of science or the inclusion of other dimensions can be constructed to develop further understandings.

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[140] The cell below left blank for imagination deliberately, so the table can be further expanded in the future based on DIS:CO's (See Cosovan, 2009; Cosovan & Horváth, 2016a; Cosovan et al., 2018) *Survival – Subsistence – Development* triple relation system.
[141] *"If this stone won't budge at present, if it is wedged in, first move other stones around it."* (Wittgenstein In: Mitev & Horváth, 2008, p. 19).
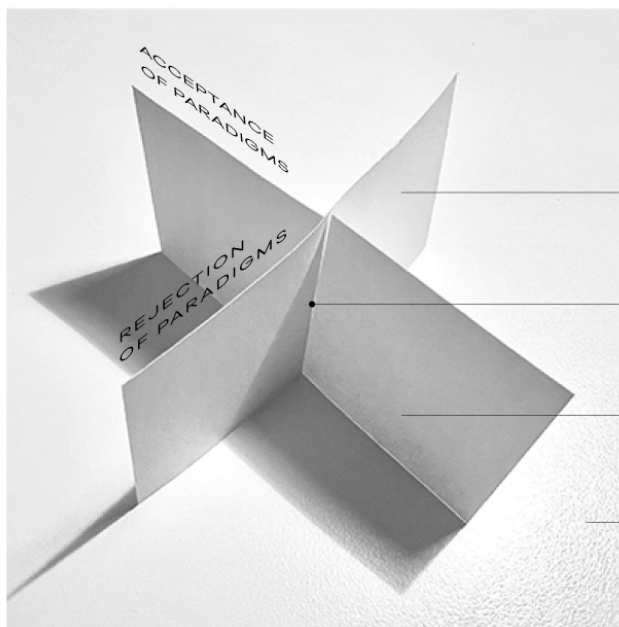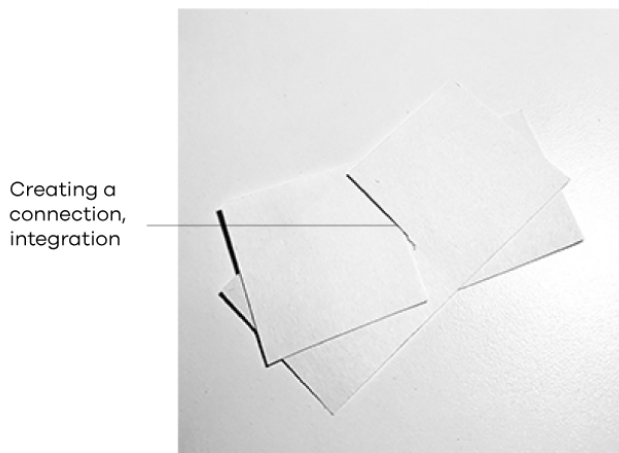
Defining the dynamic identity of research in this way is not a manifestation of an indecisive or uncertain research attitude, but part of the inter- and transdisciplinary dialogue initiated by Horváth & Mitev (2017c) in the guest editorial columns of Budapest Management Rewiev under the title *"Ésvagyítás"* (in rough translation: *"Andorisation"*). The aim of which is to stimulate contributions that encourage the collaborative development of qualitative research interfaces, methodological and theoretical approaches, researcher role conceptualizations and interpretations, rather than sharp debates. Instead of distancing oneself from theoretical and philosophical issues, there is a need for reflection to explore the possibilities of co-existence and exclusivities. The alternative to simplification, which seems practical, is to represent the complexity that exists. In this way, a theoretical loss of ground is avoided, and a solution is provided that draws organically on dynamic identities and design communication. My understanding of design communication research is that it is a contemporary qualitative approach based on constructivist – interpretivist foundations AND a way of using and going beyond the methods typical of dialogical discourse OR something else defined by the reader.

Comments and suggestions on the draft thesis inspired the philosophy of science and research theory chapters. For these, I am particularly grateful to the reviewers of the draft, internal reviewer Dr. Anna Laura Hidegh and external reviewer Dr. Anna Keszeg PhD. The necessity of creating these chapters and their extent was due to the fact that the literature on the philosophical foundations of design communication research and its links to research streams was not yet available prior to the dissertation work. In addition, the known design- and art-based trends (Brown, 2008, 2009; Collins et al., 2016; Dorst, 2011; McKenney & Reeves, 2013; Chilton et al., 2015) did not offer satisfactory alternatives. While it could result in practical applicability and have actionable utility, the possibility of classifying to pragmatism would have been a common practice in marketing, which is difficult to wash away the stigma of avoiding the consideration of crucial questions.

This unit of text was created in the spirit of open problem solving, recognising the need to develop a path towards the research goals, to also indicate possible paths to design communication. The superordinated aim of supporting DIS:CO studies and qualitative marketing in general by opening new perspectives at the frontiers of design and marketing is a deliberate ambition. In doing so, it will broaden and deepen the narrow stream of humanistic approaches to marketing. For the reflective mind, despite its flaws and shortcomings, it should serve as a reminder of the *"nurturing and creative essence of thought"*[142] rather than the intellectual indolence that comes with accepting the status quo.

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[142] *"The nurturing and creative essence of thought catapults us to the divine. Inner power springs from a reflective consciousness that treads the paths of encounters, aware that the journey itself is the destination, and that the bridge, despite all the explosions, still connects. [...]"* (German In: Cosovan, 2009, p. 23)

Scissors

Paper

Creating a
connection,
integration

Visible hand
of Adam Smiths

ACCEPTANCE
OF PARADIGMS

REJECTION
OF PARADIGMS
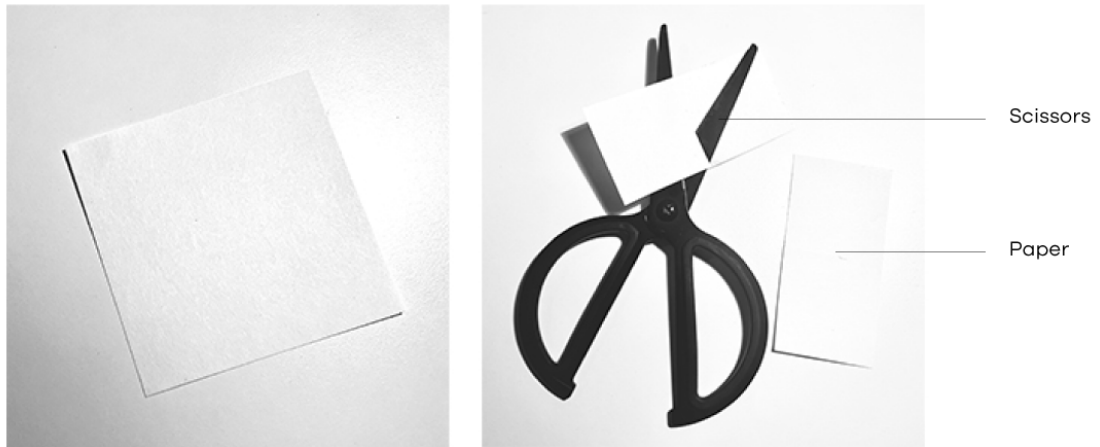
**New division — The model combining
paradigmatic and discourse-based
interpretations**

Discourse Perspective:
Dialogic and Interpretive Discourses

Position of Research
(Relativist, Subjectivist)

Paradigmatic Perspective:
Interpretivism, Constructivism,
or Multiparadigmatic Approach

Theoretical Space
(On an IKEA table)

Figure 27. Developing the model of philosophical and research position
(Author's edit.)

7. Roles of Participation

Research presented here, and design communication work in general, can be understood in terms of scientific paradigms and discourses, and can be understood in relation to the research trends associated with them. The constructivist –interpretivist nature and dialogical discourse features have been discussed previously. In addition to these, the research can also be defined in terms of the participatory nature of DIS:CO workshops.

It is also necessary to clarify the role and mode of participation in this case because it involves a combination of three types of involvement (Figure 28). The design of participatory DVI plays a prominent role as a narrower subject. This type of dynamic visual identity implicitly requires the inclusion of the brand audience and / or members of the organisation in the creative development processes. Building on this fact, research in the form of DIS:CO workshops is an obvious choice, which, due to the specificity of the method, engages the researchers, the designers and the subjects in the phenomenon. The chapter on *Participation in DVI* has previously detailed the theoretical background of this layer. The relationship between the other two layers, DIS:CO and the participatory worldview, and the theoretical overview of participant observation on the researcher's side, is presented below. Instead of *"the branch of nothingness"* [143] The present research is nestled[144] in the overlapping of these three layers of participation.
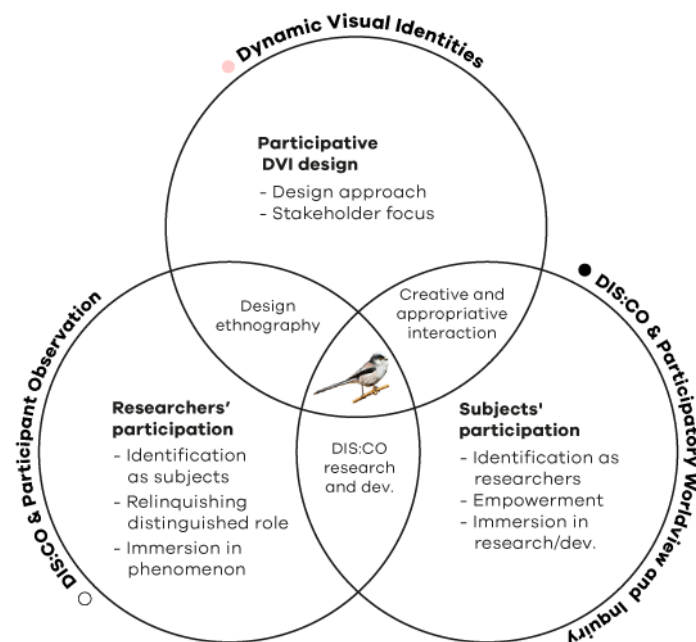
Figure 28. The three modes of participation in DIS:CO research
(Author's edit.)

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[143] See: József, 1933
[144] The plumage of the Long-tailed tit (Aegithalos caudatus) (Figure 28. middle) is dominated by three colours: black, white and pink. The three colours here symbolise the three different layers of the appearance of participation. Another common feature of the Long-tailed tit and DVI studies is that their populations are increasing in trend in Hungary. See: https://mme.hu/magyarorszagmadarai/madaradatbazis-aegcau (last access: 2024.01.06.) Another type of link between marketing and birds is reported by Horváth & Mitev (2017a).

Introducing the research method provides an excellent opportunity to comprehensively discuss the issue of participation within the context of design communication, based on the practices of university courses and various organisational workshops applying DIS:CO development over the past five years. This allows results of my research to be understood, as well as further advancing the theory of DIS:CO.

7.1. Participatory Worldview and Action Turn

Reason and Torbert (2001) define the *action turn* in the social sciences similarly to the linguistic turn (Rorty, 1967). The action focuses on research and practices that allow committed individuals to integrate research into their everyday or professional environments. They argue that research practices are inevitably embedded in our daily activities. The action turn emerged due to the unproductive tension between positivist views in organisational and social science methodologies and the postmodern interpretivist movement. The former emphasises operationalisation, measurement, hypothesis formation, and testing based on realist ontology, while the latter focuses on representing and deconstructing reality based on the linguistic turn. Reason and Torbert (2001) argue that both previous approaches are inadequate in providing a satisfactory epistemological basis for action research. The action turn goes beyond these approaches, representing a step towards a transformative social science direction. By complementing the linguistic turn with action and focusing on practical knowledge, the potential for participatory social science research is realised.

Heron, Reason, and their colleagues (Reason, 1988, 1994, 2000; Heron, 1996; Reason & Heron, 1995, 1999; Heron & Reason, 1997; Reason & Bradbury, 2001; Reason & Torbert, 2001) explore and elaborate on the different forms of participatory research in scholarly research. The concept of a participatory worldview that has emerged from their studies is compatible with the present dissertation in a number of ways, and thus may provide significant support for those working in DIS:CO research, as well as for the elaboration and understanding of its findings. In the subsequent section, the relationships and possible linkages between the participatory worldview, the participatory research paradigm and the various approaches that can be classified under this domain will be explored.

According to Bokor (1994), postmodern forms of management research build to a significant extent on the traditions of action research, which is embodied in the role of the participant researcher, the importance of situation-specific knowledge, the iterative nature of research and the support of the actors involved in the situations. It also draws attention to the fact that, according to such a conception, the role of the consultant (researcher or designer in this case) is to act as a kind of resonator, fostering creativity, seeking multiple possible good solutions and developing a multi-layered understanding of the situation, as suggested by Morgan (1993). All these defy traditional practices of objectivity and academic detachment. The importance of empirical findings and experiences are emphasised.

The participatory worldview formulated by Heron and Reason (1997) builds on the active participant researcher or consultant role mentioned in postmodern management science and on the foundations of the constructivist paradigm defined by Guba and Lincoln (1994). However, they criticise that the constructivist position, although its philosophical assumptions prove to be a useful basis, does not take sufficient account of the importance of empirical knowledge.

Reason (1994) highlights that the possibility of a value-neutral, objective, and politically unbiased researcher role must be rejected, recognising that research is inherently conducted from a specific perspective and purpose, with personal, political, and spiritual implications (Csillag, 2016, p. 41). The researcher is not an external person looking down on their subjects and the subject of investigation but is part of the phenomenon being studied and contributes to its shaping. Participants in the research are not passive data sources but interactive actors who communicate with each other

and the researcher, shaping the process through their interpretations (Csillag, 2016). For these reasons, in the participatory worldview, the so-called fifth paradigm, research is conducted for and with the active participation of people, who are not reduced to the object of study (Heron, 1996). This concept also breaks away from the scientific attitude that aims to gather technical knowledge and solve intellectual challenges that marginalize the importance of enhancing human well-being (Reason, 1988; Heron & Reason, 1997). The participatory paradigm is based on a cooperative perspective that contributes to the construction of shared knowledge through the active involvement of participants and the creation of values beneficial to all parties involved.

Examining the ontological and epistemological assumptions to compare design communication research and development with the participatory paradigm is helpful. The participatory worldview posits that the mind actively participates in a given cosmos. This primordial reality and the mind engage in a co-creative relationship, bringing forth reality as a product of their interaction (Heron & Reason, 1997, p. 279). This participatory relationship lies at the core of the worldview, linking us to things beyond abstract conceptions of the world. Skolimowski (1994, pp. 27–28, 100) is quoted by Heron and Reason (1997, p. 279): *The cosmos or the universe is a primordial ontological datum, while the »world« is an epistemological construct, a form of our understanding.* (p. 100). This shapes the philosophical standpoint of the participatory paradigm: *"Things become what our consciousness makes of them through the active participation of our mind"* (pp. 27-28). Reality is constructed within intersubjective fields in the context of shared linguistic and cultural meanings and experiences (Heron & Reason, 1997, p. 280).

The participatory worldview, which describes reality in terms of this subjective-objective ontology as described above, professes an epistemological system of four forms of knowledge. According to that, the cogniser participates in the object of knowledge and develops experiential, representational, propositional and practical forms of knowledge, which are interrelated. Accepting the specific relationship between the subjective and the objective, the cogniser is confronted with the challenge of critical subjectivity in the course of scientific work. This means becoming aware of the forms of knowing and the communication between them, shaping the relationships between forms in ways that are not constrained and obscured by the distortions of ill-disciplined subjectivity (Heron & Reason, 1997).

The four forms of knowledge according to Heron and Reason (1997, pp. 280-281) are:

Experimental knowledge is derived from firsthand experience with a particular energy, entity, person, location, activity, or object. It entails engaging in participatory, empathic resonance with a being to distinguish and identify oneself as a knower. The creative shaping of the world through sensory and other forms of representation is also included in this.

Presentational knowing is a form of knowledge that naturally captures our relationship to the world and the significance of our conceptions of it. It is derived from and grounded in experiential knowing. This entails converting these into verbal, musical, visual, and graphic or artistic forms through symbolic translation. Presentational knowing addresses the spatiotemporal forms of images and the metaphors of artistic creation as means of experiencing the world. These forms encapsulate fundamental meaning in their manifestation and represent our resonance with the world.

Propositional knowing is what describes energy, entities, people, places, processes, or things. These assertions and theories are based on developing the ideas and classes that language offers. Propositional statements, grounded in the world's experiential knowledge, are conveyed by the presentational forms of spoken or written words (their sounds and shapes).

Practical knowing is demonstrated through a skill or competence aimed at the course of action. It denotes having practical experience. It requires a conceptual understanding of applicable

rules and guidelines based on presentational and experiential foundations in the context of the action. The preceding three types of knowledge are fulfilled, realised in deliberate deeds, and concluded with *"autonomous celebration of excellent accomplishment" (p. 281)*.

In participatory research, there is an integration of practice and theory, an awareness of forms of knowledge, in the collective activities, reflections and dialogues of participants (researchers and subjects, i.e. research subjects) (Csillag, 2016, p. 42). Participants are challenged to exercise critical subjectivity in the creation of knowledge and to promote values of equality and democracy. The empirical and practical form of knowledge is more prominent in research than in other scientific understandings.

7.2. Types of Participatory Research

Participatory research can be divided into several strands and methodologies. Reason (1994) distinguishes between three main types: action research, participatory action research (PAR) and co-operative inquiry. A brief introduction to these will help to put the approach of the present research and its relation to general design communication practice into perspective.

7.2.1.   Action Research

According to Reason and Bradbury's (2001, p. 2) working definition of action research, it is *"a participatory process concerned with developing practical knowing in the pursuit of worthwhile human purposes"*. Building on a participatory worldview, *"it seeks to bring together action and reflection, theory and practice"*. It works on meaningful problems in the collaborative search for practical solutions, thereby serving to enrich individuals and their communities.

The action research approach argues that the emphasis on action in scientific work is justified by the fact that research and action can only be separated analytically and are intertwined in praxis. For this reason, reflective academic work on action needs to be replaced by well-informed action, or action science (Torbert, 1981, p. 145). Action research and action science in general (See Argyris & Schon, 1978; Argyris et al., 1985; Argyris & Schon, 1992) aims to answer questions about practice and contribute to the transformation of communities to function more effectively and equitably by improving their practices (Reason, 1994, p. 17).

There are several groupings and strands of action research, according to their purpose, their political agenda and the research methods used. These include participatory learning and action, cooperative research, action research, action science, soft systems methodology, action learning, participatory action research approaches (Bodorkós, 2010, p. 27). A common feature of these is that they involve the researcher spending extended periods of time in a particular community to engage in an intensive mutual process. Self-reflective involvement in the participants' own actions is also an important element.

The process of action research can be described as a four-element process based on Kemmis & McTaggart (1988): 1. situation assessment and planning, 2. action, 3. observation, 4. reflection. Bodorkós (2010, p. 28) mentions the identification of problems, tensions and positions as part of the situation assessment. After the identification of the intervention points on this basis, the planning and implementation of the action procedures follow. In the rest of the process, the researchers and participants discuss their observations, solutions and decisions together. Reflection is also a tool in the process.

The research data is drawn from reports and recordings collected and made by participants during the field work. Collection of data by the participants encourages the subjects to test their own perceptions and observations and to use action experiments. In this way, new theories of action

are generated, and participants' skills are developed (Reason, 1994). Avoiding or mitigating the defensive responses and mechanisms of those involved in the sometimes painful or psychologically costly activity of self-reflection is thus an essential part of the process (Reason, 1994, p. 22).

Beyond the fulfilment of research objectives, Reason (2000) also attaches greater importance to action research as a lifestyle: he sees it as a spiritual practice. He argues that action that goes beyond the development of practical knowledge can serve the fulfilment of life by linking individuals' inner reflections to outer action and supporting human relationships. In action research, participants create communal and collective knowledge, and it also serves as a means of individual and community transformation. Linking theory and practice is a means of pursuing desirable social outcomes.

7.2.2. Participatory Action Research

Galla (2021, p. 103) conducted her research using the guidelines of participatory action research and used grounded theory (GT) to generate results. Her work is not strictly defined as action research, but she mentions its guidance as part of her qualitative research strategy in her role as participant observer. According to her interpretation, this is beneficial because in such studies, since the significance of the community and the organisation is valorised and the researcher becomes an active participant and shaper of events, thus carrying out tasks beyond observation. Based on the experiences of Galla (2021), it can be argued that DIS:CO research can effectively incorporate the views and guidelines of the participatory paradigm, as long as the research builds on participation, and this is also true when it is participatory research in a non-conventional sense and a social problem.

The philosophical background of PAR includes a pragmatist approach (See Reason, 1988) and critical theory (See Alvesson & Wilmott, 1996), as mentioned by Bodorkós, (2010, p. 37). The approach is applicable to a wide range of fields, as it also considers the political aspects of knowledge generation through action. Following Fals-Borda and Rahman (1991) and Fernandes and Tandon (1983), the strand, which can be classified as part of the liberation movement tradition, encompasses efforts to understand the role of knowledge as a means of power and control (Reason, 1994). Its radical practitioners *"enlighten"* and *"awaken"* participants by transcending organisational boundaries, and thus the PAR tradition is closely related to issues of power, oppression and powerlessness.

Participatory action research, typical of action science, seeks ways of well-informed action and scientific research is seen as an instrument, a secondary factor. In PAR's view, those in power in societies have a monopoly on the definition and application of knowledge. For this reason, the cooperative production of knowledge useful to people is the primary concern, with epistemological, ontological and methodological issues secondary. In addition to practice-oriented research, the latent aim here is also to increase the participants' awareness of power and knowledge (Reason, 1994; Fals-Borda & Rahman, 1991). This approach to producing outcomes that also pass the operational test is not limited by philosophical fault lines and research traditions, and its methods include both qualitative and quantitative strategies.

The PAR should involve all relevant actors as far as possible, so that they can jointly assess the situation and take concrete actions to achieve concrete positive changes. In these PARs, participants engage in activities that are sensitive to and reflective of local history, political, ecological, cultural, economic, geographical and other factors (Bodorkós, 2010, p. 34). A comprehensive overview of the Hungarian aspects of this approach is provided by Pataki and Vári (2011).

7.2.3. Co-operative inquiry

The roots of co-operative inquiry[145] can be traced back to the criticisms of orthodox (positivist) research that it does not consider people's capacity for self-determination. For this reason, orthodox research is necessarily unsuitable for the study of persons (Reason, 1994, p. 6). To explore human conditioning, it is necessary to remove the marginalisation of subjects. In research on subjects, it is desirable to overcome the alienation of the self-determining person so that he or she is not isolated from the process of inquiry and the knowledge that is generated.

Heron (1996, p. 201) argues for cooperative inquiry: *"The only way you can fully and properly discriminate the parameters of the human condition is from inside it; and the only way you can manage, manipulate, control, vary these parameters in order to learn more about them, their interactions and effects, is by your own intelligent personal action in co-operation with others with whom you choose to share the given condition"*. According to his thought process, it is not possible to get outside of this condition, but even if it were possible, the cogniser would have to return to study the condition. However, being embodied is not only a limitation, it also offers the possibility of insider cognition, which can be applied to the interaction with other committed people in scientific work, insofar as they also benefit from the phenomenon under study.

The trend is first introduced in a study by Heron (1971) and can be traced back to the views of humanistic psychology. Its basic premise is that people can choose, with help, how to live their lives without the coercive power of conditioning and social expectations. This self-direction and self-improvement can be facilitated by working in a community that supports open communication (Reason, 1994, p. 4).

According to Reason and Heron (1995, p. 123), if self-determined individuals are required to make statements under the influence of researcher control, despite intelligent choice and behaviour, this raises the problem of objectification of participants. In such cases, the research is conducted on the subjects at a sub-personal level and not with them. This justifies the need to involve participants when studying people. In collaborative research, all participants are equals, in determining every stage of the research, in agreeing the theoretical, practical and policy goals of the collaborative process (Reason, 1994; Heron, 1996). This does not mean that they necessarily contribute equally to the progress of the research, but that they work along the lines of equal rights and empowerment. As in any human community, challenges of inclusion and influence, problems of intimacy and different qualities and quantities of contribution may arise. In addition, the way in which power differences are managed can also affect the quality of work (Reason, 1994, p. 6).

Because of the specificities of the cooperative research approach, it places particular emphasis on the need to exercise critical subjectivity. While its methods overlap with naturalistic and other qualitative research, this orientation, because it invites participants to engage in a cyclical contribution to the construction of knowledge, must also be attentive to the interplay between the perspectives and different forms of knowledge on which the research is based (Reason & Heron, 1995, p. 3). The process of cooperative research is an activity through consciousness-raising practices and rituals, based on an experiential encounter with the presence of the world. This encounter precedes language, but language and artistic forms of expression can also symbolize such experiences (Heron & Reason, 1997).

The methodology of the movement involves a guided cooperative relationship between researchers and subjects, making them both co-researchers and subjects. After the invitation of co-researchers and the establishment of norms of cooperation, several research cycles follow each other. A research cycle can be as long as 5 to 8 cycles, the length of which can be flexible over

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[145] Also known as cooperative action research (Csillag, 2016).

time. The sequence of cycles consists of the following phases based on the guidelines of Reason & Heron, (1995, p. 4) and Heron, (1996); Csillag & Hidegh, (2011); Csillag, (2016):

In the *first phase* of the research, the research team defines the research topic and methods, based mainly on the forms of knowledge propogation, using relevant theories and scientific claims.

In the *second phase*, the co-researchers, engage in collaborative actions in which they observe and record their own and each other's experiences and the results of their activities. This is the action phase. The participants judge how their experiences can be evaluated according to the ideas defined in the first phase. This phase is mainly characterised by a practical form of knowledge.

In the *third phase*, the co-researchers re-immerse themselves in their experience. Deeper elaboration of understandings or creative insights unanticipated by the ideas and suggestions that emerge are implemented. There is also a risk of practical crisis or disengagement, in which the role of researcher is dropped. Ideally, it is a process free of preconceptions and characterised by openness. This phase is dominated by experiential knowledge, but its richness is enhanced if the new experiences take the form of presentational knowledge, expressed in colourful graphics, sound, movement, stories, drama or even poetry.

In the *fourth phase*, the researchers reflect on their initial assumptions and questions. They modify, develop or revise them. These may be rejected, and new ones proposed. In further cycles of action, they may also decide to stick to the research questions and methods in the light of experience, or to focus on other aspects of the phenomenon under study, or to follow a different data collection method. This phase tends to favour forms of knowledge propagation and presentation. At the end of this phase, a new cycle of research may take place, in which new discoveries and further ideas may emerge and the research community becomes more self-critical and cohesive as skills and competences develop.

The changes in the researchers' mindset, attitudes and self-awareness can be considered as transformative results of the cooperative orientation. Another outcome may be the development of practical skills, abilities and competences related to the topic or the collaborative work (Csillag, 2016). If the study is mainly descriptive and explanatory, the primary outcomes will be propositions about the nature of the domain and the secondary outcomes will be the knowledge needed to produce them (Heron, 1996). Among the theses of her research into design communication, Galla (2021) reports transformative and informative developments as well.

7.3. Becoming a Participant in Design Communication

In the words of Cosovan et al. (2018, p. 234), open problem solving is *"situations in which only some value to be achieved is given, but neither the form of the solution nor the nature of the cooperation, nor even the specific method of the solution is known."* - In such cases, the aim is to achieve the desired value. The questions *what?* and *how?* can be answered by stepping out of the comfort zone. In design communication-based problem solving, in contrast to the processes of design thinking (See Brown, 2008; Dorst, 2011), it is not only the participants who have the opportunity to step out of the comfort zone. Exiting only participants can also be called pseudo-exit or controlled leave. In DIS:CO workshops, however, facilitators also leave both predefined pathways and procedures that provide pseudo-confidence about the success of project outcomes. The first task of facilitators (designers of researchers in the case of academic work) is to eliminate their privileged role in the group of participants, thus creating a space for shared learning and development outside their own comfort zone. This is what the DIS:CO literature calls transgressive (boundary-violating) or double leave (Cosovan et al, 2018, p. 234). Such engagement, in harmony with the democratic approach to design communication, ensures: 1. equality of cooperation between the parties, 2. the possibility of a full participatory experience for the facilitator, 3. the feeling of

responsibility transferred from the facilitator in the role of a leader to the creative community, 5. the possibility of experiencing uninterrupted creativity and flow (See Csíkszentmihályi, 2001, 2008) for all participants. *"Creativity is a human and emotional manifestation of the survival instinct"* (Cosovan, 2017, p. 5), and according to the DIS:CO method (Cosovan & Horváth, 2016a; Galla, 2021; Horváth et al., 2018; Horváth et al., 2020; Horváth & Horváth, 2021), the sense of increased responsibilities that comes with the elimination of leadership brings with it this very survival mechanism, i.e. the unfolding of creativity. With the increase in uncertainty, an active creativity appears that pushes and transcends domains (Galla, 2021, p. 85).

In *The anthropological approach to design communication*, the authors (Cosovan et al., 2018) explain how such induced design interaction builds up value-oriented rites of passage from the posing of a task to the realizations that create *good* solutions, whose processes create roles and creations. In contrast to the process of design thinking advocated by Brown (2008), here design (development) work is not a linear, bound routine of systematic creativity stimulation controlled by supervisors or managers. Instead, it is a collaborative pursuit of the creative optimum, in which there is no (predetermined) leadership role, and the facilitators drift along with the others. They do not take control of outcomes, focus attention or structure tasks in the classical sense of facilitation. The design process of DIS:CO can also be interpreted in terms of the stages of the rites of passage described by Turner (2002). During the activity, participants move from an initial (normal) state through a transitional (liminal) stage to a new normal state in the rite of reintegration. The description of the intermediate, liminal phase provides a deeper understanding of the cooperation within the DIS:CO framework:

"The liminal stage is a transitional state in which equality (equality of individuals, of ideas, of thoughts), a lack of status and rank, and altruism play an essential role, as well as the emergence of a creative community, which, in the words of Turner (1982, 2002 [1969]), can be called communitas. [...] In the liminal phase of design communication, it is not therefore interesting who occupies what position in the group or who has the ideas for a particular design. In fact, subordinate-superior relationships are eliminated and replaced by humble, selfless and cooperative action" (Cosovan et al., 2018, p. 239).

Galla (2021, p. 132), using the DIS:CO method in the development of soft skills, notes that *"the trainer [...] does not judge, he encourages without value judgments, but does not form opinions. There is no right or wrong and the trainer cannot judge. He or she can break deadlocks but is more of a questioner than a proposer"*. A neutral role, free of direct influence, is thus developed, in which the subjective interest of the researcher (not to interfere in the work of the group in a way that creates distortion) is aligned with the intersubjective interest of the group (that its members cooperate in a way that is free from central control and partially interdependent and mutually fulfilling).

This creates the opportunity for facilitator and participant observations during DIS:CO workshops. The sole task of the researcher is to frame and initiate the collaboration at the beginning of the process. Solutions to avoid potential research risks (e.g. forced data, pseudo-narratives, group dynamics bias, attention fragmentation) are: 1. triangulation of actively involved researchers, 2. rotation of researchers who initiate the design process, 3. outsourcing the workshop initiation to other participants (through written terms of reference or prior briefing) (See Cosovan et al., 2018, p. 236; Galla, 2021) 4. the possibility to withdraw from the collaboration - a right that all participants must ensure free cooperation.

7.4. DIS:CO in Relation to the Participatory Worldview

As one of the first design communication dissertations, there is relatively little theoretical work available on the participatory nature of DIS:CO research. Galla (2021) successfully applies the participant observation method and draws on action research theory in his work. The DIS:CO-based research I have conducted both in cooperation with my supervisors and independently, as well as other market-based organisational and corporate professional work, has provided me with considerable prior research experience. Drawing on these and on the literature in both areas, I now describe the relationship between DIS:CO and the participatory worldview and the participatory features of the research that is presented here.

Bodorkós (2010, p. 29) distinguishes six forms of social participation: functionalist, neoliberal, anthropological or pragmatist, deliberative (or Habermasian), emancipatory and postmodern approaches. Taking these into account can support participatory research. Radtke et al. (2018) offer a different grouping when considering the possibilities of economic participation: financial and economic participation, industrial and workplace participation, political participation, civic participation, social participation, e-participation. Current research is similar to postmodern participation in that it focuses on a form of dynamic visual identity design that places familiar decision-making processes in a new framework. In terms of context, we can speak of workplace or civic participation, depending on the organisation or community in which the phenomenon is being researched. Heron (1996, p. 22) separates political and epistemological participation when discussing cooperative research, and further refines it according to the full or partial participation of the researcher and the subjects. Given this division, in the case of the present research, epistemological participation can be characterised as a form of engagement in which participants are involved in the action and experience under study.

Drawing on what has been discussed in this chapter, it is possible to say that some forms of design communication share more similarities with research based on participatory worldviews, but an important difference is these two come from inherently different pathways. Both build on constructivist and postmodern research theories but go beyond them in different ways. By developing the following comparison, it will be possible to assess the interrelated and independent common and divergent features, thus illuminating the identity of this dissertation from a new direction in the spirit of intellectual polyphony and, through this, developing the characterisation of design communication research towards a three-note chord.

A comparison of the participatory worldview (PW) and its research approaches with the specificities of design communication (DIS:CO) research		
Interrelated features		
Common features		**Differences**
The existence of some kind of primordial reality appears as an ontological premise, but in neither case is it objective.	→	PW mentions a primordial cosmos that co-creates the construction of reality with consciousness, DIS:CO assumes some traceability back to the ancients based on causality.
The epistemological similarity is the presence of the consideration of the four forms of knowledge. And the associated critical subjectivity.	→	DIS:CO workshops emphasise experimental, presentation and practical knowledge. Participants are not necessarily expected to learn and acquire conceptual knowledge, i.e. to generate propositional knowledge, but they are directly influenced by it.
Pre-thoughts and pre-conscious experiences can also be crucial in research.	→	PW emphasises the language and thinking of participation. In DIS:CO, the focus is on more universal forms of relational experience over concepts and language.
Both research approaches are organised around some central issue, problem or opportunity.	→	In practice, DIS:CO can also be used to investigate other issues (e.g. economic, innovation, design, entrepreneurship, culture) in addition to social issues.
The active involvement of the researcher in the phenomenon under study, a role of resonator, partner, equal participant, in which the need for self-reflection is expressed, accepting the impossibility of the researchers' neutrality.	→	In design communication, this is done by becoming a participant, by eliminating the role of facilitator whilst applying solutions to eliminate research risks.
The research subjects themselves become researchers in the process of joint knowledge construction. Their conscious participation, experiences, actions and interpretations have a direct influence on the results.	→	In addition to the possibilities of participatory research and development (e.g. wikinomic collaboration, Socratic dialogue), DIS:CO also recognises and practices other forms of knowledge construction (e.g. individual creativity, cognition, creation). Moreover, research is not *"on them", but "with them"*, or more precisely *"with us"*.
As with communicative-collaborative and postmodern design (if such a thing is even possible), DIS:CO relies on the interaction and communication of those involved, as is the case with PW.	→	In the present research, the participants' influence on the design of the research, the direct shaping of the research questions and the definition of the next steps is limited due to the possibilities and expectations. During the workshops, however, they are fully empowered to create, explore and construct knowledge.

Table 12. Comparing the participatory worldview and DIS:CO I.

based on interrelated features

(Author's edit.)

A comparison of the participatory worldview (PW) and its research approaches with the specificities of design communication (DIS:CO) research	
Unrelated features	
Common features	**Differences**
Both approaches seek to avoid exploitation of participants (subjects and researchers), and therefore value creation based on reciprocity and open knowledge sharing takes place in the production of research outputs.	DIS:CO, while similar in many respects, is not inherently based on a participatory worldview, nor is it derived from any philosophy or theory. Its essence is organised around creation and creativity, which it defines as design-centred relationality.
In both RV and DIS:CO, attention is given to avoiding self-protective responses and mechanisms (e.g.: establishing norms and norms of cooperation by creating a non-judgmental, accepting and supportive environment.)	Although design communication can also be a method to induce change (See Galla, 2021), it does not necessarily have to be a primary objective. It may also be applied as a non-interventionist tool to create informative outcomes.
In both cases, theory and practice appear together, their importance is equal, and their separation is only possible by abstraction.	Compared to the liberationist, emancipatory aspirations and possible political motives that characterise PW research in general, DIS:CO, while not value-neutral, ideally takes an apolitical stance. Regardless of its agenda, it accepts the relative good or better solutions acceptable to the individual and the community (group, organisation or society).
	The DIS:CO research process is not bound to a strict linear or iterative routine. Its steps can be described in such ways but are inherently non-linear and non-sequential (See It is possible to research in unrelated groups and longitudinal and cyclical procedures are not necessarily required.
	For DIS:CO, the central tool for research and development is typically a creative activity or a work on an artefact (process, object, service, etc.). These are not only intended for the representation of knowledge but are a central mode of knowledge construction. As a mixture of representational and experimental knowledge, it can also be considered constitutive knowledge, in which knowledge is not represented but constructed through expression.
	Present research also employs other elements of the postmodern approach that are not usual features of participatory research. These can be reviewed in the section on *Defining Research Based on Discourses*.

Table 13. Comparing the participatory worldview and DIS:CO II.

based on unrelated features

(Author's edit.)

Since the primary aim of this research is not direct organisational or social change, a complete identification with the participatory paradigm can be rejected. The activity is not driven by liberatory or emancipatory objectives and is not closely focused on issues of power and control over visual identity. For these reasons, it is not action research in the traditional sense.

However, in view of the collaborative methodology of DIS:CO, the participatory worldview and the research that can be classified as part of it (especially co-operative research) may also provide useful guidelines, as in the case of Galla (2021). In participatory DVI design, the actors are engaged in a process of co-creation, and their knowledge construction and interpretation are an integral parts of the process. The design work both requires and generates knowledge (Müller & Brailovsky, 2020, p. 1). In participatory DVI, this characteristic comes to the fore. It is therefore reasonable that the actions and insights made during the process are not only examined from a researcher's perspective, but also nuanced by the participants' own insights. In a contemporary form of qualitative research, the stakeholders involved in the research help to implement the research design as active partners, understanding the objectives of the research (Angrosino & Rosenberg, 2000). Thus, good practices of participative approaches also support the development and quality of research.

8. Methodological Approach and Research Design

> *"[and I]*
> *looked up again into the sky*
> *from underneath the steams of dreaming*
> *and saw that always, by and by,*
> *the weft of law is torn, unseaming."*
>
> (József, 1934)

8.1. Research Gap

To design the research, it is essential to identify the research gap, as part of which the research problem can be defined. The literature review required to do this must be at least thorough enough to decide the legitimacy of the research problem and to determine the place of the study among other research (Creswell, 2007). To this end, the topic of DVI, the fields of visual identities (VI) and related corporate and brand identity theories (CI, BI) that provide its theoretical background, were explored through a comprehensive literature review and analysis. The results highlighted that the academic discussion of dynamic visual identities is a very recent and young branch of management science. Neither the organisational literature nor brand theories have been dominant in their discussion of this topic, although the meta-analysis presented here has made it clear that theories of visual identity, brand identity and corporate identity are undergoing changes in parallel directions. Fetscherin and Usunier (2012) refer to the lack of interconnection in the literature on corporate branding and visual design as an explicit research gap. This gap in marketing theory is accentuated by the fact that the new dynamic turn of visual identities is almost unknown to the marketing literature and is not an integral part of the body of knowledge of the visual design discipline. From the other perspective, the analysis of DVI literature also demonstrated that the sources addressing the phenomenon do not develop deep or extensive links with the academic literature on management (as illustrated in Appendix 1). This too points to a significant research gap, which the theoretical work presented earlier is intended to bridge.

As a broader research gap, the marketing literature on the topic of visual identities can be identified as - with very few notable exceptions - being classified as functionalist according to Burell and Morgan (1979), positivist or postpositivist according to Guba and Lincoln (1994), and normative discourse according to Deetz (1996). Interpretivist studies (e.g. Gregersen, 2019) are rare, and constructivist understandings and studies based on subjectivist, relativist philosophical assumptions are almost entirely absent.

By focusing on research into dynamic visual identities, the necessity of the present investigation can be further validated. Sources working with relatively larger numbers of cases (N > 50) report the results of typically secondary data collections in a categorical but purely descriptive way. Studies that present their results through a rigorous scholarly analysis (e.g. Martins et al., 2019; Lélis, 2019; Lélis et al., 2020; Lélis & Kreutz, 2022), on the other hand, present significant developments that justify a revising of the knowledge of visual identity. To date, numbers of such – otherwise very important – studies are remarkably low.

The high-quality case studies (e.g., Felsing, 2009) that help to deepen the understanding of individual DVI cases are relatively old compared to the pace of development of the DVI phenomenon, and cover the more excellent cases of the 2000s. The more recent studies available focus mostly on the period before 2013 (e.g., Nes, 2012; Xianwei, 2013; Martins et al., 2019; Lélis et al., 2020). In contrast, my own previous research has made clear (Fekete, 2021, 2022; Fekete et

al., 2021; Fekete & Boros, 2021b, 2022) that the DVI phenomenon is expanding at an increased pace and has many novel facets.

The rationale for this research is also justified by the fact that, with few exceptions (e.g. Gregersen & Johansen, 2018; Gregersen, 2019), the DVI literature presented relies on secondary sources rather than empirical data. The narrowly defined participatory DVI topic is under-researched, with a small number of conceptual studies discussing it, but still lacking primary data collection from the field and diverse stakeholder aspects (e.g., Lélis & Kreutz, 2021; Fekete, 2021). No source on DVI design process is known until the finalization of the dissertation draft. The research design aims to effectively mitigate these broader and narrower theoretical and practical gaps.

8.2. Research Objectives

The objectives of the research can be broken down into several overlapping and interlinked strands. It can also be seen as a focused activity at the intersection of these layers. To provide a more complete picture, in addition to the scientific objectives, the following sections provide details of the intellectual, social, organisational, managerial, pragmatic and personal aspirations. The need for this is justified by the fact that, based on the philosophical positioning outlined, it would be a mistake to think of research as a value-neutral act. The prior knowledge, the relationship to research discourses and paradigms, the researcher's values, personality, experience, creativity and attitudes influence the course and outcomes of research in the same way as the manifestations of the research subjects or the context of the phenomenon under investigation (Klenke, 2008; Horváth & Mitev, 2015). It is therefore important to outline the position from which the phenomenon under investigation is approached. In this way, the picture of the implicit researcher's value system can be seen in greater resolution.

Social science and economics research can have three purposes: exploration (or discovery), description and explanation (Babbie, 2008, p. 106). These are not mutually exclusive alternatives but are usually considered simultaneously and with different emphasis in research. In the present case, we are dealing with a novel area of interest, a partially unexplored and under-researched phenomenon in terms of dynamic visual identities and their participatory design, and therefore the importance of exploration is paramount. As it is mainly interpretative - constructivist research, it is inevitable that we will also obtain a multi-perspectival description of the phenomena through the subjective interpretations of the respondents. Through the interpretations of the people involved in the study, we can rely on explanations of the what, where, when and how, as well as the why (Babbie, 2008), which are important to interpret in the context of the situation.

In this case, the scientific aim of the research is: to explore and qualitatively analyse the content, qualities, creative concepts, and relationship strategies embodied in dynamic visual identities from the perspective of stakeholders involved in participatory DVI design. The present research is theory-oriented and the aim of producing results is to extend existing knowledge and generate specific knowledge. It can also be called exploratory research, as it aims to explore new perspectives and contexts (Szokolszky, 2004).

A secondary scientific objective is that the chapters of the dissertation, in presenting the research, provide possible answers to important questions of the scientific community about design communication. They should provide a basis for further DIS:CO research and contribute to the development and promotion of the discipline. To this end, the chapters *DIS:COvery – Exploring Design Communication* and *Positioning Design Communication-Based Research* will also explore design-theoretical, philosophy-of-science approaches to design communication in a depth and scope commensurate with their niche. The chapter on the role of participation provides research theoretical support on the theme of participation too.

The intellectual purpose of the research is to bridge the gap between the disciplines of marketing science and visual design, both at the level of theory and practice. To bring the creative approach of design communication to marketing and the theoretical approach of marketing to design. The results of the research should stimulate interdisciplinary discourse, inspiring professional and academic dialogue on the subject by exploring new perspectives. In this way, a new intellectual perspective can be forged by bringing together multiple facets of the subject of visual identities, interweaving different ways of thinking and behaviours.

Although the wording of the essay and my critical approach to mainstream marketing and marketing science practice suggest a motive for change at the social scale, the intended societal goals of the research do not include direct change. That said, it is possible that the research process and its findings may contribute to changing the processes that affect wider audiences or particular social groups in the global economic, social or visual communication space by transcending the boundaries of the local practices and thought.

The workshops organised during the research are not primarily aimed at transforming organisational and corporate identity or visual communication, but it cannot be denied that they might have an impact. Nevertheless, participation is not present as an intervention, but rather as a natural part of the usual medium of the phenomenon under study, participatory visual identity design, in communities of people collaborating in a design approach. Without participation, the design of DVIs would not be directly investigable, as such processes are usually inaccessible, closed and almost exclusively published after the events. (Such data being also very low quality and distorted by the laws of marketing communication). The explicit organisational aims of the research are thus mainly to construct collective knowledge, the framework for which is provided by the methodology of design communication. Participatory research serves primarily the interests of the members of the organisations and the advancement of scientific exploration, insofar as the stakeholders participate of their own free will and along the lines of their own defined benefits. Underlying organisational or managerial agendas may be brought into play by managerial efforts that see research as an instrument for some sort of organisational leadership (e.g. organisational development, community building, professional development, brand development). In addition, the personal goals of researchers are also linked to participation, such as the reinterpretation in the field of knowledge accumulated through theoretical research, the search for personal usefulness, the sharing of knowledge and the creation of hopeful community experiences. All these can be understood as secondary goals of participatory work with organisations.

Two interrelated factors can be mentioned as pragmatic objectives. The research primarily aims to improve the practice of corporate visual identity design by providing design and marketing professionals with a deeper understanding of the DVI phenomenon. This will broaden the range of answers to specific questions such as how can dynamic visual identities be developed? The usefulness of the results can go beyond the scope of science, with tangible practical benefits. Expected results of this inquiry could provide the basis for the development of a DVI specific design framework or product.

Another personal goal is to create value through scientific practice, not only for organisations but also for individuals. A body of knowledge that can be used to improve the quality of the human condition, and which can be linked to the realisation of a higher quality design and marketing culture. It can also be seen as a form of personal existential sensemaking, drawing on my knowledge and experience in sociology, marketing and design for the purposes of individual sign and meaning-making. It is a step towards the possibility that marketing, and its associated design practices can serve the *"human"* with a purer quality (if this is possible at all by means that can be classified as marketing communication).

Also, as a self-reflexive realization of my personal goal is to make the dissertation work provide rare moments of experiencing spiritual and intellectual freedom, what is limited in a variety of ways and motivations, both globally and locally. It should also, through its struggles and defeats, be uplifting from the conformist meaninglessness of the mundane, the brutality of economics and politics, the threats of hedonistic power and materialism in this sinking age. Something that is built as a self-identical and unique shelter in an intangible world woven from text.

The above distinction of aspirations gives a clear picture of the intended aims of the research. The overlapping objectives point in the same direction. The readings facilitated by the perspectives mentioned offer the opportunity for deeper understanding and evaluation according to the principles of subjective and objective (intersubjective) good as interpreted by design communication (DIS:CO).

8.3. Research Questions

Qualitative research generally rejects the possibility of using hypotheses, considering it desirable to begin research with theoretical openness. Free qualitative research advocates argue that hypotheses would inhibit the openness and flexibility of thinking, limiting creativity and the formation of new theories (Kálmán, 2006). Meinefeld (1995), however, questions the exclusion of prior knowledge and prior understanding of the researcher in qualitative research (Kálmán, 2006). Building on the latter opinion, I will also present the underlying assumption of my research. The disclosure of this premise is part of the explicit self-reflection that replaces pseudo-objective concealment (Lather, 1991).

My intuitive research assumption, based on the literature analysis and preliminary research, was that the essential characteristic of dynamic visual identities is not just the fact of changeability or the capacity of heterogeneity, but the inherent potential manifested through changeability. The potential of DVIs to exhibit contents with different meanings in their changing forms. As a result, DVIs offer space for interactions and interpretations that would be barely or not at all possible to create through a static visual identity. This opinion is not presented as a thesis to be proved, but as a factor inspiring research.

The general research question is articulated as follows:

RQ: How do participatory DVIs create connections between the company or organisation and its stakeholders within the context of design communication workshops?

The associated sub-questions aim to shed light on this phenomenon from several angles. Both its process and results are considered:

RQ_1: How can the DVI concepts created in the participatory design process be characterised?

RQ_2: How can the design communication practice of participatory DVI design be characterised?

The questions focus on the narrow range of participatory DVIs, explored from the viewpoints of the participants. While the first sub-question (RQ_1) tends to be more focused on the interpretation of the researchers, the second sub-question (RQ_2) explores the viewpoints of the internal stakeholders of the organisations. By examining the DVI design concepts generated in this research, it is possible to understand the dimensions according to which their content and the subjective and intersubjective meanings attached to them can be analysed. Furthermore, by studying the design process, it will be possible to uncover how the process is experienced and interpreted by the design participants and what the outcomes of the design communication process are.

8.4. Research Strategy

A defining feature of the strategy is that the research is concerned with unstructured factors related to dynamic visual identities. For this reason, it is appropriate to develop an exploratory research plan (Malhotra, 2002). As in such cases new, unknown information may appear during the process, the research and its concrete implementation may be flexible (Ghauri & Grønhaug, 2016). This was the case in the present study, the research plan evolved iteratively in relation to the draft thesis and during the research sessions carried out, based on the feedback of the participants.

The study uses a qualitative strategy in line with the research gap and questions outlined. Such research helps to understand phenomena based on situational and detail-rich data. It is also suitable for finding useful results in the face of unstructured problems, although often the researcher must develop the way to uncover these (Horváth & Mitev, 2015). The investigated phenomenon is explored in a normal setting, a familiar ground in the organisational environment and along familiar situations for the participants. In contrast to quantitative methods, it is not the generalisability of quantitative results to the population that is characteristic, but the qualitative identification, exploration and understanding of previously unknown factors. Researchers attempt to interpret the phenomenon in terms of the meanings generated by the subjects (Denzin & Lincoln, 2003).

This strategy also differs from the quantitative approach in that it accepts the value-driven nature of scientific research by understanding reality as socially constructed. Accordingly, it does not rely on measurements and statistical relationships between variables to solve the research problem, but rather uses the researcher as a measuring instrument to help create new insights (Horváth & Mitev, 2015). The researcher makes observations in a conscious and intentional way, playing an active role, to better understand phenomena (Babbie, 2008). Typical questioning assumptions regarding the object of study are *"what?", "how?", "why?"*. The use of a qualitative strategy is a good way to understand the interpretations of the participants and to explore the meaning-making about the phenomena. This is done by locating the object of study in the appropriate cultural context to find out what it is about (Bruner, 2004). A qualitative approach may be justified if we need to obtain an understanding of the respondents' thinking, opinion making process, attitudes or behaviour; we want to use the creative ideas and insights of the people involved in the research; we want to come up with some new product (Veres & Hoffmann, 2017).

Since all these conditions are met, the use of qualitative methods is considered justified. It is important to note, however, that in this case, the purpose of involving subjects - as opposed to the more specialised types of market research - is not to exploit creativity. In this research, creativity and flow experience (Csíkszentmihályi, 2001, 2008), lived during the generation of ideas, are used to create creative connections (Galla, 2021). Creative behaviour is a prerequisite for the development of participatory DVIs during design communication workshops, so creativity is present as a necessary factor for the elicitation of the phenomenon under study, not as a means of exploiting the subjects.

Qualitative research is not a linear process. The researcher may be tested by surprises and unexpected turns of events. Thus, he or she becomes a key instrument in the research: patience, dedication and perseverance are required (Horváth & Mitev, 2015). Unexpected questions, assumptions and new categories may arise, which not only the researcher but also the qualitative strategy itself consciously builds on (Szokolszky, 2004). When developing the research design, the potential obstacles should be considered, iterations and intervention steps should be incorporated. As several obstacles were initially encountered during the development of the research design, flexibility and adaptation were important to achieve feasibility.

Qualitative scientific methods have their roots in the fields of psychology, sociology, anthropology and linguistics, and borrow from management science. Their results are characterised by linguistically and visually articulated communications, rich descriptions, interpretative explanations of interpretations, which are suitable for the development of new theories (Babbie, 2008; Veres & Hoffmann, 2017). The essential attributes of qualitative methods are openness, flexibility, preservation of the complexity of the phenomenon, richness of detail, uniqueness. The research process starts with open-ended questions, seeks to describe the phenomenon, i.e. it examines the phenomenon in its context and from multiple perspectives (Szokolszky, 2004).

In qualitative research, four principles suggested by Lincoln and Guba (1985) can help to ensure that the right amount and quality of data is collected. Data collection should be continued until sources are exhausted, categories are saturated, regularities emerge, or oversaturation occurs. In analysing the data, you can choose between four types, depending on the research objective. These are categorical aggregation, pattern matching, explanation construction and analytical generalisation (Horváth & Mitev, 2015). In this study, the explanation construction mode applies, where an iterative process of constant revision is used to address the initial research question. However, theory can have multiple roles in research, not only as an initial guide, but also as an end product of analysis and research, insofar as it extends or overrides previous theories (Eisenhardt, 1989).

Data analysis in qualitative research is usually inductive. In this kind of research, the researcher builds upwards from the data, with theory as a guide. In constructing the results, patterns, categories and themes observed in the empirical data are searched for, organised and abstracted (Szokolszky, 2004). Inductive thinking moves from the specific to the general. It develops from observations towards the establishment of relationships that can bring order to the observed cases. This does not necessarily reveal the causes of the correlation of cases, but it can describe the existence of the fact of correlation (Babbie, 2008, p. 39).

In addition to induction, the need to use abduction may also arise. Abduction is a logical, semiotic concept that lends itself to a different mode of reasoning from induction and deduction. Its everyday meaning could be defined as inference based on assumption (Sántha, 2011, p. 39). In abduction, a new theoretical category is formed by the researcher to explain the data (Horváth & Mitev, 2015, p. 34). This new category or type (a relationship between a typical new combination of features found in empirical data) is a creative result that generates a new idea. Abduction is a mental process, an intellectual act, a mental leap that creates connections that were not previously made and is therefore the cognitive logic of discovery (Reichertz, 2010, p. 7). Peirce considered abduction to take place in the uncontrollable part of the mind and the only operation that allows the introduction of a new idea in a logical argument (Sántha, 2008). Its use is necessary in cases where no clear conclusions can be drawn from the theory at hand (deduction) or from observations (induction), and it is therefore preferable in qualitative research. We can also consider this approach as a manifestation of creativity, which is also evident in design communication (DIS:CO).

8.5. Research Model

One technique that can be used to mitigate the risks of qualitative methodology is triangulation of research methods (Denzin, 1988; Flick, 2018), whereby data from different sources, collected by different methods at different times and places, are analysed by multiple researchers. This increases the quality of the research and the validity and reliability of the results. Applied hybrid research can generally be said to be created by combining several different approaches, either exclusively qualitative or quantitative, or mixed, i.e. combining qualitative and quantitative methodologies (Neulinger, 2016, p. 63). Following Harrison and Reilly (2011), this can be called mixed, integrative research or triangulation research. In this case, it is purely qualitative methods, so the research is defined by Morse (2003) as multi-method research. It can be defined as a triangulation research model according to Denzin (1989).
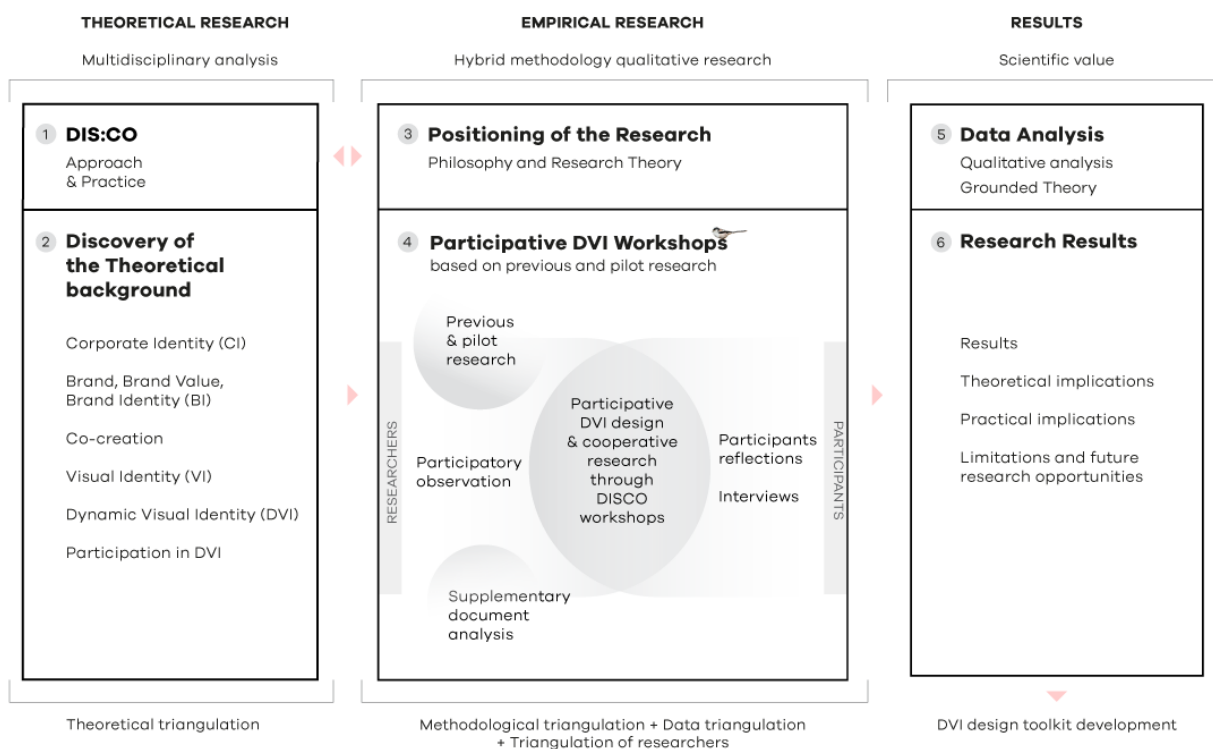
Figure 29. Research model
(Author's edit.)

The theoretical research work required to define the scope of the DVI topic had to be carried out in an unusual way in this case, as the integration of dynamic visual identities with management theory was lacking prior to the initiation of the study. Thus, a multi-disciplinary grounding of the theoretical foundations of the phenomenon was necessary to make sense of it from the perspective of corporate identity and branding literature. I also discussed the issues of participatory involvement, design communication and collaborative brand equity from the perspective of co-creation and participatory research, to provide a solid basis for developing my research design.

By positioning design communication-based research in a philosophical model of science and a comparative presentation of the theoretical characteristics of the discipline, the path leading the way to the results is made clear from several perspectives. This is a theoretical novelty, as the elaboration of these theories has been missing in the DIS:CO literature as well.

The discussion of the theoretical background and positioning offered more valuable scientific yields than would have been achieved by implementing each of the modules formulated in the previous research design with equal weight. Refining the ideas expressed in my thesis draft, my empirical research has already focused on collaborative design workshops with a design communication methodology that is most relevant to the theoretical innovations developed here. In this way, my research, supported by the theoretical triangulations of the literature on the topic and research method, could reach more carefully, deeply and confidently into the field of participatory DVI. And by narrowing down prior research questions, I was able to conduct a more precise study that was also more effective in bridging the research gap.

The backbone of the empirical work was DIS:CO participatory design workshops. During these workshops, knowledge was created cooperatively with internal stakeholders of companies and organisations open to dynamic visual identities, in a way that is typical of design communication. During the design sessions, the participants' insights based on their own experiences were complemented by participant observation with fellow researchers. Participants' reflections and post-workshop interviews on the artefacts created and the whole process provided a more detailed exploration. Overall, the fieldwork also involved a triangulation of methods, data and researchers.

Data processing could already be started in between research sessions with the organisations, this allowed for iterations and potential intervention points to be introduced. The results, or immediate feedback, produced by both researchers and subjects, could be flexibly transferred to subsequent workshops, while maintaining the focus of the activity. This allowed for more intensive data collection and helped considerably in avoiding potential stagnation.

The qualitative analysis of data, the examination and reconstruction of the development of creative concepts, in addition to answering research questions, opens the way to the formulation of theoretical and practical implications. Thus, in addition to defining future research directions and questions, they may also serve as a basis for a future product and associated process to support DVI design.

9. Previous and Pilot Studies

9.1. Experiences as a Researcher

The research detailed in my dissertation is part of an ongoing period since 2017 of creative design, personal and organisational identity development, visual communication workshops and training activities in design communication methodology. In parallel, I have worked in the world of visual design, brand development, digital product and service design as a design strategist, marketing and design communication consultant, taking on leadership roles. In my professional work I have also had the opportunity to work on the visuals for several international, US, Western European clients, companies and cultural programmes. However, as this thesis is not concerned with the evaluation of individual design activity, in the following, in summarising the preparatory activities for this research, I will focus only on those elements of the DVI and DIS:CO that have had a direct impact on the theoretical and methodological underpinnings of the journey described in this work.

Having learned about the DVI phenomenon, a period of searching for novelties, scientific and professional challenges began. The development of my research was accompanied by both standard and non-standard practices in marketing science. A group summary of the experiences is presented in the following figure (Figure 30). These involved elaboration of a theoretical subdomain or provided research opportunities that advanced my work through preliminary findings, documented experience, or field-testing of particular elements of participatory DVI design.

Some of the 30 different performances in the 8 categories include several years of teaching, many of them projects or master's degree courses, sometimes workshops, 11 of which are international activities. These provided excellent opportunities to develop skills, to acquire a design communication approach and to adapt and further develop flexible methodologies to suit my own purposes. Over the years, I have thus deepened my knowledge of DVI design and the world of collaborative visual product design, in addition to my creative work. In addition to teaching at the Corvinus University of Budapest and the Moholy-Nagy University of Art and Design, I have pursued other research and training opportunities. The acquisition of facilitation skills has also been fostered by teaching professional college courses, leading business development workshops, and acting as a consultant for an international start-up entrepreneur hackathon.

Figure 30. Previous research and activities related to DVIs and DIS:CO

(Author's edit.)

The practical, empirical and propositional knowledge that I have drawn on in the previous chapters to position the research and compare[146] it with the participatory worldview has been generated through the activities carried out within or on behalf of various organisations[147] and institutions during this study, so it is therefore appropriate to present it in detail here.

As part of my personal experience, I should also highlight some of my experiences as a doctoral student, which have been decisive in shaping my attitudes towards the subject, the academic community and design. These impressions have encouraged me to explore uncharted paths, even if these impressions are not all mentioned as positive in my research diary.

After having found my topic, I had the opportunity to give presentations at the CUB CDS Doctoral Research Forum and the MOME Doctoral School Doctoral Agora in the early stages of investigating the feasibility of my project. These two events allowed me to learn about the work of researchers at the beginning and advanced stages of their PhD and DLA training, and to receive feedback on my research, which I have been conducting for only a few months, from key members and guests of these two communities. Using a performative creative process (Figure 4), I explored issues, academic theories and business examples related to dynamic visual identities. Besides the DVI phenomenon, the presentations touched on the virtualisation of visual communication, the value of social experiences, the experience and attention economy, digitalised consumption and production. My presentations also involved active audience participation. Those present were able to step out of their passive role as spectators and take their own photos of the alternating words and graphics projected onto my clothing. Participants forwarded these to me, so that together we created my dynamic visual identity through the lenses of participants. As a living actor in the temporary video installation, I was able to step into the light and become aware of the different readings of the participants and the new interpretations constructed through their contributions.

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[146] See chapters: *Positioning Design Communication-Based Research* and *Roles of Participation*
[147] EYA — European Youth Award, EVK — EVK College, BCE — Corvinus University Budapest, Rajk — Rajk College, MOME — Moholy-Nagy University of Art and Design, INPUT — INPUT Program, SKIK — Somogy Chamber of Commerce and Industry, CSS — Corvinus Science Shop, CIRCLET — Curriculum Innovation Through Research with Communities, EMAC — The European Marketing Academy, PRHCE — Permanent Representation of Hungary to the Council of Europe, EMOK — Association for Marketing Education and Research, MRTT — Hungarian Regional Science Society, DOSZ — National Association of Doctoral Students, NJE — Neumann János University, BDM — Budapest Design Meetup, Horizon 2020 — European Union Horizon 2020, ember.institute — a non-profit research organisation

Image 4. Participative performance
(Participants' photos, edited by the author.)

This approach was motivated by the desire to gain a primary experience of the specificities of the subject of my research, the collaborative creation of visual value and the linking of the fields of design and science. My performative approach to the subject could be accused of research self-portraiture or exhibitionism, but my considerations were more concerned with ethical issues. Based on my former studies in sociology, my MA research on social advertising and my experiences with the vices of advertising industry, I came to the decision to first create my own dynamic visuality with the active involvement of others before embarking on a research project affecting many others. By inviting the public into the field of sign and meaning-making, I wanted to explore the potential of designing participatory DVIs through personal experience. My principles did not fit with an activity that could only be a functionalist machination remote and indirect from the subject, devoid of humanity, abstracted and unwilling to take responsibility for the research.

The experience of collaboration as a performative act proved to be an effective and productive process in subsequent disseminations of my research. It helped us explore the world of DVIs in dialogue with diverse audiences. On the one hand, it elicited insightful contributions and reactions of caring support open to innovation, which counterbalanced a sense of vulnerability and uncertainty and encouraged the research to move forward. However, alongside useful suggestions, rigid patterns of thinking deeply embedded in the positivist tradition or judgements in favour of authoritarian protection of different disciplines and authority have also been expressed over the years. Some academic and professional responses have ignored the outmoded norms that prevail above them, attitudes that lie below the boundaries of consciousness and the limiting nature of a lack of openness.

The gap between the realms of design and marketing, which has already been recognised in the literature, has been revealed to me in practice. However, instead of pursuing the divergent aspirations of these two worlds, which find it difficult to accept each other and are not always

interested in understanding one another, I opted for a strategy of building theoretical and practical bridges. Rather than sticking to one approach or another, I set out to produce knowledge that would be useful for both worlds by crossing the boundaries. In developing my research, the question of *"what is?"*, going beyond *"what is possible?"*, served as a compass in the pursuit of knowledge that could be created using DIS:CO.

In the following, I focused on the implementation of activities that harmonise with the dynamic approach to visual identities, and on the creative cognition of design communication, rather than on compliance with normative requirements. I hoped that if marketing science and visual design can aim to evolve not only by using subjects but also by collaborating with them, new visual means of doing so can be found. In our subsequent workshops, I recognised both the practicality of this, the importance of knowledge that can only be created through experience, and the uplifting possibilities encoded in human interaction and free collaboration.

9.2. DVI and DIS:CO Research

Due to our department, I was able to integrate DVI and DIS:CO as part of my academic teaching. I did teaching and facilitation work at CUB Master's courses of Identity Design and Creative Management, Creative and Media Design and Design Communications[148], and at MOME Master's courses in Design and Art Management, and at the MOME post gradual course on Museum and Culture Management (MUKUME). The diverse range of participants have contributed to the organic development of emerging skills and frameworks for facilitating collaborative creation. I have taken the exercises resulting from these preliminary research activities (See Appendix 9) to other higher education courses and company workshops, thus broadening my ideas about the possibilities of field research on this topic.

Over the years, I have been involved in the creation of hundreds of personal visual stories (See Appendix 10) with diverse groups of creative subjects, experiencing the processes of Socratic dialogue and dialogic meaning-making. In the courses on identity, branding and creative design, which I have facilitated or led, our students (marketing and management), empowered to create freely and independently, have also produced communication products with a design approach, such as a musical version of their own personal identity and self-brand (See Appendix 11) or, in another case, an animation expressing self-perception (See Appendix 12). Likewise, the projective research technique *"I_____am"* (See Appendix 13) was developed, in which participants created authentic and visually expressive pieces of their personal identity. 228 such products have been received since 2018, with additional copies being kept by the participants. Interpreting these and processing the experience of creating them together contributed directly to the conduct of this research, as well as to the participants' and their communities' own visual identities.

The possibilities of manual shaping of materials were also seen as a viable way of mapping and crafting an identity, vision and mission for emerging and mature economic organisations. An exercise that resulted from this discovery offered the subjects of the preliminary research the opportunity to build their organisational and self-brand through the production of identity sculptures using simple plasticine. Among the members of the different organisations, 40 people shared their sculptures made in this way and gave their interpretations of these artworks in written or oral form. Such exercises, using predefined tools, later proved to be effective in revealing the messages of DVIs, not as part of design communication work, but as preparation for it. Through these, contributors were able to open up and self-reflexively interpret their relationship with their work and their social bonds. In considering the results of their work, they came to self-awareness

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[148] Formerly known as Issues of Design Communication in Corporate Governance

statements and insights related to their personal past, present and future. To formulate their brand, they engaged in an analytical deepening of their identity issues at both group and individual levels.

Image 5. Identity sculpture
(Created by a pilot research participant.)

"I tend to get bogged down in very detailed work, and this was the case, others had long finished their identity sculptures when I was not even halfway through making very thin red worms. But that's the way I like to work, and I can work, if I can get really deep into one thing, if I have to pay attention to more than one place I get fragmented and everything falls apart and slips apart, like the outer parts of the red layers. [...] Perhaps I have never had such a difficult and trying time. I think it shows in my sculpture. The large black »puddle« with a rough surface that forms the basis of the whole miniature is probably the reason why it is there. I felt a bit like that, too, that I was dissolving into negative events. I know about myself that bad things can really get to me, and that's true at other times too, not just this year. But I wouldn't think of it as my identity either, it's still part of me."

(Pilot research participant)

Some international impulses should also be mentioned in the development of the research agenda. I have also benefited a lot from participating in the HOW2 higher education teacher training courses from the Netherlands, where I was able to add competences to my toolbox that can be applied beyond the field of DVI studies. One of the open collaborative trainings I experienced there - which was very different from Hungarian higher education practices - resulted in the visual technique that I used in my own research, in a modified form. In the course of their search for a deeper understanding, the participants of the training created their own interpretations of their academic vision by selecting from the elements of a multi-element set of visual signs (See Appendix 14).

As part of the French De l'idée à l'objet - Les secrets du processus créatif[149] exhibition, I led design communication workshops with Dr. Daniella Dominikas Galla, which provided motivation to engage participants of different generations. This experience has allowed me to recognise that skills and abilities of participants used in design communication workshops do not stem from age or other demographic characteristics. The Strasbourg event also helped to shape my view of potentially suitable areas for research and inspired me to later explore design practices that employ both tool-based and tool-less design processes.

Visual communication activities including visiting students from Saxion University of Applied Sciences from the Netherlands conducted together with Dr. Zita Komár provided a novel context to test tools for participatory development of visual identities. In addition, the striking differences in the mentality of educational systems allowed me to encounter new dimensions of collaboration and motivated, independent thinking.

Alongside the design-led approaches, I have also carried out regular scientific, science communication and publication tasks. These mainly supported the present research in the form of theoretical contributions and helped to link the subject of DVIs to other scientific disciplines. In the

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[149] From idea to object - Secrets of the creative process

framework of the EMAC Annual Conference, the most prestigious event in European marketing science, I had the opportunity to present our study with Kitti Boros on the role of digital DVIs in destination marketing. During the event, I was also informed by feedback from marketing researchers from overseas, Western Europe and East Asia, which I was able to incorporate into my subsequent research. The generative DVI I designed for the conference and the performative presentation of the subject, unlike my previous Hungarian experiences, was met with undivided understanding and appreciation.

I have also been able to apply my interim research findings to my professional work, exploring the potential for extending the use of dynamic visual identities. The HitStory project, which combines sonic data visualisation and interactive data visualisation based on such developments, has been featured in the Central European University Data Stories data visualisation exhibition and also competed for the Information is Beautiful award of the US-based non-profit organisation Data Visualization Society.

My exploratory investigations and professional activities in the field of DVIs and design communication have outlined, the possibility of creating a compact workshop format session step by step. One important early stage of this was the creation of a visual system for the 10th anniversary of MOME's Museum and Cultural Management post gradual course, in collaboration with its participants. The creative concept invented by the community was based on the metaphor of the river Danube washing its shore. In it, the water as the ever-changing culture, the bank as the society it shapes, and the cultural practitioners (MUKUME students) as the pebbles at the intersection of the two, connecting the two worlds. The concept was built on the quay of Valdemar and Nina Langlet. In the days following its creation, it was swept away by the water. The motto of the anniversary event was born on the spot, in the situation: *"Where the shore breaks"* (See Appendix 15).

The empirical development of the research sessions format was then supported by several such workshops and finally concluded by two pilot projects, which were intended to prepare the dissertation research (See Appendix 16). One of these was held on one of the days of the Design - Business - Society Lab (de.bu.so] programme of the Department of Marketing and Design Communication at the BCE in February 2022. The second was during the three-day Identity Design and Creative Management workshop at the BCE in December 2023. Here, we featured the final research exercises, worked with participants according to the DIS:CO methodology and conducted collaborative on-site assessments. The reflections received after the pilot studies provided feedback on the appropriateness of the research design and the possibility of continuing with other organisations.

9.3. Collecting DVI Cases

It is also a self-reflexive recognition of my personal goal that dissertation work should provide rare moments of spiritual and intellectual freedom, both globally and locally, limited in various ways and motivations. Despite its struggles and defeats, it may be uplifting in the conformist meaninglessness of everyday life, the brutality of economics and politics, and the threats of hedonistic power and materialism in this sinking age. It may build an authentic and unique shelter, an intangible world woven from text.

This lengthy preparatory phase of the research relied on visual and textual data from DVIs around the globe. Following Meyer et al. (2013), this research phase can be characterised as an archaeological approach to visual artefacts. This type of study emphasises that the visual mode of meaning-making can be understood as a manifestation of culture and its meanings, relevance and uses are constructed by a community or society. To understand these meanings and interpretations, the researcher collects pre-existing visual artefacts and interprets them by comparing them with

data from other sources (Meyer et al., 2013, p. 12). Through the archaeological approach, different genres of corporate communication can be investigated. It helps to reconstruct underlying structures of meaning, as well as data of a linguistic nature.

Since documented DVI case studies are a form of recorded human communication similar to books, journals and other documents, qualitative content analysis can be used as a suitable method for their analysis. This non-intrusive method allows for structured observation, in which the researcher is not part of the phenomenon under study, but is situated away from the field (Szokolszky, 2004). Visual and textual content analysis can be used to reveal both manifest and latent content, thus allowing reliable and valid findings about the phenomenon while maintaining a balance of deep and precise definitions (Babbie, 2008).

As in qualitative studies, the sampling in this phase did not aim for representativeness in terms of any criteria, it was still a large non-random sample, as the probability of the elements of the population being included in the sample is unknown (Ghauri & Grønhaug, 2016). The dynamic visual identity for a company or brand, published by the authors or brand owner, and the associated description (or video) could be considered as a unit of the sample.

The sampling logic used mixed methods: it included expert sampling, theoretical sampling, access-based and snowball sampling. Expert sampling was carried out with the support of an graphics designer with international experience. The systematic procedure of the online research can be considered as an access-based collection, as it reached DVI cases that could be found on the internet[150]. The snowball method was applied to the cases mentioned in the literature on the topic and the portfolios of the design studios and designers. The data was collected in a structured way, continuously since Q4 2018, using a systematic online keyword search. A total of n = 707 cases[151] were recorded before data cleaning. The cases were searched on google.com, behance.net, pinterest.com and on the websites of the designers identified from the cases, as well as on other design and graphic design focused professional blogs.

Extensive longitudinal data collection has resulted in an information-rich database, which suggests that the spread of the DVI phenomenon and the diversity of creative concepts have been increasing in recent years. Since only a part of the data collected belongs to the participatory type of visual identities, its analysis and detailed presentation is not part of the present work. The database will serve as a basis for future publications and further research, but its compilation was an essential part of the preparation of the design workshops and is therefore important to mention. The examples referred to in this thesis are also taken from this database and were included in the invitations to research workshops and in the examples discussed at the workshops. Over the years, these cases have been processed in my teaching work and together with participants in other workshops. This way the cases collected have also served educational purposes, provided a diverse audience with an easy entry into the exciting world of dynamic visuality, still hidden to many.

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[150] The keywords follow a similar structure to the literature search for this thesis. See chapter *Beyond Retrospection*. Online sampling could raise the possibility of sampling errors due to pre-filtering. Theoretically, there could be visual identities that are classified as DVI but not represented in the virtual space. The research has discounted these, assuming that creators and brand owners who design and use DVI could not survive in today's economic practice without a digital presence. Furthermore, it is assumed that, due to open access, the cases available online will have the most impact in the future, and thus research into these is justifiable in the first place.

[151] Example of a detailed case study: https://saffron-consultants.com/case-studies/powen
(last access: 2023.02.01.)

10.   Participatory DVI Design Workshops

The primary research focused on the narrow field of participatory DVIs within the field of dynamic visual identities. As this form of visual identity necessarily involves the participation of a group of stakeholders, it is logical to look at it from their perspective. In this case, we are talking about the involvement of stakeholders within organisations, who are both internal consumers and producers of corporate identity and corporate branding. In my research, I have chosen to investigate in the context of design, as this is a more active form of stakeholder engagement, where more intense experiences are likely to result in richer data, and where we can learn more about the human side of the possibilities offered by changing visual identities.

Since the design of participatory DVIs was carried out in closed environments in all documented cases and the details of these were not subsequently made public, an in-depth study of the phenomenon is not possible without active intervention from within the process on the ground. Only in this way can a situation arise in which members of non-DVI organisations can unleash their creativity and design networking skills to create dynamic visual identity concepts. Here, the participatory design methodology of design communication, applicable to education, research and organisational development, provides the framework for collaboration. The study also involved internal stakeholders from organisations that are open to this and have not previously used dynamic visuality. As in the work of Galla (2021), the use of DIS:CO allows for the involvement of participants in the research and observation as well.

All this makes the research a niche study, as neither the stakeholder approach nor the design context has been explored in the context of the scientific understanding of the DVI phenomenon, surprisingly, in the fields of marketing and design.

10.1.   Approach and Frameworks

The research approaches the phenomenon of participatory DVI design from the perspective of the members of the organisations. Two factors justify the exploration of the internal stakeholder aspects. One is that, as Rindova & Schultz (1998) point out, visuality has an implicit effect on the construction of corporate identity and can reduce the contradictions between the experiences of the organisation's internal stakeholders and those of external stakeholders. The other argument is that in the postmodern concept of integrated marketing, companies can help consumers as a community to construct their own desires and products (Horváth & Mitev, 2015, p. 370). In this process, communication (and thus visual communication) is not limited to the delivery of corporate messages but is rather about the relationship between the organisation and its stakeholders, in which symbolic meanings are co-constructed (Horváth & Mitev, 2015, p. 369). Visuality thus plays a crucial role in this context, and it is appropriate to assess it from the internal perspective of those it affects.

Based on the role of visual art products in research, my research can be classified as both practical and dialogical. In practical approach, the application of visuality is aimed at analysing the *in situ* effects in the creation and use of visual artefacts in social action and organisational practice (Meyer et al., 2013, p. 12). In addition, the dialogical approach appears, as the analysis also involves the investigation of the meaning-making that is created through the influence of visuality. The dialogic approach consciously builds on the integration of actors to create visual elements inducing cognitive processes.

The dialogical approach can be related to the actor-network theories (Meyer et al., 2013), following Latour (1987), and thus to the collaborative models of brand equity and brand identity creation based on this (e.g. Ramaswamy & Ozcan, 2016, 2018, 2022). However, I interpret collaboration in relation to the service-dominant (S-D) logic, based on the arguments presented in

the analysis of the theoretical background[152]. This follows Hollebeek et al.'s (2021) model (See Figure 13), so I consider the data generated at the intersection of resource integration, engagement and sharing activities as a manifestation of co-created value.

Design communication workshops, which form the backbone of the research activity, can be understood as rites, according to Cosovan et al. (2018). Participants start from an initial normal state and reintegrate into an altered state through a transitional liminal stage. During the initial state, participants separate from their familiar routines and everyday roles. In the liminal phase, they create a stateless state, outside society and time, through community cooperation. Then, in the ritual of reception of the creation, when the final state is reached, they share and examine the values they have produced together (in the terminology of design communication: subjective and intersubjective good). While the categories of Hollebeek et al. (2021) answer the question *What happens in the process of value creation*?, Cosovan et al. (2018) rather answer the question of *How does it happen?*

In this research, participants in the DVI design process engage in resource integration, engagement, and sharing within a procedure that can be segmented into the initial state, the liminal phase, and the resulting final state, following the rites of design communication. Given that the research logic is inductive and built on emergent factors, the categories of analysis are not predefined by these theoretical frameworks but are derived from the patterns and relationships that emerge from the data. However, as my research bridges the field of dynamic visual identities with marketing science literature and the theory of design communication, this exploration of the overlap among these three areas represents a noteworthy new development.

10.2. Sampling

As the research employs a qualitative strategy, purposive sampling is required to help investigate the research questions (Zhang & Wildemuth, 2009). In this case, small sample sampling was used, in line with the nature of the research. Research with few cases may be an appropriate procedure when investigating a particular problem or situation at a time when the phenomenon is not accessible by other means or cannot otherwise be studied (Patton, 2002).

In the years since the topic began to be explored (from around 2018), it has gradually become apparent that (presumably related to visual literacy in general) a lack of sensitivity in corporate, academic and economic research to the quality of visual identities would make large-scale research on the topic impossible, if the aim is indeed to produce something new. In contrast to a large sample, the analysis of a carefully selected, information-rich few case studies can be a way of extending theory and, although not its primary purpose, can yield many generally valid insights (Klenke, 2008).

Representativeness is defined as a distribution of some characteristic of the population that is the same as the distribution of the sample (Sajtos & Mitev, 2007). Since the focus of this research was not on the DVIs or on the population of subjects, but on certain qualitative characteristics, the importance of representativeness was neglected. The sample was selected using the purposive, non-probability method.

The aim here is to extract the maximum amount of useful information to extend the theory, so the sample selection can be described as theoretical (Eisenhardt, 1989) and information-oriented. In such cases, the choice of a representative or random case is not recommended anyway, as they are usually not the richest in data (Flyvbjerg, 2004).

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[152] See chapter *Collaborative Value Creation*.

The units of sampling are companies and organisation. A population is a set of units that are the object of study and have common characteristics for the research, from which a sample is taken according to some logic (Mitev, 2019). In this case, a common characteristic was considered to be that the organisation does not employ a dynamic visual identity and has an active business operation or social presence.

One criterion for inclusion in the sample was that the organisation should have internal stakeholders who, after becoming acquainted with the idea of DVIs, are willing and able to collaborate on the topic within the framework of a workshop. The second criterion required that the organisation's leadership be open to partnership, recognising the importance of the study across various levels of the organisation. The logic for inviting organisations to participate in the research was also guided by the aim to include organisations of different sizes and from various industries and organisational units. Consequently, the profiles and target groups of the invited organisations' activities were entirely diverse. The effort to achieve heterogeneity was further supported by the organisations that participated, as participants came from different units and departments due to their significant differences. I interpret it as a fortunate gift of the uncertain future that, although it was not a pre-stated condition, colleagues from different departments with varying professional experiences and positions took part in the study. This enriched the crowd of participants and the research with a broader range of insights and perspectives from different organisational levels.

Based on the above, it can be said that the sampling was aimed at increasing the intensity of the information. This implies the inclusion of subjects who are considered information-rich actors, but who do not describe the phenomenon in extreme terms (Huberman & Miles, 1994). Organisations that reject or adopt the development of DVIs would have been considered extreme in this context.

As the study was not designed to determine which organisations would recommend the DVI concept, the above minimum criteria were used for the judgmental sampling (Ghauri & Grønhaug, 2016). The desirability or perceived usefulness of DVI was decided by the participants. After further discussions, the decision on which fields to proceed with the research was made in accordance with the expert opinion involved. Of the nine organisations invited, nine expressed their interest to join. To support the diversity of the data, organisations of varying economic and social importance were finally selected for the sample.

10.3. Entering the Field

In qualitative research, the relationship between the researcher and the subjects is more symmetrical and less formal than in quantitative approaches. The success of the research can be facilitated by the researchers' practical knowledge of the context of the topic. In the present case, this expertise was provided by more than ten years of experience in visual communication and creative design, a degree in sociology and marketing, and experience in design strategy and marketing communication consultancy in an international context. My knowledge of the multinational marketing communication corporate environment supported navigating the field, establishing empathic relationships with stakeholders, developing a common language and even selecting information-rich research fields.

Social science field research is expected to strive for a symmetrical relationship based on reciprocity (Letenyei, 2005b). This is emphasized in this research particularly as the subjects are also empowered to shape the process. Members of the organisations are not passive actors. This requires mutual sympathy and a willingness to cooperate freely. In accordance with the basic principles of research ethics (Babbie, 2008), subjects were invited to participate in the research before the research began, so that they could decide whether they wished to develop a dynamic visual identity and to conduct research together.

In research, it is important that information about the study reaches those who need it, otherwise distrust or hostility may develop among participants (Stewart, 2017). This can be avoided by producing information materials about the study, by introducing the study in advance and by careful communication prior to the workshops. In this way, research participants can be informed about the benefits of the research and can be assured that their data will be protected. In the spirit of transparency, the process and method of the research, the expected results and the standards that will be followed in the research were agreed before the workshops started. In line with the relevant literature (Banks & Brydon-Miller, 2018), the workshops had a particular focus on mutual respect, equality and inclusion, democratic participation, active learning, collective action and personal integrity.

Voluntary participation can help eliminate forced data, reduce friction in the process and ensure that the knowledge generated through the workshop is put to good use. It also allows for reciprocity, as all parties involved express an interest in gaining information and new knowledge. Reciprocity should be an integral part of fieldwork, as participants share a part of their lives with researchers (Kawulich, 2005). To this end, I conveyed to participants in writing how their contributions could benefit them, and I shared what I learned during the workshops with participants, as they shared with each other and with researchers. After leaving the field, a discussion of the results helped to nurture the relationship, and reciprocity was subsequently achieved by sharing the results. Prior to the research, all participants gave their written consent to the recording, processing and sharing of data.

To ensure compliance with ethical standards and institutional regulations, the fieldwork was initiated on the basis of a research permit issued by the Research Ethics Committee of Corvinus University of Budapest (Appendix 18).

10.4. Participants

10.4.1. A. Organisation

The A. Organisation is part of one of the largest insurance conglomerates in Central and Eastern Europe. This extensive corporate network operates in 18 markets, serving over ten million customers, with a workforce of more than 20,000 employees. In certain European countries, it holds a leading market position. Its 40 subsidiaries cater to a diverse range of target groups. Established in the late 2010s, the A. Organisation focuses on two European countries, offering innovative digital services in the insurance sector. These services are designed to disrupt the market by leveraging the experiential capital of the parent company. The organisation's mission is to challenge incumbent market players and create value for stakeholders through forward-thinking and modern alternatives to traditional insurance practices.

Its primary services include travel, home, and accident insurance. Beyond these functional benefits, the company also emphasises risk management, social responsibility, and community orientation. In its value communication, the *"human dialogue"* is an indispensable component. Officially, the organisation defines its identity by recognising the diversity of its stakeholders and the importance of change. Its consistent and up-to-date communications portray the company as a team dedicated to promoting healthy and safe living, supported by numerous examples. Their online content discusses these values and the possibilities of leading a conscious lifestyle.

Themes encouraging a harmonious lifestyle, exercise, and social responsibility appear in the brand's dialogue with its audience and partially in its business model. This focus significantly shapes the organisation's identity. Transparent updates on charitable contributions chosen in collaboration with the brand community are available on the company's online platforms. To date, they have reported on more than 40 completed projects and tens of thousands of supporters who made these projects possible.

The organisation's stance on social impact is part of its formally defined value statement, guiding employee selection as a moral compass. In addition to business and operational efficiency, fair corporate behaviour and a seamless user experience aim to contribute to supporting local communities and their causes. Outcomes of projects related to social organisations and civil initiatives are regularly published by the company, and newsletters inform the influencing group of contributors and the public. Contributing to these donations does not require users to be clients. While transparent tracking of donations is part of public communication, there is no available information on what proportion of business results this represents or how it relates to other quantified performance indicators.

Internal documents summarising the organisation's mission and values convey characteristics using metaphors based on the four classical elements. Here, the solidity of the earth element represents goal-oriented and efficient operations. The ubiquitous air symbolises customers. Just as air is essential for life, these stakeholders are crucial to the company's functioning. The documents illustrate the strongly flowing water with images representing the approach of the organisation's members, capable of surging forth in any shape. The team of employees is depicted as a tribe around the fire, where the fire symbolises their unity and is the centre of their inspiration. These elements do not appear in external communication.

The core of their visual identity features a visual metaphor composed of organic and mechanical elements, combining iconic and symbolic signs. Their visual identity system is static.

A. Organisation participants			
Fictive names	**Age (years)**	**Qualifications/education/ experience**	**Professional area / department**
Ottó	29	Economics, psychology, humanities, international studies, sales and marketing, communication, graphics design	Brand, Design, People team members
Júlia	28		
Éva	37		
Zoltán	44		
Anna	38		
László	39		
Róbert	34		
Erik	35		

Table 14. A. Organisation participants

(Author's edit)

Here, members of the two main fields (Brand and Content and Design) formed mixed, cross-functional small teams during the DVI design in order to ensure that the workshop work could support collaboration between the two fields. Indeed, during the preliminary manager interviews, increasing day-to-day efficiency emerged as one of the potential benefits of the workshop. Managers were also present at the session, so their presence may have had an impact on the outputs, but, as in the others, they were not given a distinct role during the workshop. The previously discussed leadership objectives were openly communicated during research.

10.4.2. B. Organisation

B. Organisation, a privately owned financial institution with a history spanning over 25 years, defines its operations as value-driven. It believes that everyday personal and corporate financial activities can be catalysts for positive global and local changes. Its branches and community spaces can be found in several cities across Hungary.

A pivotal moment in the history of B. Organisation occurred in the early 2010s when employees, management, and owners collectively devised a new operational strategy. Their forward-looking vision integrates traditional financial institution values and goals with high social utility programs and campaigns. They provide independent support to reliable organisations striving for environmental, sustainability, and humanistic goals. They create opportunities for cultural, artistic, civil and community programs in institutions they maintain or partner with.

Declared values include ethical, economic operations, awareness, transparency, community, solidarity, environmental consciousness, social utility, responsibility, and extended client rights. Their public value statement asserts that their services and programs work towards an inclusive society centred around values, fostering a sustainable, transparent financial system through organisational and individual social engagement and financial awareness. This supports economic, social, and environmental sustainability, aligning with the company's tripartite objectives.

According to the company's statements, the transparent movement of money among economic actors and the provision of individual decision rights and alternatives allow clients to contribute to social causes and the success of civil initiatives in the banking market. Thus, their

residential, business, and non-profit clients and the broader social environment can gain tools to establish a healthier relationship with money.

Although their operational success is not necessarily treated as purely financial, the institution boasts several decades of economically profitable operations. Their secure and ethical corporate operations yield profitable activities in multiple spheres, maintaining a balanced shareholder profit perspective. Their moderate economic profit expectations consider that their activities can indirectly or directly impact human communities and society. They shape their business policies, services, and both short- and long-term goals based on a dedicated client base aligned with their values.

To promote awareness of their impact and responsibility, they involve stakeholders as partners in decisions related to their money and the company's profits. They perceive clients as individuals and organisations capable of independent judgment, acting according to their will, and interested in shaping their present and future. Alongside the voluntarist approach, democratic patterns also manifest in their value system. The institution's societal initiatives aim to make the experience of making responsible decisions tangible and raise awareness of the beneficial impacts unfolding from informed votes. They believe this allows financial awareness's environment-shaping effect to be felt and the importance of individual contributions to shaping social processes to be understood.

In practice, clients can decide on a publicly determined portion of the company's annual profits, directing it to support civil and non-profit organisations serving social and community goals. Beneficiaries of unique financial services are chosen annually through community-minded decisions based on direct, authenticated client votes. Client rights extend to determining which credit goals the institution-managed deposits should serve.

The results of their continuously operating services and programs over the past decade are publicly available and reflect contributions from over 50,000 clients. In addition, B. Organisation provides numerous charitable and donation opportunities integrated into its digital products.

For internal stakeholders, they offer on-site exercise options, shared meals, office massages, child-friendly rooms, reading corners, and farmers' markets. Their corporate activities include environmental activities, clothing exchange programs, film clubs, and volunteer opportunities.

Members of the organisation believe that creating economic and social value are not contradictory activities. They see the combination as not only possible but also worth integrating into fair corporate operations for the future. B. Organisation aims to stand as a living example for clients who recognise that they can not only consume from society but also produce widely valued immaterial and material goods through the same activities and a bit of attentiveness.

Organic elements and iconic signs are at the core of B. Organisation's visual identity, reflecting a desire for naturalness. The owners played a decisive role in its origin. The visual system is not dynamic.

B. Organisation participants			
Fictive names	**Age (years)**	**Qualifications/education/ experience**	**Professional area / department**
Réka	49	Communication, marketing, cultural anthropology, sustainability, community development, civil sector	Social Impact, Community Relations, Marketing, Brand and Community Development, Board of Directors
Kata	44		
Adrienn	42		
Balázs	52		
Orsolya	49		
Mónika	33		
Zsófia	27		
Noémi	56		

Table 15. B. Organisation participants

(Author's edit.)

Representatives from different professional fields were divided into two homogeneous groups after the joint exercises. In the two smaller groups, employees from marketing, and community and sustainability fields co-operated with people close to their own departments. The workshop was also attended by the heads of the areas. In our preliminary discussions, they saw the potential usefulness of the workshop in shaping their community strategy.

10.4.3. Innovation Ecosystem (C, D, E)

The following three organisations (C, D, E) share the common attribute of being connected to the ecosystem of a global innovation network. The opportunity for participation in the research was shared with the Budapest office of the network, as this allowed enterprises and initiatives with sufficiently diverse profiles, histories, and operational modes to participate. This enabled the contributions of members from organisations to be significantly different from those previously involved, supporting the intended theoretical sampling and the heterogeneity and intensity of information. Since the identities of the C, D, and E organisations partially overlap with the innovation centre that connects them, it is necessary to introduce this network first. This also helps to understand the values guiding the selection of research participants and the planned distribution of the values potentially created by the research in the future. When contacting the centre's staff, it was unknown which of their beneficiaries, formal and informal connections might be interested in participating in the research.

The international organisation that supports inclusive innovation on a global scale is present in over 60 countries. Their projects, besides Europe, support initiatives related to agriculture, environmental protection, sustainability and circular economy, carbon neutrality, education, nutrition, technology, diversity and equality, creativity, and social issues in Africa, Latin America, the Middle East, North America, the Caribbean, and the Asia-Pacific region. Within Europe, they are present in 24 countries, with more than 50 offices, one of which is in Budapest. Globally, they have over 110 locations, where their programmes have supported a total of 320,000 participants over recent decades.

On the cusp of its 20th anniversary, the international organisation is a hub of innovation and collaboration. Their beneficiaries include for-profit and non-profit companies, foundations, and budding entrepreneurs. Their activities serve as a bridge, connecting these entities with each other and with large organisations, investor partners, supporters, and the public sector. Their aim is to foster a fairer and healthier society and a sustainable, long-term relationship with our planet. They

achieve these lofty objectives by supporting economic spheres, educating, connecting, and providing practical knowledge to innovators across various domains. The business performance of the operational enterprises they support is a testament to their success in serving both people and the environment.

The services offered by the network include connecting like-minded individuals and companies, advancing ideas and problem-solving opportunities. They support individual skills development and the progression of projects and organisations through community offices, creative workspaces, workshops, and events. By considering the needs of local communities, they provide opportunities for consolidating grassroots initiatives. They connect strategic partnerships and thematic entrepreneurial ecosystems. Their campaigns bring together foundations, social enterprises, and large corporations to scale local, regional, or global product innovations and service solutions. Their vision for the future positions themselves as beacons of more ethical business practices and active shapers of the future.

The Budapest office is home to a diverse community and aims to bring about positive social change by collaborating with creative and compassionate people. Their services include providing coworking offices and community spaces, incubation programmes, and training sessions. Their projects include initiatives and awards supporting youth, women, and startup enterprises. Following contact with the local centre, nine different, independently recommended organisations by the Budapest office's staff expressed interest in the workshop, which exceeded my expectations. During the research occasion, we met three communities with no overlapping activities. Besides the joint practices, participants worked exclusively with their own organisations, not in mixed groups. However, at the end of the session, interaction between the organisations occurred as they reviewed and evaluated each other's work.

10.4.4. C. Organisation

Initiated in the early 2010s, the foundation, which has now evolved into a publicly beneficial civil organisation, is significantly impacting the issues of sustainable eating, environmentally friendly nutrition and household management. Their goal is to extend the possibilities of responsible eating at both business and residential levels, thereby contributing to a healthier and more sustainable environment. This is facilitated through eco-friendly gastronomic solutions, communication of knowledge and best practices, and campaigns that encourage change. They offer services based on extensive professional knowledge to hospitality venues and business clients, inspiring them to adopt sustainable practices. For everyday life sustainability efforts, they provide educational content, promote and simplify a green lifestyle, and offer easily digestible practical advice, empowering individuals to make a difference. Their activities include educational programs, training for adults and children, consultancy, lectures, and workshops, all aimed at fostering a culture of sustainability. For business clients, they offer team-building programs, lectures, workshops focused on environmental awareness and nutrition, sustainable hospitality and café certification, and a programme supporting zero-waste food delivery, all designed to drive positive change in the industry.

The certifications offered by C. Organisation encourage responsible sourcing and the use of fair-trade and local ingredients for hospitality businesses focusing on environmental and health awareness. Over the past decade, the number of establishments obtaining certification has exceeded 100, including a Michelin-starred restaurant. Since the 2010s, the foundation's work has been recognised by over 10 awards related to sustainability and civil themes, and their professional activities have directly reached millions of people.

The organisation operates with five permanent staff members and a seasonally varying number of volunteers (20-40 individuals). Their diverse activities are supported by external

consultants, professional partner organisations, and civil donors. Due to their operational form, they maintain a high level of financial transparency, with their financial reports, revenues, expenditures, ethical codes, and mission statements being public and retrospectively accessible. As a non-profit organisation, they reinvest all revenue from business clients and received support and donations into their awareness-raising projects, ensuring that every contribution is used for the betterment of the community and the environment.

Their professional visual identity is based on the personification of healthy plant-based food. The visual system is characterised by diversity but is not dynamic in its application. However, its illustrative style, an embodiment of a thoughtful design strategy, allows for flexible expansion of the creative concept.

C. Organisation participants			
Fictive names	**Age (years)**	**Qualifications/education/ experience**	**Professional area / department**
Klára	43	Leadership and organisation, environmental management, human ecology, communication and media science, pastry, psychology, economics	Head of communication, executive director, programme manager, sustainability consultant
Borbála	36		
Kinga	30		
Lilla	39		

Table 16. C. Organisation participants

(Author's edit.)

10.4.5.   D. Organisation

D. Organisation offers creative workshops for children, adults, and families as a small enterprise. In addition to their art therapy activities, they assemble thematic product packages. Their solutions, which combine selected contemporary child literature and various forms of visual self-expression, aim to foster natural creative behaviour. According to their perspective, the experience of success through free creation is a crucial step towards free thinking and a confident life. Their playful workshops guide participants through the saturated market of contemporary children's literature, using valuable works that support individual and social development. The enterprise offers unique, regular, and multi-day courses, clubs, camps, and workshops, providing opportunities to practice social and cultural openness through curiosity, self-confidence, and self-awareness.

The founding members of D. Organisation are passionate about their work and possess specialised qualifications in fields related to their activities. They are leaders in their joint ventures and hold key roles in civil and social initiatives and community projects. The organisation's identity reflects the individual values of its members, who have a deep understanding of their mission and vision. Their collaboration, experiences, and expertise have allowed them to define the core of their identity at both individual and organisational levels through active self-awareness work. While visual creation is a vital part of their activities, they have entrusted the graphic design of their brand's logo to another professional, ensuring a non-dynamic visual identity.

D. Organisation participants			
Fictive names	**Age (years)**	**Qualifications/education/ experience**	**Professional area / department**
Emese	34	Cultural Mediation and Management, Andragogy, Art Therapy, Literature, Civic and Cultural Life, Community Organising, Children's Literature, Drama Pedagogy	Founders
Boglárka	34		
Dalma	32		

Table 17. D. Organisation participants

(Author's edit.)

10.4.6. E. Organisation

E. Organisation consists of young entrepreneurs connected with the innovation network I approached through an early-stage social enterprise support programme. This international programme, aimed at fostering positive social impact, supports realising and developing business ideas that offer new solutions to social issues or challenges. Promising enterprises can connect with participants from other countries by establishing partnerships, increasing visibility, and providing funding. Since the 2010s, the programme has supported young social entrepreneurs in more than 25 countries to aid their local communities through their beneficial work. Members of E. Organisation joined the research as participants in this programme, as the development of their visual identity is a necessary next step in their plans.

The project they developed during the workshop addresses menstrual poverty. They provide intimate hygiene products to homeless women by visiting shelters and homes for mothers. They believe that hygienic menstruation is a fundamental right for all women, including those living in homelessness and poverty. In addition to donation collections, their activities include culture-forming and educational discussions and social media campaigns. By maintaining continuous connections with professionals and beneficiaries, they aim to achieve a significant impact in alleviating this social issue.

The members of this civil student organisation are young social entrepreneurs with secondary education qualifications. They plan to continue their activities in the form of an association. Their current visual identity is not built on a defined concept; however, they intend to focus on the visual management of their online presence and quality communication.

E. Organisation participants			
Fictive names	**Age (years)**	**Qualifications/education/ experience**	**Professional area / department**
Flóra	19	High school education, social enterprise	Founders and their collaborating partner
Lilli	19		
Ferenc	19		

Table 18. E. Organisation participants

(Author's edit.)

10.5. Procedures of Research Sessions

0 Prelimin. Interviews
Preparation for workshops
Understanding opinions on the research topic
Discovering the research field

1 Introduction
Welcoming participants
Transforming the space
Introductions of researchers and participants
Ice-breaker visual games

2 Overview of the Research
Aligning the framework of collaboration
Discussion of research questions and objectives

3 Warm-up Exercises and DIS:CO Theory
One-line drawings
Clay sculptures
I am _____
Individual assessments

4 Collaborative Creation and VI Theory
Group drawing exercises
Associative games
Visual metaphors
Joint evaluations

5 Participatory DVI Design Based on DIS:CO

| How | + | What | = | Desired value |
| ??? | + | ??? | = | **Authentic DVI concept in harmony with group identity** |

Solving unstructured problems through connection making and divergent thinking

MARKETING — Based on the Co-Created Brand Value model by Hollebeek et al. (2021) participants create brand value through the processes of Resource Integration, Engagement, and Sharing. According to Lélis and Mealha (2011), this is brand citizenship behavior, and as interpreted by Siano et al. (2022), it is coordinated brand development.

DIS:CO — According to the anthropological approach to design communication (Cosovan et al., 2018), participants create a transitional rite, where starting from an initial normal state, they experience a liminal phase and reintegrate into a new normal state.

DVI — According to Nes (2012), it is personalized, according to Martins et al. (2019) it is participatory, and according to Lélis and Kreutz (2019, 2022) it is appropriative, creative interactivity in the realm of participatory commitment. Interpreted by Fekete (2021), this is a process driven by internal stakeholders involved in the design.

6 Presentation and Evaluation of Results
Presentations of the WS and outcomes of Participatory DVI design

7 Observations and Final Questions
Evaluation of DVI design
Analysis of artefacts
Group assessment of the Research session's outcomes

8 Feedback and Joint Assessment
Sharing personal experiences from the WS
Immediate feedback
We are _____

9 Reflections
Participants' subsequent written feedback
Collection of photos sent by participants

10 Individual Interviews
Subsequent consultations for clarifying situations, phenomena and questions
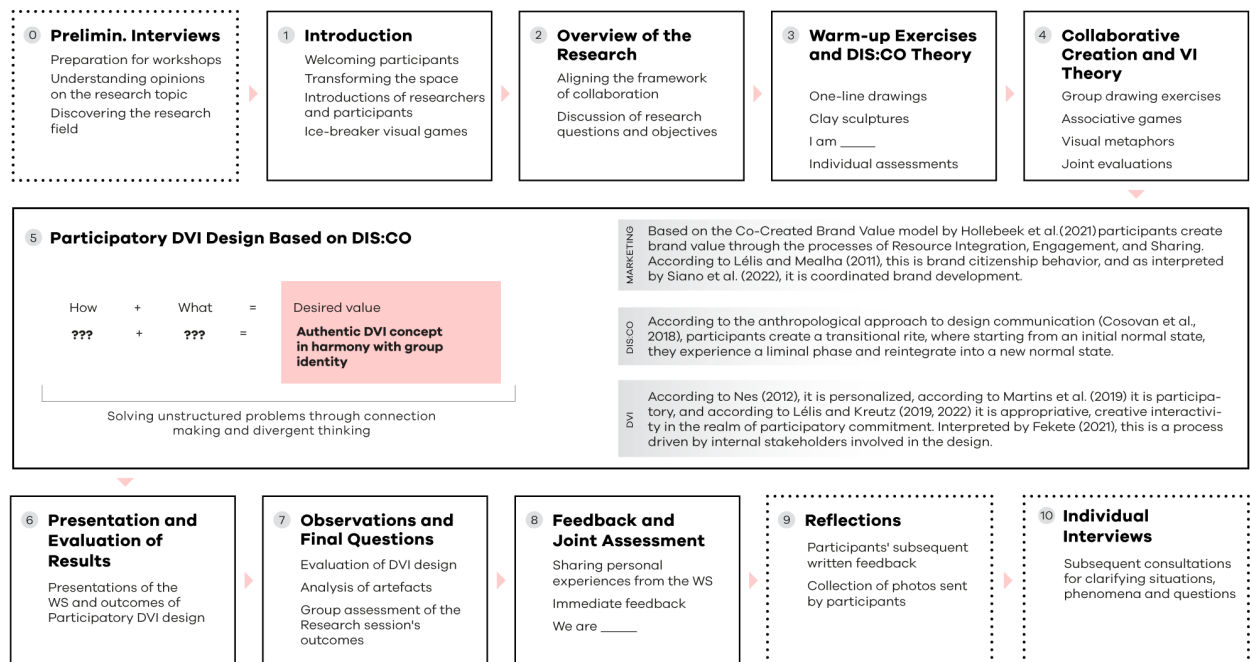
Figure 31. Procedures of Research Occasions
(Author's edit based on Schubotz, 2020.)

The research workshops were organised in a similar way to the group research meetings outlined by Schubotz (2020). During the process, several short breaks and a lunch break interrupted the activities. The length of the breaks varied flexibly according to the needs agreed upon or arising in the situations. In such cases, Schubotz (2020) proposes following the recommendations of the co-research community. This approach, less structured and more open than the classical focus group approach, can generate more dynamic discussions, more organic and intense interactions.

At the beginning of the sessions, both researchers and members of the organisations introduced themselves in a joint discussion. After clarifying the objectives, questions, framework, ethical and data management implications of the research, participants expressed their willingness to cooperate by means of a written agreement.

While explaining the characteristics of DIS:CO theory and methodology, exercises were conducted to tune in to the creative process. Participants created one-line free drawings using projective techniques. Associations and individual readings of these were shared and subjectively evaluated.

This was followed by a processing of the knowledge on the narrower topic of visual identities, looking at the different types of signs and logos, and then at the concept of dynamic visual identities. In this phase, the focus was more on the propositional form of knowledge. To counterbalance this, we played additional visual games to evoke practical and experiential forms of knowledge. Such activities included: drawing and interpreting images together or creating visual metaphors on freely chosen themes. Also, an integral part of this phase was the cooperative construction of knowledge in an exploratory manner, critically analysing the process and output of the creation. A more detailed description of the exercises used in the research can be found in the appendices (Appendix 9).

In the most significant phase of the sessions, participants designed participatory dynamic visual identities for their own community according to the DIS:CO methodology, i.e. a process with no predefined steps. The desired value was the creation of an authentic DVI, capable of representing all team members through its variability. This activity involved a relative retreat of the researchers. In such cases, my fellow researchers and I intervened in the teams' activities in exceptional cases in a natural way depending on the situation. The teams made progress in all four forms of knowledge at this stage. After developing DVI concepts, they designed individual versions and transformed them into presentable forms. After the presentation of the designs, the development process, the evolution of ideas and concepts, the collaboration and the resulting products were analysed based on personal and community experiences. Participants asked questions to each other and to the researchers, and vice versa. The discussion focused on self-reflection, reassessment from each other's point of view and opportunities for mutual understanding.

The DVI design process was carried out in three research occasions with different team compositions. In the first case, the members of A. Organisation were divided into two smaller cross-functional groups, i.e. staff from different areas (brand, design teams) were involved in direct cooperation. In the second case, after the Wikinomic collaborations, the members of B. Organisation worked on their dynamic visual concept, organised around the marketing and community/sustainability groups of the company. In the third case, members of C., D. and E. Organisations co-operated with members from their own teams on the DVI design part of the workshop. In the latter case, however, at the end of the session, participants from C. and E. organically helped each other with additional, interconnected ideas.

After the final round of discussion on participatory DVI design, the sessions ended with an immediate feedback circle and an evaluation of the whole process. Individual written assessments from participants typically began to be received a week after the workshops, so that everyone had time to evaluate the experience from a more distant perspective and in communication with colleagues.

I had the opportunity to start the analysis of data immediately after the sessions (with fellow researchers), until the reflections arrived (individually), and following the participant reflections as well. The amount and source of information available also varied throughout the iterative evaluation process. After processing all data, data analysis continued with a review of the full research and further discussions with stakeholders, sometimes including interviews as necessary. The development of the results was also influenced by the experiences of the research colleagues and the stakeholder consultations. The research process therefore varied slightly between occasions. The placement of certain practices changed during the process. For example, the visual projective techniques were abandoned in the second session as they were initially difficult to use on the first workshop, and then we reintroduced these at a later point in the day on the third session. Based on feedback, more playful approach exercises were included at the beginning of the workshops. Apart from this, the process has not changed substantially and can be framed as described above.

10.6. Researcher Roles and Blind Spots

Based on the discovery by 17th century scientist Edme Mariotte, it is known that every human eye has at least one point that is not sensitive to light. The reason is that, unlike other parts of the retina, there are no special photoreceptors to detect light where the optic nerve attaches to the eyeball (Ramachandran, 1992). This point is called *papilla nervi optici*. This is the area where we cannot see. Usually, we do not notice the existence of the blind spot[153], the mind fills in the missing information based on the surrounding details and reconstructs the image. In psychology, this phenomenon is interpreted as a form of perceptual mechanism of surface interpolation.

Image 6. Mariotte's tool for detecting the blind spots
(Author's edit.)

The phenomenon can be applied figuratively to the present research situation. Investigating dynamic visual identities from a research perspective only would necessarily produce an area that researchers cannot see due to the subjective aspect. Likewise, examining only from the perspective of the participants would also create imperceptible blind spots in the construction of knowledge from the perspective of the members of the organisation. To reconcile the different experiences and forms of knowledge that are formed in the same space and time during the design process, both researcher perspectives are needed. In the following, the experiences of the roles of research subjects and participating researchers are reviewed, thereby reducing the possibility of possible misinterpolations.

10.6.1. Perspective of Research Subjects

Thanks to the participatory nature of the research, unlike in more authoritarian research, the subjects were equal partners in the workshop, co-creators of the research process. If necessary, we were able to jointly change the direction of the workshops, as is typical in qualitative research (Horváth & Mitev, 2015, p. 36). Interventions were already introduced at the beginning of the first workshop, when participants indicated that the abstract and theoretical approach of the topic felt a bit unfamiliar. As a result, we turned to more practical and experiential ways of working with the DVIs. Through similar interactions, the research subjects were active shapers both in later stages and on other occasions as well.

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[153] It's easy to find our own blind spot if we close our left eye and focus our right eye on the symbol on the left of Image 6. from about 10 centimetres away. By continuously moving the image further away from our eyes, the symbol on the right disappears at a distance depending on our individual characteristics and we can experience the existence of the blind spot. The test can also be done with the other eye, concentrating on the right symbol with the left eye, while closing the right eye.

This approach had the added benefit of allowing subjects to consider everyday interactions, organisational culture, community norms, routines and experiences in their own life world when assessing DVI design situations. This attitude is similar to field perception in cultural relativist anthropological research (Letenyei, 2005b) and field approaches that rely on a participatory worldview (Heron & Reason, 1997). For example, on the first occasion, a problem arose due to the lack of detailed brief. One participant indicated his doubts about the under-definition of the activity. In clarifying the situation, it became apparent that the open-ended problem-solving approach of design communication design is not a common practice in the company. It is not likely that similar information could have been obtained without inviting the participants to the control of research.

As the workshops familiarised the participants with the research questions and we referred to these at several points in the process, their identification with the researcher's way of thinking became natural. The collaborative approach was implicit in the research invitation and then came to the fore at the beginning of the sessions, during a more detailed presentation of the workshop process, during the discussion of DIS:CO and the participatory DVIs. No potential role conflict in this regard surfaced throughout the research. Participants who adopted a researcher's mindset were also open about their own observations and reflected on the process and its outcomes. Their written reflections supported the research with the benefits of insider ethnography (O'Reilly, 2009).

Integration into the research role is exemplified by the fact that results from other field studies also emerged as an explicit topic during the closing conversations with the second organisation. Our research partners frequently expressed curiosity and interest in the general questions concerning the study of DVI at other times as well. Thus, the new results could build on the lessons from previous occasions despite working with different organisations. This suggests that inviting participants to the research process beyond the design work proved to be a beneficial strategy and yielded valuable outcomes for the participants, as their feedback indicated.

10.6.2. Perspective of Participating Researchers

In addition to the active participation of the subjects, the data collection was complemented by participant observation with triangulation of the researchers. The researchers were present as internal participants in the DIS:CO workshops by eliminating the role of facilitator. In this way, the two aspects of participatory research, the collaborative approach to research and the participant observation technique (Schubotz, 2020) were both applied. The elimination of their traditional separation is justified in this specific area of design, where all participants are inherently involved in the processes of creation and knowledge construction. These similarities made it possible to use the two processes together. They have proven to be an effective combination, as they both approach their subject matter inductively, in a bottom-up manner, from locally defined perspectives, drawing on emergent knowledge (Heinonen, 2013).

The DVI design sessions were supported by multiple research associates, taking turns to contribute in different ways. They either participated in conducting the workshops or assisted participants when necessary and carried out observations during the workshops. The initial facilitator role was rotated between exercises so that any differentiated role could be overcome as far as possible.

The research was conducted in a non-public setting, but it was an open type of observation, so that all those involved were aware of the way the research was conducted. Kawulich (2005) argues in favour of open participant observation because of its ethicality, as the data collection is not carried out without the subjects' consent. As the subjects themselves actively contribute to the research in DIS:CO, open observation was reciprocal in a spirit of equality. A specific participant comment was that this approach is not usual in corporate training, and it was regretted that the active involvement of facilitators is usually not the case either in other trainings. These points were

mentioned as positive by the members of the organisations when compared to their previous experiences, in so far as they reflected on the expanded role of the observational researchers in this way.

10.7. Data Collection

Different qualitative data collection methods have different advantages and disadvantages. By using them together, the potential biases associated with the weaknesses of each method can be eliminated while the advantages are realised (Maxwell, 2013). The different methods result in triangulation of the data, which increases the reliability of the results obtained. Well-chosen data acquisition methods can also be used in a complementary way to extend the scope of the data acquired and to investigate a phenomenon from a different perspective (Greene, 2007).

During the workshops, the design, interpretation and collaborative analysis of visual products and concepts allowed for the recording of mixed types of data. The time and place of data recording varied. Interviews prior to the workshops, participatory knowledge construction during the workshops, participant observation observations and reflections following the research sessions were supplemented by documentary analysis where necessary. If any new information, unclear themes or specific insights emerged, it was possible to discuss them with the subjects afterwards by telephone or online meeting, or by e-mail.

In the initial stages of the workshops, we conducted open problem-solving warm-up exercises, so we approached the issues of dynamic visual identities through experiential and practical forms of knowledge. In addition, we worked on theoretical insights, i.e. propositional forms of knowledge. Here, new insights, findings and ideas from the participants added to the know-how brought to the field by the researchers. During the design exercises, we did not work on solving a specific problem, but in ways that stimulated divergent modes of thinking, merely capturing the *"what?"* and *"how?"* questions in the activities. This did not limit the range of possible outputs, it allowed for a wide range of associations and as reported, enjoyable creative processes. These sections supported data recording methods of journaling, observation, audio recording. During the activity, the participants themselves took photographs, sharing their images with us afterwards.

In the context of DVI design, true to the methodology of design communication (DIS:CO), we initially defined solely the desired value we aimed to achieve, leaving the *"what?"* and *"how?"* parameters unspecified. This exercise aimed to create an authentic dynamic visual identity concept that community members could identify with. Participants were free to employ any creative strategy and tools available to them. We did not prescribe any procedures, specific steps, patterns, templates, or tips for the solutions. As highlighted at the beginning of this writing, participants literally and figuratively started with a blank slate. Like other creative exercises, this phase yielded numerous artefacts, sketches, visual notes, and ideas, which groups repurposed to develop the DVI concept. Henceforward, these outputs facilitated sharing experiences and final ideas from the design process, thus bringing the presentational knowledge form to the forefront. The visual materials created during the activity also featured in participants' later reflections and provided an ideal discussion base for follow-up interviews.

This type of research method can be defined in contrast to traditional normative research, as it does not seek to isolate phenomena, causing uncontrolled changes in the context of the study. The necessity of this approach is justified by the fact that, according to Cosovan et al. (2018, p. 238), the collaborative creative process is inherently uncontrolled, as its rites of passage involve a symbolic ritual form in which the community creates order out of chaos. For this reason, if we wish to examine the phenomena associated with the act of design in its normal context, we cannot necessarily do so in a fully controlled environment. In such situations, a combination of data

collection methods is preferable to produce information-rich data and results of value to both participants and researchers. Although participant observation alone could be used to train scientific results, as in design ethnography, the range of data and the intensity of information available can be extended by using additional methods. Indeed, participant observation allows the observer to know what the subjects are doing, so that he or she can rely on more than just their self-reports and explanations (Ghauri & Grønhaug, 2016). For a deeper understanding, clarifying interviews were also needed. The interview method is recommended when the research aims at exploring experiences, beliefs, motivations and stories (Guest et al., 2012), as observation methods are less suitable for obtaining such information.

Data collection and data analysis phases were iteratively sequenced between workshops. Data collection was continued until the theoretical saturation of the aggregated information available from the combined methods. At the end of the overall data collection, the visual material collected during the research was compared.

Data	Data Sources	Type	Place of Collection	Time of Collection
Research and field journals	Researchers	Textual, visual	Remote and research field	During the whole research
Observations	Researchers	Textual	Research field	During workshops
Audio recordings	All participants	Audio	Research field	During workshops
Photos	All participants	Visual	Research field	During workshops
Products and evaluations of creative practices (visual concepts and sculptures shaping personal and organisational identity)	All participants	Textual, visual, other	Research field	During workshops
Products created during design – DVI concepts, visual and other artefacts and their interpretations	All participants	Visual, textual	Research field	During workshops
Reflections from participants	Research participants	Textual	Online	After workshops
Interviews	Research participants	Textual	Online	Before and after workshops
Complementary documentary analysis (corporate documents on official mission, vision, values, culture, communication)	Organisations	Textual, visual	Remote	After workshops

Table 19. Detailing of data recordings
(Author's edit.)

Image 7. Co-created visual materials produced through research
(Author's edit.)

Predetermined criteria can aid in focused observation when researchers seek answers to known questions (Kawulich, 2005). Accordingly, I established observation criteria based on previous research experiences to support answering research questions. In participant observation, data collection can be conducted in both structured and unstructured ways. In this case, observations were recorded in writing, audio recordings, and photographs.

Spradley (1980, p. 81) recommends nine dimensions of observations as guidelines for effective research. The interrelationships between these dimensions can also be examined using a descriptive question matrix operating with 9x9 questions. The nine criteria are 1. space, 2. objects (artefacts), 3. acts, 4. activities, 5. events, 6. time, 7. actors, 8. goals, and 9. emotions. Their importance can be determined before and during the research, and their selection is made according to the research plan. These can help describe observations in detail and the relationships among the observed elements.

In this case, the space, time, events, and activities were relatively limited during the workshops, as the research location and timing were pre-arranged, and the DIS:CO methodology structured the activities. These apparent constraints allowed for more focused observations, though they did not create controlled, experimental situations. The research organisation started in 2023 and took three months. Eventually, the sessions took place at the organisations' headquarters in Budapest in the first quarter of 2024, in the participants' everyday environments[154]. The length of the sessions was flexible, and they were held as one-day events with multiple breaks. The effective working time of the participants varied between 6-8 hours. The duration of the sessions was shaped by the lessons learned from pilot studies. Implementing a three-day study that had been tested previously proved incompatible with the operations of economic organisations. Thus, adapting to realistic possibilities and prior experiences, the one-day format typical of further training proved successful. Participation was optional and could be interrupted anytime to reduce forced data, participation without free will, and other biases.

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[154] As the participants in the third workshop did not all have their own offices, or not in the same city, we provided them with a neutral venue.

	A. Org.	B. Org.	C. Org.	D. Org.	E. Org.
Organisation	Multinational company (International insurance company)	Corporation (Financial institution)	Ecosystem of a global innovation organisation		
			Foundation (Environmental awareness and sustainability)	Small business (Creative occupations and products)	Civil organisation (Social issue)
Participants	Marketing, Design, People team members and managers	Marketing, Social Impact and Community Relations team members and managers, co-owner	Staff	Founder owners	Founders
Observers[155]	Researcher 1, Researcher 3	Researcher 1, Researcher 2, Researcher 3	Researcher 1, Researcher 2		
Aspects of the observations (In brackets, the dimensions of observations that are expected to be relevant, based on Spradley, 1980, p. 81)	*1.* Attitudes and issues related to the topic and method *(3, 4, 5, 6, 7, 9)* *2.* Beliefs, feelings, actions related to personal and community identity *(3, 4, 5, 6, 7, 9)* *3.* Processes of individual practice *(potentially all)* *4.* Processes of collective practices *(potentially all)* *5.* How decision-making is conducted *(3, 4, 5, 6, 7, 9)* *6.* Managing conflicts, disagreements and their influence *(3, 4, 5, 6, 7, 9)* *7.* Difficulties, obstacles and possible failure of activities *(potentially all)* *8.* Participants' identification with the role of collaborative researcher *(1, 3, 4, 6, 7, 8, 9)* *9.* Immediate feedback on own, community and research work *(3, 4, 6, 7, 8, 9)* *10.* Creation and participant attitudes towards the creation of artefacts *(2, 3, 4, 6, 7, 9)* *11.* Characteristics of the artefacts created *(2)*				

Table 20. Details of participant observations

(Author's edit.)

Observations can be supplemented by analysing physical or virtual documents or objects (artefacts, notes, diaries), individual and group interviews, and applying creative, arts-based methods (Atkinson, 2007). In line with the nature of my research, visual artefacts created by participants, subsequent written participant feedback, and documents related to the organisations' identity (brand book, mission statement, visual identity manual) were used for such purposes.

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[155] Researcher 1: Balázs Fekete; Researcher 2: Lívia Lukács, certified graphic designer (BA and MA), senior product designer, illustrator, with 10+ years of international graphic design and UX/UI design experience; Researcher 3: Attila Dinnyés, PhD student in business administration with BA in communication studies and MA in art management, with 10+ years of experience in the creative industry.

Observational data collection, while primarily non-verbal or non-written, can be enhanced by the combined use of communication and observation (Gyulavári et al., 2017). This approach, when dialogues occur within the context of events rather than being isolated, allows for the exploration of non-visible and non-audible factors and uncovering hidden interpretations of phenomena (Schubotz, 2020). The inclusion of informal conversations and unstructured, flexible interviews in my research sessions provided a more detailed understanding of the cooperation between different organisational units and highlighted differences in opinions on various topics. This method effectively linked the current exercises to the participants' everyday business experiences, offering higher quality explanations of phenomena than direct questioning at times.

10.7.1. Participant Observation

Observation, a method that has stood the test of time, is one of the oldest scientific data collection methods. It can be defined as the intertwined activities of seeing, listening, paying attention, and questioning (Tetley, 2015). This method has enabled the discovery of significant experiences and stories related to the phenomenon under study (Lincoln & Guba, 1985). Unlike traditional personal or group interviews, observation doesn't solely rely on the subjects' rationalized, filtered, norm-conforming, and verbalizable communications but also provides information related to their behaviour and actions (Mitev, 2019). This enriches the analysis and understanding with more comprehensive data. According to Geertz's (1988) classic view, field results do not represent the complete reality but merely reveal it. They cannot be considered objective but rather narratively constructed and partial (Emerson et al., 1995). Ethnographers even refer to data produced during fieldwork as *"tales from the field"* (Maanen, 2011). Therefore, it should be acknowledged that observation also creates an interpretation of the central phenomenon.

From a constructivist standpoint, all of this occurs in the spirit of transactional subjectivism and through the interaction of the researcher and their subjects, making complete objectivity impossible (Guba & Lincoln, 1994). The subjectivist perspective does not mean enforcing arbitrary opinions but expressing the subjective and intersubjective nature of experiences. An example is the characteristic of participatory research that recognises the researchers' presence. Emphasizing the previously forbidden *"I"* perspective in reports is not just a matter of stylistic preference but provides access to the evolving self-image, interpersonal relationships, and the social embeddedness of the phenomenon (Angrosino & Rosenberg, 2000).

Further critiques of the traditional assumptions about the possibility of objectivity have compelled qualitative researchers to revisit previous observational methods. An emphasis on collaboration has emerged in research practice, minimizing the distance between the researcher and the participants. Thus, observation should not be strictly perceived as a data collection technique but rather as a context of research collaboration where actors can interact with each other (Angrosino & Rosenberg, 2000).

Unlike classical social science observations, contemporary research that has evolved from the postmodern critique of science does not aim to achieve the classical ideal of objectivity. However, it is also vital to recognise that the ideal of empathy-infused participation cannot stand alone. Ideally, the spectrum of research practice should balance and consciously incorporate these two endpoints. Compared to the classical naturalistic tradition, although we receive significantly more subjective results, the research is conducted within a defined framework, based on clearly documented data, and intelligently interpreted (Angrosino & Rosenberg, 2000, p. 154). Subjectivity comes alive in introspections, based on translating the scientific researcher's activities into our relationship with ourselves and our environment.

The approach of participant observation can be described as idiographic. Unlike quantitative experiments in artificial settings, it examines the phenomenon in its normal or natural environment

(Atkinson, 2007). The study remains flexible and responsive to circumstances throughout. This form of observation allows researchers to experience the same emotions and physical impacts as their subjects, aligning their rhythm with them (Mears, 2013). In such fieldwork, the emic perspective prevails (Primecz, 2006). The researcher's task is to understand the community's behaviour, beliefs, and events, and then organise and interpret the data within the context (Borsányi, 1988).

Given the nature of design work, which involved one-day observations, it's crucial to consider the insights of Schuetz (1944) and Simmel (1950) on being a *stranger*. They argue that the observer can never fully integrate into the observed environment, even with a gradual acquisition of internal knowledge. However, for effective research, the participant must, to some extent, step back from their internal role. This is not necessarily a drawback, as O'Reilly points out, as it can lead to an insider ethnography, offering perspectives closer to the phenomenon.

The DIS:CO approach addresses the dilemma of being an outsider through open observer roles, awareness, critical subjectivity, researcher introspection, and organic cooperation rituals. Researchers conducting participant observation are also expected to be open and non-judgmental. A successful field researcher is also a careful observer, a good listener, curious about other people's lives, and ready to handle unexpected situations and coincidences (Kawulich, 2005). My fellow researchers and I tried to act based on all these guidelines during the fieldwork.

10.7.2. Participant Observation in Marketing and Design

This form of observation first spread in the field of social sciences. Traditionally, practitioners of sociology, anthropology, and ethnography developed and applied this primary data collection technique (Burgess, 1982). Its methodology still retains the classic key terms: field, integration, language learning, and interpretation of results (Letenyei, 2005a). Today, this method is applied across various scientific disciplines, with many modified forms existing.

The method of participant observation is not foreign to marketing, although it appeared here with significant delay compared to social science research. This research method, used in market research and consumer behaviour studies, is an effective tool not only for rational decision-making but also for uncovering culturally tuned emotions (Vörös & Frida, 2005, p. 416). If interaction develops between the subjects and the researcher during the study, participant observation can also be discussed in the context of marketing (Malhotra & Simon, 2009).

Participant observation is also encountered in design-related research. This practice is an integral part of design ethnography, which is specifically organised around design phenomena (Crabtree et al., 2012). Design anthropology also relies on research involving researcher participation, and its forms can range from observation and interpretation to collaboration, intervention, and co-creation. It is characteristic of multidisciplinary design teams and researchers to collaborate in solving poorly structured specific problems (Gunn et al., 2013). The application of ethnographic methods in design can make knowledge explicit, thus connecting it with other disciplines. In such cases, ethnographic procedures are implemented in the context of design, though in a somewhat different manner than in social science applications. The shorter duration of the study is embedded within the design processes (Müller & Brailovsky, 2020, p. 1). Examining the participatory forms of design is a special area of design ethnography, which user experience and usability research also rely on. According to Blomberg et al. (2017), the methods proven in ethnographic and anthropological fieldwork can also be applied here to understand the subjects. Similar to the anthropological and ethnographic approaches in design, participatory DVI design can also be examined through researcher participation.

10.7.3. Researcher Introspection

An important element of a qualitative approach is to examine not only the data, but also the research process and the role of the researcher. The relationship of researchers and participants to the field and to each other, and the opportunities and risks associated with these, need to be identified and consciously managed. Part of this is the importance of researcher introspection and self-reflection.

During the research sessions, I was initially a regular participant in the design process, removing my role as a facilitator, while my colleagues were participant observers in a triangulated manner from the get-go. As we rotated between these roles, we experienced both ways in equal measure. Among the typical research roles, Gold (1958) mentions the roles of observer-as-participant, participant-as-observer, full participant and full observer. In this case, subjects acted as participant observers and researchers as observer participants. Although Gold (1958) distinguishes between the observer-as-participant and participant-as-observer positions, no role conflict or significant differences in the intimacy of the situations or the openness of the participants towards us were observed. However, participant reflections and interviews sent in afterwards also highlighted factors that were not perceived or understood during the observations. They also helped me to find answers to explain some of the underlying factors. One participant (from B. Organisation), for example, in his reflection, went into detail about the background influences that determined his tense mood at the time of the workshop, which were unrelated to the research. The depth of similar explanations could not be assessed in the field, and thus I recognised the importance of mixed methods research in the study.

The field observation activity cannot cover the full range of phenomena potentially experienced. Selectivity of human attention constitutes a biological limitation that also affects the possibilities of cognition (Müller & Brailovsky, 2020, p. 40). According to cognitive theories, selectivity of attention also appears as a kind of mental blind spot, since *"we cannot see what we cannot see"* (Varela & Maturana, 2003). The richness of the observed phenomena falls short of the observable ones, as the conscious capacities of the mind are limited. To overcome this, triangulation of observers and the use of multiple data sources can be used to mitigate the risks. Although I did not consider these procedures to be of particular importance when designing the research, their usefulness became clear when evaluating early notes. I have subsequently had to revise my thinking on this issue. In comparing my own and other observers' data after the pilot workshops, differences and complementary information due to the selective nature of attention emerged. Thus self-reflection provided an opportunity to eliminate several data recording errors in later stages. For the corporate workshops, I had already prepared detailed observation criteria and adapted field diaries.

In a qualitative approach, the researcher is not a neutral and invisible instrument, but someone whose personal characteristics influence the responses of the participants (Klenke, 2008). This can be used to the benefit of the study, as the researcher does not have to rely on information distant from the research situations but can use an internal compass as a guide on the field. Researcher introspection can also provide direct access to the cognitive and sensory data that emerge at different stages of the fieldwork (Gould, 1995), which can enrich the data and help to deepen understanding. It is reasonable to take notes and make a research journal from the field notes. In the course of keeping a diary, the observer summarises observations in a narrative form, either from a preliminary point of view or spontaneously, on a regular basis (during events), which may refer to codes to be applied in the analysis, may be theoretical notes or operational notes on the research (Strauss & Corbin, 1990). Through continuous acts of reflexivity, a critical attitude can be developed in which the researchers become aware of their role, value orientations, assumptions and personal influences (Szokolszky, 2004), thus improving the quality of the research. According to Horváth and Mitev (2015, p. 380), however, two pitfalls should be avoided: the painting of a

"self-portrait of the self-focused creator" and the atoning confession of *"hail positivism"* to the audience of positivist researchers.

The development of my research has been accompanied by regularly kept journals, notes, sketchbooks, digital memos. The self-study was also significantly supported by the comments of collaborating co-researchers and my supervisors, as well as feedback and evaluations from students on the Identity Design and Creative Management courses I taught. Participant interactions during the primary research and the field diaries from the workshops contributed greatly to the practices of critical subjectivism.

In my experience, the most important benefit of the introspection exercise was the awareness developed of my own prejudices and values. One of the preconceptions I identified through this was, for example, that I had not yet considered multinational companies as a particularly good research environment when designing the research. This was justified by my general professional experience in large corporate environments. However, already during the discussion following the call for research, the members of A. Organisation expressed interest, sympathy and expertise that prompted me to reconsider my previous attitudes. Working with the members of the company and their contributions led me to let go of my previous sceptical views. Based on our work together (and the results), I now see that organisational compatibility with participatory design and the DVI concept is best determined not by size and industry, but by a carefully nurtured culture, humanistic leadership, education, up-to-date knowledge and community cohesion. Deciding this question is, of course, not part of my research objectives, but the recognition of the associated changes in the subjective set of values gives a sense of the importance of researcher self-awareness. And looking at it from my own perspective reminds me of the value of often painful but invaluable self-reflection.

10.7.4.   Preliminary and Supplementary Interviews

The family of qualitative interviews includes structured, semi-structured and unstructured interviews (Mason, 2002). At the beginning of the research, the semi-structured in-depth interview method helped to prepare the workshops, as it is a flexible way to get to know the participants' perception of the research topic and the research field (Leavy, 2020). And in the interviews following the design sessions, I specifically asked the participants concerned specific questions to clarify certain situations, phenomena and issues, if this was necessary to develop a more complete picture or a better understanding. In these cases, focusing on the initial questions, the interview was conducted in an unstructured way, along the lines of the answers and questions given by the participants in a natural way.

The purpose of the preliminary interviews was also to get to know each other better, so that the members of the companies and organisations involved could understand the goals and decide whether they would like to join the research. Through them, I could also get to know their organisations, their operations, their perception of their identity and their day-to-day activities relating to the topics of design and visual communication. During the discussions, my dialogue partners also asked questions, which led to an open exchange around each topic. An important element of the semi-structured in-depth interview is the interview guide, so special attention should be paid to its design (Mason & Tóth, 2005). Due to the background of the research, the appropriate drafting of the guide was already supported by my previous knowledge and professional experience. The themes used in the initial interviews and the corresponding general broad questions can be found in the appendices (Appendix 17). All the topics intended were touched upon, but only along the lines of questions relevant to the situations, not through systematic queries. During the interviews, one or more representatives of the organisation were present, either as managers in a relevant area (Brand, Marketing, People departments) or as founders or owners of the organisation

in the case of smaller businesses. Prior to the interviews, my interviewees and their colleagues had already expressed their interest in the subjects at hand and and their willingness to cooperate.

In an in-depth interview, the subjects contribute to the research topic by sharing their personal experiences, feelings, opinions and experiences (Seidman, 2006). In this way, we can also gain insights into how the interviewees interpret and organise phenomena in the world (Milena et al., 2008). If used properly, the interview can reveal things that the interviewee does not know about him/herself (Solt, 1998). By examining the meaning of rich data from such data collection, we can learn about the latent patterns that lie within the data. Data collection through interviews requires the researcher to enter the field, but the role is not as active as in the case of participant observation. In this case, the researcher is present as an external observer, in a more formal relationship with the interviewees. In data collection, good listening skills can be as important as asking the right questions (Seidman, 2006).

During the interviews, I tried to adopt the role of the *researcher as a traveller*. In such cases, the interview can be understood as a co-creation of knowledge. In this analogy, the researcher travels with the subjects through unfamiliar landscapes, exploring them together, understanding the particularities of the place together (Kvale, 2007). Just as the traveller travels, so the researcher may return changed by the interview, if it is conducted properly. They do not prove, they do not justify, they reveal, and learn. During the interviews in preparation for the workshops, I took a journey through the narratives of the particularities of the communities I was visiting. This meant a considerable support in the preparation phase, in choosing the right tone, presentation syle and ways of relating. Another benefit was that at the beginning of the research sessions, I initially developed a closer relationship with people I had met before, who were helpful in welcoming me, showing me around and introducing me to colleagues.

10.8. Data Analysis Methods

10.8.1. Qualitative Content Analysis (QCA)

Workshops can be defined as the unit of observation, and small groups of people within an organisation that create their own DVI concepts can be defined as the unit of analysis. The development of visual identities also captured the individual contributions, creations, ideas and interpretations of the participants. In the analysis phase, these domains are not separated, thus it is considered as a multi-subject holistic research based on Yin (2003).

The method of data analysis is Qualitative Content Analysis (QCA), which is as follows. Definitions of the QCA method are collected in Zhang & Wildemuth (2009, p. 1):

"[QCA is] a research method for the subjective interpretation of the content of text data through the systematic classification process of coding and identifying themes or patterns" (Hsieh & Shannon, 2005, p.1278);

"any qualitative data reduction and sense-making effort that takes a volume of qualitative material and attempts to identify core consistencies and meanings" (Patton, 2002, p.453).

As can be seen from the above definitions, the procedure can be applied to all cases other than textual data where a systematic, controlled, contextualised, subjective interpretation and analysis of the content of empirical data is appropriate to identify patterns or themes. Consequently, visual analysis also can play a significant role (Bell, 2001; Leeuwen & Jewitt, 2001; Knoblauch et al., 2008; Meyer et al., 2013). Since visuality is a specific way of constructing meaning (Jancsary et al., 2017), it is not surprising that the visual perspective is not only appearing in strategic communication research, but also shows a growing trend (Goransson & Fagerholm, 2018). One possible way to do so is qualitative visual content analysis. The analysis in this research module is like the method of photo interviews, where in addition to the data captured in the images (own works), the participants' interpretations of them are also subject to analysis, and then the analysis of the two types is compared and interpreted together (Horváth & Mitev, 2015).

However, it is important to note that whether textual or visual analysis, the qualitative method used here is not the same as the early quantitative content analysis used in media science and psychology (e.g. Szokolszky, 2004, p. 481), so it does not involve counting the number of occurrences of the codes generated, but rather looking for meaningful connections within the layers of content. Its aim is to draw inferences about patterns found in the data content (Ehmann, 2002). By identifying and coding themes, we can explore subjective interpretations (Zhang & Wildemuth, 2009) by interpreting the data in the context of the communication (Mayring, 2000).

The raw data are categorised according to themes that can be discovered from the patterns observed in the interpretation of the data and the relationships between them. Thus, the careful examination and ongoing comparison of data by the researcher is the essence of the inductive analysis process (Patton, 2002). Both the obvious and hidden content in the data is revealed, thus providing a subjective and scientific way of knowing social reality (Zhang & Wildemuth, 2009). Data analysis can be done from both inductive and deductive directions. In this case, as the research is not theory-driven, it is characterised by an inductive orientation, focusing on emergent factors.

In an inductive process, data is analysed until it reveals aspects that help to structure it. A deductive procedure would identify the existence of pre-existing constructs (Ehmann, 2002, p. 68). In this research, deductive coding could apply to the theoretical frameworks mentioned earlier, but they are more likely to be helpful for general understanding, since the main purpose of the analysis is to understand and not to fabricate explanations.

Based on the principle of theoretical saturation, data collection and qualitative analysis continued if new participants and data added new perspectives to the research, the codes still had explanatory power (Horváth & Mitev, 2015, p. 115). This also depended on the information that could be extracted from the data in a relevant way, the density of the theory based on the codes and the theoretical sensitivity of the analyst (Glaser & Strauss, 1967).

10.8.2. Constructivist Grounded Theory (CGT)

Content analysis can also help to build theories, in addition to providing a summary description of the data. Sorting out the categories that emerge from the analysis, defining their relationship to each other, leads from the patterns in the data from the field to the construction of theories, using the Constructivist Grounded Theory (CGT) method. Grounded theory (GT) emerged from the pioneering work of Glaser and Strauss (1967) in the social sciences. Their method made transparent the qualitative systematic study of phenomena through the steps of data collection, interpretation and presentation (Mitev, 2012). It was originally defined in contrast to the grand theories prevalent in sociology, to provide a way of gaining insights using empirical data, operating through continuous comparison using theoretical sampling. Glaser (1992) defines GT as a general analytical methodology for data that aims to generate inductive theory and combines systematically applied procedures. Its defining features include, in addition to theoretical sampling and non-statistical sampling, a simultaneous process of data collection and analysis, category development involving qualitative coding, constant collation of data and the production of records so that they can be used to identify emerging thematic and content categories and their relationships (Glaser & Strauss, 1967; Strauss & Corbin, 1990). It is not intended to generate justifiable claims, but to provide an interpretive examination of the relationships and interactions between members of society and how they create reality (Glaser & Strauss, 1967). Grounded theory uses inductive analysis to discover relationships in the data, not to prove or disprove hypotheses (Mills et al, 2006). In addition to inductive logic, abductive reasoning is necessarily involved (Reichertz, 2010).

This analytical method has been applied in many disciplines and has undergone several transformations over the past half century. Among its variations for different research purposes, the issues of ontological and epistemological premises, the role of theory and researchers can be seen as important differences. With the end of their initial collaboration, Glaser and Strauss took the theoretical and practical development of GT in different directions. The work of Strauss and Corbin (1990), the further work of Glaser (1992) and the innovative efforts of Charmaz (2000, 2006) have also had a significant influence. Their divergent views allow us to distinguish between classical (or traditional) and interpretivist (or modified) and constructivist grounded theory variants (Sebastian, 2019; Charmaz, 2000; Mohajan & Mohajan, 2023). They also vary in the way theory is generated, the way it is coded, the design and logic of research, and how results are validated (Mitev, 2012).

While the original movement, rooted in positivism but seeking to distance itself from it, sought to demonstrate its applicability independent of philosophical issues and independence from the researcher, the interpretivist form already acknowledged the data interpretation activities of the committed researcher (Sebastian, 2019). Shifting towards the postmodern, with a relativist ontology and subjectivist epistemology, the CGT variant represents a more flexible, heuristic strategy than the former, rather than a formalised positivist or pragmatist process, although the latter trend was initially associated with it. The constructivist approach is particularly attentive to the active role of the participants, neither distancing nor alienating them from the research process and its results. Underlying this is an approach that emphasises the subjective interactions between researcher and participants and the meaning-making that takes place in this way (Schwandt, 1994; Hayes & Oppenheim, 1997).

The CGT approach, which grew from the work of Charmaz (2000, 2006), argues that data is not discovered by the researcher, but constructed together with the participants. Contrary to earlier ideas, CGT also argues that theoretical knowledge is inescapably present at the outset. It's crucial role here, however, is not to be applied deductively by the researcher, but to be recognised through awareness, to understand the implications of the researcher's work. Knowledge acquired before the research has begun can provide knowledge that can give initial ideas and sensitise the researcher to the subject. Inductive theory development can also benefit from comparing data with existing theories, providing an opportunity for a kind of theoretical dialogue (Ramalho et al., 2015).

In contrast to what is suggested by Glaser and Strauss (1967), Strauss and Corbin (1990) and Glaser (1992), there is no predefined place for a literature review in the research work on CGT. Depending on the situation and the researcher, it may take place before, during and after fieldwork. It's important role is to be able to return to it during the activity, even when the data is known, to look at it with a critical eye in the light of developments, to confirm or challenge its findings and thus to establish a dialogue with it (Charmaz, 2006; O'Connor et al., 2018).

An important part of the constructivist approach is the way in which the research question is situated and addressed. According to the classical GT prescriptions, only broad questions that help participants to bring their experiences to the surface can be used, so that only later is there room for the formulation of a specific research question that unfolds from empirical experience (Glaser, 1998). According to the constructivist approach, direct research questions can be used from the beginning, as this does not necessarily allow the influence of theory to prevail. The emphasis should be on raising awareness of prior ideas and the research question can be shaped accordingly during the study (Charmaz, 2006).

There are also significant differences between the trends in terms of coding. Traditional GT separates the phases of substantive and theoretical coding and allows for the merging of categories in theory formation (Glaser, 1992, 1998). In interpretive GT, the processes of overt, axial and selective coding follow one another (Strauss & Corbin, 1990). Unlike these, constructivist grounded theory recommends coding all the data recorded and used, and then grouping the data around the most relevant categories, as suggested by Charmaz (2000, 2006). In this case, however, the coding process implies a flexible procedure, not an automatic action carried out according to strict rules. It allows for the use of several main categories as well as their merging and recombination (O'Connor et al., 2018). The first phase allows for a divergent departure towards several possible theoretical directions and allows for several coding styles, relying on different amounts of data. The analysis process may also include a series of notes and self-analyses. Although theoretical coding is not part of the process, comparison with prior knowledge may optionally be included.

A few flexible strategies can also help us in the coding process. Such options include breaking data into its elements, either according to their properties or by assigning them to the actions on which they are based. It is useful to explore underlying assumptions and look for explanations of implicit actions and their meanings, to compare data with data and to identify gaps in the data (Charmaz, 2006, p. 50). We can play with the ideas we get from the data during the research, learning from them by immersing ourselves in them. This encourages an imaginative understanding of the phenomenon under study and the empirical world.

The theoretical knowledge produced as a result of CGT is not a representation of reality, but helps to approach it through interpretations. The theory is not independent of the views of its creators, the way data is collected and analysed, but is based on the real, lived subjective and intersubjective experiences of the participants. For all these reasons, Charmaz argues that CGT should not be rigid and prescriptive and should be used to support understanding (Horváth & Mitev, 2015, p. 121).

10.9.   Risks of the Research Methodologies

The methods employed during the research have advantages and disadvantages. These could pose risks to the research outcomes, and preparing for their management in advance is advisable. In this instance, the following considerations were assessed before commencing the work.

The fact of observation can alter the results obtained (Given, 2008), and efforts should be made to mitigate this. In this case, this is achieved by conducting participatory design research at the subjects' usual workplace or a neutral location appropriate for the activity, thereby not only minimising the impact of the research on the situation for the participants but also fostering a sense of collaboration and shared responsibility.

Another risk of observations is the potential loss of data or reduced depth of observations due to divided attention. Two other co-researcher observers were included as participants in addressing this. The educational experiences of the DIS:CO workshop format conducted with multiple observers (Cosovan & Horváth, 2016a, 2016b; Horváth et al., 2020; Horváth & Horváth, 2021; Galla, 2021) and the lessons from the pilot studies on participatory DVI design both demonstrated the successful applicability of this method.

As Grasselli (2009, p. 67) also points out, in participatory research, the researcher may encounter resistance instead of *"glorious cooperation"*. Therefore, to reduce the rational and irrational causes of potential friction, entry into the field occurs before the research, allowing subjects and researchers to become acquainted beforehand, and participation is voluntary and based on mutual sympathy. This approach underscores the importance of mutual understanding and respect, making the audience feel the significance of ethical considerations in the research.

During interviews, it is crucial to avoid creating false narratives. According to László (2005), the interviewer weaves the story thread in such cases to create a tapestry (Horváth & Mitev, 2015). In a certain sense, qualitative research results are always interpretations by the researcher, seen through the lens of the researcher's subjectivity. This validity risk can be mitigated by interviewing multiple participants, thus triangulating the data and verifying the results with those involved. In my research, this risk was managed by interviewing multiple individuals affected by the same phenomenon or issue.

10.10. Ethical and Quality Criteria of the Research

In addition to scientific expectations, field-based research must consider ethical considerations to ensure that neither social nor personal interests are compromised during knowledge acquisition and construction. In this service, the minimum condition of "*good*" defined by the DIS:CO approach can be applied, meaning that the activity should not cause harm from either a subjective or intersubjective perspective (Cosovan, 2016, 2018, p. 21).

When conducting research that involves individuals, it is essential to keep their interests in mind, ensure voluntary participation, and guarantee anonymity (Babbie, 2008). However, the role of researcher self-reflection cannot be overstated in adhering to ethical norms. Hatch (1995, p. 221) provides a set of questions for this purpose, which can help the researcher evaluate their role and the situation: *What are my goals with this research? Why have I chosen this research setting? What is my relationship with the participants? Who benefits from this research? Who gains the most? What are the potential dangers of the research? How can they be remedied?* Regularly reviewing these aspects can lead to the conduct of ethical research.

In participatory research, it is also essential to consider how value is created and defined in the study. There is a delicate balance between the potential for collaboration and the risk of exploitation. *"The artist/designer may be complicit in a colonialist act of exploitation when they extract valuable ideas from participants to create value elsewhere. Alternatively, the artist's/designer's creative abilities may also be exploited"* (Hedemyr, 2017, p. 3). Therefore, the creative contributions of those involved, the knowledge created, and its value should be handled carefully. The results and theses of the dissertation should be accessible to the subjects, and the researchers' contributions should be implemented fairly, thus fulfilling the ethical criteria of qualitative research.

To make a significant scientific contribution, one must meet ethical and quality criteria expected in the field. The quality criteria must be interpreted differently from research following the positivist philosophy of science regarding interpretative qualitative research. The positivist approach assumes the repeatability of studies. In social sciences, this would require an unchanging social reality. The qualitative approach must acknowledge reality's continuously changing and constructed nature, thus viewing the scientific criteria valid in this domain differently from the positivist perspective (Horváth & Mitev, 2015). The concepts idolised as the trinity of generalisability, reliability, and validity (Kvale, 2005) are not suitable for understanding reality, which is inherently not to be labelled as objective through representations.

Validity and reliability manifest differently in qualitative research. Their reinterpretation considers the interactive position of researchers, recognising that during research, these are inevitably influenced by assumptions and tied to perspectives, impacting the research subject (Szokolszky, 2004, p. 448). Lincoln and Guba (1985) reformulate positivist expectations of internal and external validity, reliability and objectivity. They define the characteristics of credibility, transferability, dependability and conformability as concepts suitable for assessing the quality of qualitative research. To ensure these, in interpretivist research, it is essential to acknowledge the fact of opinions attachment to perspectives (e.g. in reflections); to document and make transparent the decision points and processes involved in the research; to conduct extensive and comprehensive data analysis; and to validate the findings using different research methods and with the subjects (Szokolszky, 2004, p. 448). The procedures described earlier will achieve all these to maintain the research's quality.

In contrast to validity, Eisner (1991) offers an alternative set of criteria for credibility as a guarantee of the scientific quality that qualitative research should be expected to provide. Credibility is a function of structural confirmation, consensus validation, referential adequacy and

ironic validity. This research design builds on all of these in the form of. Different types of data, taken from different sources at different times, provide the opportunity for structural confirmation. The construction of knowledge by the researcher and participants involved in data collection and analysis, and then participant verification of the results, can support consensus validation. Referential adequacy can be tested during the analysis of data by examining whether conclusions based on one part of the data are valid in relation to the information that can be extracted from the other data (Lincoln & Guba, 1985). Ironical validity, on the other hand, is achieved through the presentation of the contradictions that are revealed, through the recognition of contradictions, doubts and paradoxes.

The research design also uses various forms of triangulation to ensure it meets scientific criteria. Denzin (1989) highlights the importance of triangulation of data, researchers, theory and methodology. All of this can be seen here in the diversity of research methods. The data sources (people from different stakeholder groups in different organisations) and the data type are different. There is also a triangulation of researchers, not only economists but also designers actively involved in the research. The cooperative nature of the workshops contributes to this, treating the subjects as research participants who, through their actions and reflections, are also active shapers of knowledge and the research process. Theories of corporate identity, brand theories and theories of static and dynamic trends in visual identity, collaborative value creation and participatory DVI also support theoretical triangulation. The methodological triangulation is also evident in the simultaneous approach to the subject from both the academic and the design perspectives. Even beyond these, the dense description of results, the identification of biasing factors, the control of research participants and the validation by the subjects under study enhance the quality of the research findings (Creswell, 2007).

If we approach the issue of validity from a participatory perspective, we can also apply a participatory worldview framework. As summarised by Csillag (2016), in the context of collaborative research, we can consider critical subjectivity, the integration of theory and practice, and the fulfilment of the principles of participation. Pursuing validity aims to ensure that research participants do not misinterpret their own and others' experiences in the group construction of knowledge. Critical subjectivity is the critical revision of knowledge based on shared experience. Embeddedness of theory and practice can be achieved through the interrelationship of the four forms of knowledge. Furthermore, inquiry based on the principles of participatory inquiry allows participants to make their own interpretations and decisions about the research and its findings (Csillag, 2016, p. 58).

If research is not to be judged in terms of traditional conceptualizations of validity, postmodern notions of transgressive (boundary-violating) validity can also be used to reconcile the impossible with the impossible. Since the postmodern worldview regards scientific cognition as something without guarantees, views that transcend the criteria established in the paradigms are needed to judge the quality of the activity. As Tomlinson (1989) points out, we can do no more than invent the scientific rhetoric of the future by means of endless stories. Lather (1993) distinguishes four types of validity: ironic, paralogical, rhizomatic and embodied. Based on Horváth and Mitev (2015, p. 63), ironic validity, similar to Eisner's (1991) conception, is manifested in the presentation of co-existing opposites. Similarly, paralogical validity builds on the paradoxes revealed. In judging rhizomatic validity, one can examine whether the data collected on a phenomenon form a complete map over and above the raw description of the data. Embodied (sensory or situational) validity, on the other hand, is linked to feminism and is related to whether it has been possible to go too far in a disruptive way (Lather, 1993, p. 686), or as Horváth and Mitev (2015, p. 63) put it, *"Has the interpretation succeeded in going beyond the own knowledge derived from the data?".* According to Lather (1993, pp. 685-686), ironic validity foregrounds the shortcomings of language and posits truth as a problem, paralogical validity refers to the highlighting of differences. With rhizomatic

validity, locally determined new norms of understanding are established. And the bounded and unbounded, closed and open questioning text is a specificity associated with embodied validity.

In his critique of triangulation procedures, Richardson (2000) argues that the image applicable to qualitative research is more akin to a crystal than to triangulation, since the latter assumes a static point, whose position can be determined. Horváth and Mitev (2015, p. 74) extend the metaphor by focusing on the nature of the research process. They focus on researcher crystallization surrounded by a fluid mixture of data. The image is apt, capturing the investigative possibilities of the liquid and fluid phenomenon of dynamic visual identities. The work, which meets both the ethical and qualitative criteria of qualitative research, ends up being *"a transformed, multidimensional material with a particular shape and shimmer"* (Horváth & Mitev, 2015, p. 74), from which the academic and professional audience can then sample at will.

11. Results

Image 8. Analysis of the visual products of the research and pilot studies
(Author's edit.)

The analysis of the workshops presented in my dissertation and the preceding stages of the research and development process over several years was a complex iterative procedure, the partial results of which were already incorporated into the successive research sessions. Qualitative studies conducted according to constructivist grounded theory (CGT) guidelines have contributed to the theoretical and practical development of DIS:CO research.

During the participatory design phase, the tangible results (See Figure 8) and their interpretations, as well as the path to these results (building the theoretical background, developing the philosophical and research theory standpoints), can also be interpreted as a result of dissertation work.

Prior to elaborating on these, however, it is necessary to discuss some general characteristics of the research to provide information on the key actors in the process, i.e. the participants, necessary for further interpretation of the results in context. As the identity of the research collaborators was not known in advance during the organisation of the research, the final participants in the workshops, who appeared in response to the call for research, can be recorded as

an outcome and a factor influencing the outputs. The following gives an insight into the demographic and professional characteristics of their composition.

The age of those involved ranged from 19 years to 56 years. The mean age was 36.19 years, the standard deviation was 9.72 years, and the median was 35.5 years. No patterns associated with the age of participants were detected in the participatory DVI design, either during the research or in the subsequent analysis. No differences were observed in participants' activity beliefs and experiences in the lower and upper quartiles on topics relevant to the research questions, nor were any such differences identified by participants in later studies. Concerning brand visuals, the issue of target demographics was raised for C. Organisation, but only concerning the issue of graphic style, not dynamism. This contrasts the general stereotypes (even sometimes expressed in professional and academic circles), attributing a generational character to the DVI phenomenon. Although, in some cases, members of various organisations have referred to the possible determinant role of biological age, these generalisations cannot be supported by research experience.

There were no differences in the research process and results by gender. The contributors did not mention or reference any potential gender-related aspects of participative design. In general, gender was touched upon concerning identification with the brand when discussing the visuality of E. Organisation, as it addresses a woman-specific social issue. The gender theme was exhausted in the dialogue on the pursuit of inclusiveness; beyond that, it did not touch on DVI concepts and design workshops in other cases.

Most of the participants have higher education qualifications, often from several fields. Their qualifications cover a wide range of scientific and professional domains. In some cases, they also have specific knowledge of marketing, communication, design, organisational development and other social sciences. Although early career and high school graduates were also involved in the research, it was not uncommon for the participants to have decades of professional experience. For these reasons, some of the opinions expressed on the subject could sometimes be interpreted as expert opinions. However, it was reported that preconceptions and ideas from professional history were partly overridden by direct personal experience and cooperative knowledge construction during the workshops. It was not necessary to distinguish between the contributions of trained and untrained individuals regarding visual identities. One reason for this was that there was no significant difference in the way they experienced the workshops, and another was that, according to their narratives, no one had direct personal experience of organisational DVIs. No group had used a previously known design process, creative strategy or development framework.

There were also organisational structure and hierarchy factors, with no direct or latent results relating to participants' positions within their organisations. These dimensions were undetectable and hidden in the data if these played any role. Contributors included colleagues from different levels of the company. They joined the research from the board of directors, owners, founders, senior and middle management, and associates in charge of operations. No identifiable patterns, comments or observations emerged concerning the different extent of their contribution and their role in the design process. From our observations, we found that the more senior staff tended to remain in the background and be more actively involved in reporting the results of an exercise. However, we did not find any explicit signs of control of the activity, normative statements or possible performance expectations in cases where some of their objectives for the workshop were known in advance (e.g. in the case of Organisations A. or B.).

Regarding group dynamics and contributions to the results, it should also be noted that all those involved in the research actively contributed to the data training and the production of the results. This was a surprise because three people who considered themselves remote from visual creation and manual creativity attended the sessions. According to their statements, they sometimes

found such activities frustrating or lacked affinity with brand visuality and design in general. The post-workshop feedback from these participants provided precious insights, and their performance during the workshops did not show any significant differences from others.

11.1. DVI Concepts Created by the Organisations

During the three workshops, the five organisations developed numerous ideas suitable for DVI concept development, of which ten different versions can be visually demonstrated. The following presents these concerning the first research sub-question (RQ_1). During the preliminary DVI practices, several hundred pages of sketches were produced (See Image 7 and Image 8). These were analysed cooperatively with the participants during the workshops. Their significance lies not in their aesthetic or creative qualities but in their contribution to the experiences, insights, and ideas encountered during participatory design.

Since the workshops did not aim to develop polished, market-ready visual identities suitable for organisational implementation, the participants executed the emerging ideas graphically only as necessary and possible within the situations. The materials presented at the end of the sessions should not be evaluated based on artistic or graphic design criteria but by considering the scientific aspects of participatory design of dynamic visual identities.

As researchers, our role was not to take over the visual implementation tasks from the creators, nor to assess their processes. Instead, our focus was on effectively communicating the creative concepts that emerged from the workshops. To this end, I will now present the DVI concepts developed by the groups of organisations in a unified manner. This presentation is based on the visual data we collected and the accompanying interpretations, which have been reconstructed for this report.

11.1.1. First Workshop (A1, A2)

Within the first workshop with A. Organisation, considering the company's needs, participants were divided into two smaller groups during the DIS:CO-based DVI design, following individual and wikinomic exercises. These two cross-functional units comprised members of the company's Brand and Design teams, including individuals who do not directly collaborate in daily work. Our researcher colleagues at the organisation saw the significance of this in enhancing operational efficiency and fostering cooperation between groups and individuals. These two groups were formed spontaneously and randomly on-site, not through prior managerial decisions. The DVI design exercise was introduced collectively. However, subsequently, the groups worked separately, unaware of each other's design strategies and processes, following the DIS:CO methodology, knowing the desired value but without specifying the path or the tools and procedures to be used. The intended outcome of creating an authentic DVI capable of representing the organisation (at least the newly formed smaller group within it) remained unchanged throughout this and succeeding research sessions. The exercise concluded with each group presenting and detailing their concept, which the attendees then evaluated.
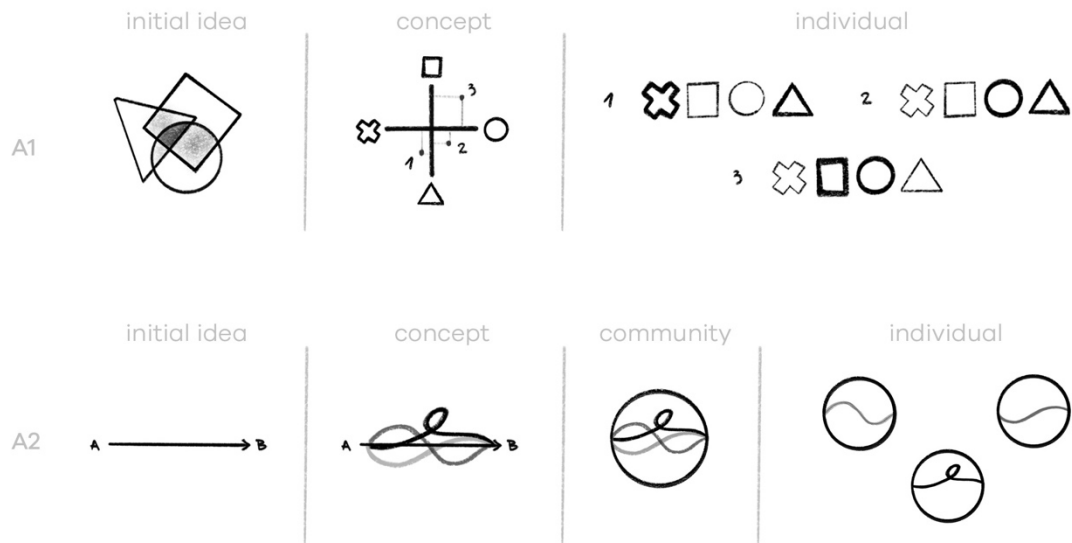
Figure 32. DVI concepts from the first workshop (A1, A2)

(Author's edit.)

A1 Concept

The conception of the group that designed the DVI A1 (See Figure 32) was based on the differences and overlaps in the personalities of its members. Intersecting geometric shapes were used as a symbol of this. They conceived the organisation as an abstract space, looking for visual frameworks that could be used to hold together the elements of a multi-actor system.

> *"What we discovered is that we are all different in different ways. And we also discovered that there is a space in which everyone can realize their own personality [...] and we were looking for somewhere [...] how we can formulate the relationship between the different elements (which we are), because we can work together [...]" (Otto / A.)*

In the group, the individual characteristics of the members of the organisation were taken into account in the multiple reinterpretations of the forms used as a basis. The focus of interest was initially on the diversity of individual intrinsic characteristics and then their evolution over time. Subsequently, the design process was dominated by a dialogue over the content of the concept, alongside the cooperative creation of several different visual concepts. During this direct and intense brainstorming, the creation of a system that would be useful to the community and to the individuals was the goal of the group. After several visual experiments, the organisation was imagined as a delimited two-dimensional space between the dimensions of a coordinate system. Increased attention was also paid to the development of logical and consistent rules during the design process and the potential impact of DVI on personal relationships. The concept, which evolved from each other's ideas and sketches, eventually turned towards a self-reflexive representation of the daily emotional, cognitive state and cooperativeness of the staff in the form of visualisation.

In the concept presented at the end of the design process, each person, positioned on the spectrum between the emotion - rational and introverted - extroverted endpoints, receives a series of signs formed by the endpoints marked by the initial shapes. This established set of rules allows other members of the organisation to interpret it and relate accordingly. Once the core idea was found, the team worked on the visual formulation to bring the prototype into a presentable form, which they used to create their own combinations for the given situation. New ideas were developed

to further nuance the meaning of each individual sign according to their proximity to the endpoints of the spectrum, using different line thicknesses, colours or patterns. At the same time, participants identified the essence of the concept not in the visual design of the signs, but in the specificities of how the system works.

As a future development option, the implementation of a digital generative platform capable of serving the operation of DVI online or visualizing the current location of individuals in this virtual emotional - intellectual - social space as a living map projected in the public spaces of the company's office building was also considered.

"[...] we wanted to find the similarities that unite us in our differences, as a team, as we can be and work together. And that's where we started with the forms and then we went from there, that these forms can come together into an exciting system that can express, even daily, how we feel. Which can also give each other information about how we are functioning that day." (Anna / A.)

A2 Concept

The other group in A. Organisation, with the DVI concept A2 (See Figure 32), achieved a similar result to the A1 concept, although they worked with a different strategy and separately from their colleagues. Members of group A2 started their work through a dialogue based on several different individual ideas. Ideas included the development of a DVI system based on names, birth dates and other personal characteristics. After discarding ideas that operated on the mechanism of regular visual juxtaposition of data, they experimentally arrived at a result that, according to the initial concept, could be used to represent the creative thinking that characterises the organisation. DVI then took on an instrumental function, becoming a potential tool for collaboration and self-expression, with the aim of strengthening the bonds of the members of the organisation.

"Our concept is a visual identity that can also be used as a tool to express our feelings and our differences, but we share a common ground [...] and we feel like a team." (Julia / A.)

After finding the visual building blocks and the corresponding participatory interaction (a question to be visually supplemented), the design process focused on further content aspects. The team further shaped the details of the concept to identify more possible narrative frameworks for interaction through visual means by inviting users to interact. Playing with the possibilities of connecting the two points that form the foundations of the idea, the slogan *"The way to you"* was finally solidified in the form of the informal tone of the question *"What's up?"* addressed to the staff, encouraging engagement.

In A2, the elements of striving for common goals were interpreted as static (points A and B, See Figure 32), and the emotional drawings of the variable paths leading to the goals experienced by individuals were interpreted as dynamic elements. The creative collaboration of members was organised, albeit not explicitly, around the themes of organisational goal congruence and personal affective experiences. In the themes of their communication, the dominant role of organisational culture, the harmonious values of individuals, and the informal role of norms of everyday cooperation emerged. In the visual discourse of the group, the organisation is brought to life in the metaphor of a cell that encapsulates the individual stories it contains. The concept is permissive about the way in which the emblem is completed by the brand's internal organisational audience, leaving it up to the contributors to draw their own curves between points A and B.

" After all, we are all different, we are renewed every day, but we are all heading to the same point. Point A and point B are the same, but our path is different. So, the question is "What is your path?". This can be [...] complemented by how you are feeling that day. You draw your [...] own line, it can express that you are happy, you are tense, you are relaxed, you are creative. The point is, you get to the same point but in a different way. Everyone has a colour, you can go outside the line, but overall, you still stay inside this cell." (Julia / A.)

This design process started from the regular juxtapositions that we encounter in A1, but by the end of the workshop it had evolved into a vision that could accommodate ambiguous individual interpretations and more permissive forms of self-expression, supporting spontaneous and explicit visual storytelling. The visual identity, which relies on manual augmentation from the user, invites its audience to interact in a way similar to the practice of single-line drawing presented in the presentation of the exercises. It is interesting to note that the one-line exercise was not used in the first workshop, but only in the later ones.

One of the advantages identified at the cooperative evaluations of the A1 and A2 concepts is that they allow users to communicate in real time through the changeability that is characteristic of these concepts, using factors that are not usually consciously known - affective, as the designers intended. Shifting from the role of participant designers to that of cooperative researchers at the end of the session, the benefits of these DVI concepts were found to be in the empathic interaction and development of collaborative working relationships within the groups.

11.1.2. Second Workshop (B1, B2)

The next session of the workshops brought together members of B. Organisation from different departments. In their case, the company's community strategy emerged as an area to which the research activity could be linked integrally, according to the participants. The members came from community relations, social impact, marketing, brand and community development. The company works with external suppliers for its visual materials; therefore, no professional designer was present. The structure of the session was as outlined in the case of A. Organisation and the research plan. During the joint exercises, there was a mix of colleagues who worked closely together daily and representatives of various specialisations with looser links to each other. The DIS:CO-based DVI design exercise was different from A. Organisation; here, participants were not divided into cross-functional small groups, but homogeneous groups were formed by placing people from the same area next to each other.

In this case, instead of the preliminary introductory exercises of *"I____am"* and *"We____are"*, the participants made one-line drawings and we also put more emphasis on the creation of visual metaphors. The changes were introduced based on the experiences and observations of the first research form and the analysis of the preliminary results between the two research forms, in order to allow us to experiment with different versions of similar exercises in multinational and large corporate settings.
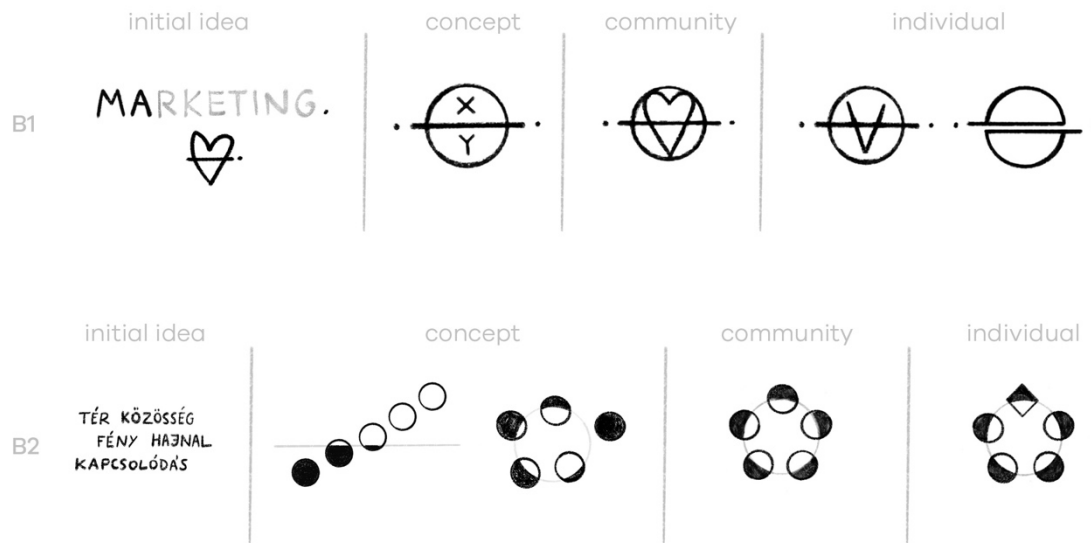
Figure 33. DVI concepts from the second workshop (B1, B2)

(Author's edit.)

B1 Concept

Concept B1 (See Figure 33) is the product of the company's marketing department. As a starting point, this team has defined the most divergent directions. The members gathered a large number of ideas, all actively thinking and working on each of their own ideas. Initially, the individual concepts were created in a lower level of cooperation. As the design process progressed, these ideas were selected in competition with each other for acceptance and further consideration by the group. Many concepts and visual ideas were modified, merged or discarded.

True to the values of their organisation, the team worked with the community in mind, including members who were unable to attend the workshop. Among the ideas were several typographic solutions based on the letters of the community members' names. The vision was to produce a system that could be extended without limits and that would allow for individual customisation while finding a shared sense of connection.

The final DVI, which evolved from the insights and ideas of several participants, was inspired by the initial notion that the first two letters of the word *"marketing"* can always be found in the names of the people working in the department. Shortening the word and playing with the relationship between the characters *"M"* and *"A"* were shaped into a static logo resembling mouth and heart symbols. Associations with this were deemed desirable by the group as they reflected their emotional relationship with their activities and an essential aspect of their work, communication.

"First, we looked at what [...] the same letters were in the names of five people. And we found out that we were taking the M from marketing and the A, which is the same in each of our names, and then we started putting the letter "M" and the letter "A" together to see what it looked like [...] and then we had the breakthrough, the mouth. [...] That ended up having the letter "M" and the "A" in reverse." (Adrienn / B.)

"Then came my heart, because here the M and the A" (Mónika / B.)

"This became the team logo, and then everyone's logo had this circle and this axis in common [...] as if it was our little planet, which revolved around its axis [...] from that came the individual logos, where everyone constructed their initials." (Kata / B.)

During the research, this team worked in the most decentralised way to generate ideas. The concept here typically evolved as a back-and-forth game of reinterpreting signs and meanings. In several cases, the process was furthered by the intervention of another actor. In addition to these, stumbling occurred most frequently during the design process. Participants described the contributions of their fellow researchers and the points raised in the discussions as positive contributions that supported the group's decision-making in identifying their ideal approaches.

In the concept that eventually evolved from a static sign to a dynamic system, the organisation was interpreted as an axis that defined the rotation of each participant's planet, in visual terms, the central element of their individual logo, or in other interpretations, the specificity of the individual's activities in the company. This axis serves as a structural template for further individual logo versions of a freely expandable visual identity, but its creators did not consider it essential to define a strict set of rules but defined the addition of the letters of their name as the only stipulation. The value of providing further creative reinterpretations in developing individual versions was seen as a way to allow for the possibility of developing highly differentiated personalised logos.

In the form of the concept presented at the workshop, the creators created several individual versions based on their personalities, behaviours or aspirations. During the group interpretations of the personal parts, members of the other (B2) team also identified previously unspoken personal characteristics that were effectively communicated by the individual logos through personalisation. Such factors include, for example, Kata's symmetrical logo's striving for harmony or Adrienn's unique way of thinking. *"[Adrienn], who is the reverse of everything"*, was said about her upside down "A" in her logo (See Figure 33, column B1/4). Original factors known within the organisation and part of personal identities filled the DVI system with content. The team envisaged that additional staff could build on the concept as presented, appropriating it to create their own marks and adding new and authentic layers of meaning beyond the associations with community identity in newer registers of the organisational brand.

B2 Concept

A decisive factor in the cooperation of the other group of B. Organisation was the fact that many of its members expressed doubts about their skills in visual art.

"It was difficult to think in a completely different way or in a different way than I usually do in my day. [...] I often felt like I couldn't contribute. It was difficult for me" (Orsolya / B.)

The co-operative evaluation of the research and the analysis of the written reflections on visuality later on revealed the contributors' commitment to the arts and their high level of visual literacy.

"At the same time, it is also true that certain visual experiences can be a great experience for the recipient, Bukta just like Renoir [...] the way Tamás Keresztes, for example, treats the view, the stage, the props, is very impressive." (Noémi / B.)

The challenges of visual creation were attributed to its distance from everyday practice. The role of spectator was seen as pleasurable and desirable, while the role of creator was seen as an unknown or less favoured territory.

"It's so hard to reset the brain. So, if you don't have a daily or weekly or bi-weekly task in which you must be so creative, it's very difficult to switch from this excel sheet thinking or even brainstorming to a session like this." (Réka / B.)

Having clarified these individual attitudes and preferences at the start of the design exercise, the group approached the creation of the DVI with a non-visual strategy that they felt more comfortable with. Starting their activity in conceptual space, they searched for the basis of their DVI ideas. As it became clear later - if not in a way that was consciously understood in the situation,

but after analysing our observations, the sketches and visual ideas produced and the results - there was nevertheless no significant difference in the quantity and quality of the visual materials produced by the group. What was found, however, was that abstraction was the most dominant feature of this group throughout the whole research.

The design of the B2 concept (See Figure 33) was initiated by means of written associations. Participants wrote down dozens of words and phrases per person that stood out as relevant and authentic to their community and the organisation. Words included abstract concepts, actions, passages from poems, cultural references, signs, objects and natural elements. The group read them out one by one, connecting the dots and reflecting on each other, creating an associative web, an intersubjective set of meanings in dialogue using the words that were attributed a positive and identifiable character. In developing a short list that was considered coherent with both personal and corporate identity layers, texts that were shared by several participants (or had similar meanings) were given greater emphasis. As a result of a longer discussion prior to the preparation of the graphic sketches, the following most typical or desirable elements were selected by consensus: *space, community, light, dawn, connection*. The additional document analysis revealed that one of these elements is included in the company's official communication and identity definition. Based on the meanings and contexts of the words, the participants found the resulting field of associations to be an authentic representation of their community. With regard to the birth of the word cloud, it should be mentioned that in this team, the list of our research partner was also taken into account, so that he could influence the course of thinking to this extent.

Once the content elements were identified, the creative concept was developed. This started with a visual representation of the compiled list. Their drawings were not made in a competitive spirit, but in a collaborative and mutually reinforcing way. The aim was to create visual representations that best represented the words chosen, weaving alternative brand stories from the words.

> *"[...] here came the space, the dawn, the brightness, the community, the connection. And from that we came up with the idea that we should have a space as our common symbol, where there is brightness, and we can bond with each other. [...] First the dawn [...] how we go from total darkness to the sun rising." (Researcher 2)*

From then on, the activity was similar to a linear process. Once the desired contents had been identified, the team moved step by step towards finalising the DVI idea. Once the identity-expressing elements were found, there was no need for reinterpretation or rejection of the creative concept. By adopting each step of the process, competing ideas were eliminated, and participants acted in a mutually supportive way. With minor modifications to the visual appearance, the original way of working the DVI system was retained in later development. The design of the layout required the intervention of an additional external graphic designer to keep the team moving forward in the event of a minor stall.

The final version is a formation of shapes arranged around a centre, with the shared, clear, bright space inside defined by the shapes that form the circle. The group members described the organisation as a multidimensional space in which the members are present as freely moving actors. The concept is explained in terms of individuals moving towards each other to create an explicit part of the space (community), which can appear visibly in circular forms to the extent that they gravitate towards each other.

During the development, the possibility of autonomous animation expressing all this as a dynamic visual narrative or designing individual versions showing the different phases of the creation of the shared space was also considered. The team envisaged the possibility of customisation through the insertion of a personal symbol for each of the elements that make up the whole. The participants tried to make it a system that many participants could use.

"The principle is the same, that there is light inside and darkness outside and there is a place for everyone among the symbols." (Researcher 2)

"[and] 400 people can draw themselves into the DVI" (Balázs / B.)

The exchange of elements representing persons based on individual preferences is possible by using symbols of similar visual complexity at the same level of abstraction. The group did not define the control over them, which would leave it to the other stakeholders to decide on the principle of trust. The outcome of the design, despite the initial reluctance to visualise, was described by the group as a success. Both the difficulty and tediousness of visual design and the cathartic nature of the process were reflected in the accounts of the experiences during the exercise. Two participants illustrated the process with images of *"giving birth"* or *"being born into light"*.

"It feels so good when you are born like this" (Réka / B.)

"As <Réka> said, the birth was good [...] this birth in all this, this work, this birth into light - it's very good indeed. And now it's strange to look at it like that, to believe with fresh eyes that this can really be it, this catharsis? But inside it was a catharsis to draw this." (Balázs / B.)

At the end of the workshop, the participants were given book gifts to commemorate their work together, which they had already signed with their individual logos from B1 and B2 systems.

11.1.3. Third Workshop (C, D, E)

Unlike the previous two workshops, we conducted cooperative research with members of several organisations simultaneously for the last time in the research process. The potential benefit was to achieve a higher degree of pragmatic research objectives. Indeed, the issue of corporate visual identity design is broader than large companies such as organisations A. and B. and international organisations with high capitalisation and significant market share. For smaller companies and other civil incentives, it can also be of high value if research on the DVI phenomenon is extended to actors in the non-profit and civil sectors. Indeed, it has become apparent from the earlier stages of fieldwork that the information generated during research sessions can have a particular value that can be used to create a distinctive force of participation for the organisations involved. Although the research was not aimed at achieving transformative goals, it is essential to consider this social aspect in the partial results.

This line of thinking was combined with the consideration of increasing the intensity and potential heterogeneity of the data, thus increasing the quality of the research. Based on the partial results obtained in the iterative analysis process, it is appropriate to include different composition, size and type of organisations than before to achieve content saturation. It was also desirable to extend the research on the phenomenon under study to other types of organisations regarding the validity of the results. If this reveals co-existing contradictions that have not previously been encountered, it may strengthen the ironic validity presented by Eisner (1991) and discussed by Horváth and Mitev (2015, p. 63). If paradoxes are thereby introduced, it enhances paralogical validity. Rhizomatic validity may be enhanced if the data are better suited to construct a more complete picture from the fragmented results. The third event was thus organised with an emphasis on social utility, pragmatic and scientific.

The research process was challenging. One of the major hurdles was securing a venue and coordinating participants from several cities. This logistical challenge led to a shorter duration for the workshop, but we were determined to maintain the quality of the research. The course of activities remained unchanged, apart from the composition of the participants. Participants from three organisations worked with their colleagues in the workshop after the joint exercises. The cooperative analysis of the results led to inter-organisational interaction, further enhancing the quality of the research.

As in the previous stations, the objective set for the DVI design was not changed in the third case. Following the design communication method, only the desired value was defined during the DIS:CO exercise, which was to create a dynamic visual identity that could, according to the participants, represent their organisation authentically. The exercise description did not define DVI's audience, orientation, functional parameters, or the steps to the end result. No specific caveats were laid down, and participants used their discretion and interpretation to seek the most valuable ideas. In transferring propositional knowledge, all five organisations saw the same examples (linked earlier in my thesis). The third workshop was structured in a way that was typically the same as the previous ones, with a few variations in some of the introductory exercises.

However, unlike before, participants evaluated the issues of defining the primary target audience differently. In the two previous cases (in Organisations A. and B.), the focus of DVI was automatically defined among internal stakeholders, while C. and D. Organisations and E. used their own discretion to develop visual identities focused on external stakeholders.

Figure 34. DVI concepts from the third workshop (C, D, E)

(Author's edit.)

C Concept

C. Organisation's staff consisted of participants with different roles in the operation of their foundation, including experts in areas other than marketing, in addition to the communications manager and one of the leaders of the organisation. They are pleased with their current visual identity and are actively using it. One of their objectives for the research was to improve the organisation's communication and to maintain the current brand.

"In recent years, we've always talked about personalising our communications, but we've never really managed to do that. The workshop has helped us a lot in this, we have seen how we can use dynamic visual elements to personalise the existing brand elements that we and our audience like and show more of ourselves." (Kinga / C.)

Their visual identity is managed by an external specialist, so they have drawn on their own internal resources and skills for design exercises. They demonstrated alignment between their personal values and their vision for their operation, seeing it as coherent with the organisation's goals and identity. This was an asset for them in the later development of concepts, in the creation of visual materials and in interpretations.

"In terms of the use of colours or the choice of motifs or the interpretations, it was interesting for me to see that there was a harmony or rather a synergy in the team." (Lilla / C.)

Although the issue of personal identity was less prominent in the design process, it was an integral part of most of the works developed by the group. In the brainstorming process, personal factors were not only present as individual factors influencing the larger whole, but also as a basis for connecting the external and internal stakeholders of the organisation. The consensus on the layers of organisational identity and the clear shared goals led to an efficient and productive concept

development work, which served as a possible complement to the visual identity already in use, with new aspects and ideas to be further developed.

"[...] defining the organisational identity is the first step in the development of a creative concept and image. Before the workshop, I was wondering how an organisation like ours, which already has an established visual identity, could benefit from this workshop, whether it would change our vision. By the end of the day, I felt that we were able to look at our organisation's visual identity from the outside, leaving with fresh eyes and fresh ideas." (Kinga / C.)

The group focused on empathetically addressing an audience interested in the issues they served and took into account elements of their own brand identity. In this case, the starting points were the elements of the logo in use and the illustrative world that had been in use for several years, with which the group had a positive emotional connection. This was complemented by a committed relationship with external stakeholders and a detailed understanding of beneficiaries.

During the design process, several ideas emerged, which evolved alongside, fed off and transformed each other. The ideas that were collectively formulated were grouped around three concepts. The choice between these was made based on a visual approach, as the development was predominantly verbal dialogue-based. In their case, visuality played a decisive role in the knowledge construction process as a visualisation of ideas. The group took the initiative to develop a colourful map of ideas, on which they visually represented their ideas and their connections, their boundaries, their associations and their comments on their practical implementation.

The members worked together in a creative process of intensive deliberation, combining propositional and experiential knowledge. New networked contributions shaped smooth verbal interactions. Explicit issues of identity remained in the background, but participants built on their sense of identity to contribute to the competing, but this time collaborative, concepts. The contents of the conversation were not shaped by questions of organisational identity, but by new ideas and their context. The hidden presence of identity can be explained by the depth of personal acquaintanceships and the familiarity of individual value sets within the group. Identity was identified here as a factor of community control because of which an idea was challenged or developed.

Another factor - common to D. Organisation as well - also influenced the development process of C. Organisation. This is their prior, conscious and deliberate development work on identity, branding, visual symbols and their use, which has allowed a rapid and productive ideation phase to unfold through the workshop.

"What was an advantage for us was that we had already been working on this topic a lot, so it was easy for us to come up with ideas for the foundations. Also, the basics (in our opinion :)) are quite good, so we didn't start from scratch, we could use (even just in our heads) many elements of our image. This will also make it easier to work on later." (Lilla / C.)

"You need to understand the organisational identity in order to develop a creative concept. [...] A creative concept is good if it reflects the identity, it is reflected in the identity, it is unique and it is specific to the organisation." (Klára / C.)

In the design of C. Organisation, dynamism was a means of interacting with the audience and a basis for updatability. In their concepts, meanings were fixed, but the extensibility of DVI systems appeared as unlimited. Finally, they presented all three of their concepts and showed the work for which they had produced concrete visual materials. The common feature of these was that they were all based around the issues represented by the organisation and were aimed at communicating the services and information they offer, connecting the brand and its community, its members and external stakeholders through personalisation.

The first DVI idea was a generative system on their website called *"Personal Vegetable Basket"*. The concept was to provide visitors to the site, after completing a test, with a healthy and sustainable food recommendation based on their individual preferences, in line with the brand's visual world.

The generative idea was further developed in a second concept called *"Hero Generator"*. Here, people can create their own avatar in a similar way to the previous process. They can personalise the avatars to fit the brand's visual identity and use them on their profiles in other digital platforms. This allows users to participate in the promotion of the brand's unique image and to playfully express their own attitudes towards sustainability and gastronomy. The humanised heroes are a collection of characters that inhabit the brand's universe and help to showcase the organisation's civil society supporters on the website. However, the Hero Generator could also serve as a multifunctional integrated framework for campaigns or be used by the members of the organisation for their own professional communication. The idea has been further developed with versions tailored to the personalities and professional activities of its members. These were envisioned by the creators as an integral part of their digital communications, as part of the newsletters, emails and social media posts they sent out. The concept was to create humanised figures for permanent staff and volunteers, made up of a modular set of personal attributes and member-specific props.

Finally, the team opted for a third, but more feasible, alternative, a more detailed visual design (See Figure 34). In the final DVI, seasonality plays a role closely linked to the implementation of sustainable and environmentally conscious nutrition. The concept features a seasonal or monthly rotating plant as the hero character to promote seasonal crops ideal for minimum environmental impact and healthy nutrition.

"A radish for spring, a melon for summer, a pumpkin for autumn and a curly kale for winter are beckoning you here. In fact, we'd probably rather do this for 12 months." (Lilla / C.)

Raising awareness of seasonal foods is congruent with the goals of the organisation. The DVI can therefore be built around a seasonally changing central figure, whose endearing, humanised personality traits can be derived from its physiological effects. The concept thus carries information beyond brand representation, and can be used to build a complex, integrated marketing campaign with an educational purpose. Content development (e.g. recipes) and the interactive involvement of the brand community *("Hero of the month"* voting) can be envisaged for the local fruit and vegetables available from time to time. The tone of the DVI is playful, friendly and direct.

C. Organisation has no explicit indication in the visual identity. The visual elements do not symbolise the organisation's activities, although these refer to it. Their primary aim is to convey seasonal information and communicate the brand identity in an open-source manner, focusing on audience engagement. Within the DVI framework, users (both external and internal stakeholders) are seen as ethically behaving heroes in the brand's storytelling narrative, with the organisation depicted as the illustrated world surrounding them or as the hero's helper. There is no distinct boundary between external and internal stakeholders; their personal identities and sustainability-related values connect them as equals.

D Concepts

An important starting point for understanding the DVI concepts of D. Organisation is to understand their relationship to their own identity and the value they create through their activities. As was the case for all participants in the third workshop, all internal stakeholders in D. Organisation have a strong relationship with the brand of the organisation they have created. The members' individual attitudes, behaviours and values are organically embedded in the characteristics of their services and products.

Their mission is to promote creative, confident, independent-minded grown-ups. They believe that through art therapy methods, it is possible to foster a reading attitude and a way of thinking that will help individuals develop lifelong creative mindsets. The founders see their fields of expertise (literature, drama education, art therapy) as a vocation. Their services and product packages for children and adults are created by overlapping these fields. They seek unique ways to develop and educate through the arts, promoting the experience of creative activities that are not constrained and conformist. D. Organisation combines different artistic techniques and introduces contemporary child stories to promote natural expression and a sense of achievement for the children and adults participating in their sessions. It is also important that the pursuit of perfection is not a barrier to visual or other creative processes. The experience of creating should be liberating rather than frustrating, providing a sense of relaxation and flow for adults attending their events.

In their experience, in Hungary, barriers to the development and enjoyment of visual expression are mostly already present during the socialisation period prior to children's primary schooling and are a major obstacle to the further growth and development of young people.

"The whole school system is not (...) focused on educating thoughtful people now, it starts in kindergarten, so that you don't figure out how to draw the apple, but do it exactly the way we define it, and be able to do the task (...) the way we define it. And then it just gets more and more slippery as you move forward in the education system." (Emese / D.)

In addition to the views shared on this topic, parents and young entrepreneurs present at the workshop have reported similar experiences, contrasting them with good examples of their personal experiences with other countries' methods and institutional practices. Thus, spontaneously linked to the members' presentations of D. Organisation, the limited and restrictive nature and harmful effects of normative and result-oriented visual education experienced by the event participants were revealed. In their reports, they sometimes mentioned emotionally saturated short stories openly undertaken from decades away. Concerning the fading of negative experiences, the co-founder of E. Organisation commented:

"Fortunately, there was a trend that imperfect is the new perfect and I've been fine ever since." (Lili / E.)

In his case, the only way out of a profound experience was the moderate spread of a culture of acceptance. Neither she nor any other participant mentioned positive experiences or opinions about visual literacy, support for creative skills, or the development of creativity within an institutional framework.

In contrast to practices that condition perfectionism and precise, obedient task completion, D. Organisation's non-normative methodological programs emphasise the importance of the creation process and seek to mitigate the disadvantages caused by self-destructive procedures often experienced from preschool onwards. Parental feedback received by D. Organisation shows that their activities not only help children to develop skills closely related to visuality but also improve their confidence, schoolwork, attention and well-being, in addition to reducing the anxiety they experience. The organisation's members, who have been operating for almost a decade, therefore have primary experience, specific expertise, and creative work methods in the visual arts that are validated in a broader social context.

Unlike larger companies, their brand management is not governed by objective documents, but is brought to life by the members. For this reason, their professional identities overlap more with the layers of identity represented in the community. They have consciously devoted attention to shaping their appearance. Their current logo is based on a concept they have developed themselves. Their current logo features an opening treasure chest, unlocked by the metaphorical key of the three founders. The three keys are also worn as a shared tattoo, so these symbols are original and consistent with their credo. They are associated with an individual commitment rather than a marketing communication influence without soul.

Together, they formulated the principles of their visual identity and then elaborated it further with a graphic designer from outside the organisation. They closely connect with their logo, which was revisited at the workshop. Their initial DVI ideas included stories from fairy tales related to their activities, storybook covers, themes associated with their activities (e.g. world of galaxies). In the process of DVI development, they also sought to answer the question of what concept is would be suitable for them, that could fit while maintaining the basics of their current visual identity.

"This is something we've been thinking about for years, this is what we want to change a little bit." (Dalma / D.)

Even though they had to leave the research session early for technical reasons, they presented two concrete DVI ideas that could be implemented in their sessions and used in marketing campaigns.

In one version (See Figure 34), the question *"What is in your <brand name> box?"* to stimulate curiosity and imagination is accompanied by the outline of a keyhole for children to fill with their artwork.

"We were inspired by what we heard about these two ideas. One is that our logo is a treasure chest with a keyhole on it, which is opened by a key from our previous logo (...) So this whole keyhole motif is linked to an origin story for us, because our very first session seven years ago was based on a keyhole symbol (...) and what you see when you look through the keyhole." (Emese / D.)

In relation to the fairy tale discussed in that session, they explained:

"(...) it's about a keyhole monster who looks out into a room and sees the gods as the inhabitants of the room and sees as much of the world as there is in the room. The artwork was related to this, if they look out of a keyhole, what kind of world they would like to see." (Dalma / D.)

Rethinking this, the group created a concept that focuses on the image of their beneficiaries.

"And now we want to turn this view back into an insight and put our image or brand (...) in a way that we want to do a campaign where children who come to our sessions, who connect with us, we give them a keyhole frame that they can visually respond to (...) So what has the <brand> given them, what do they see in us? And in doing so they tell our story and become even more part of this whole picture that people see of us." (Emese / D.)

Within the framework of the container-like static keyhole, the dynamic factors of visual identity can be created here without constraints based on the associations of beneficiaries and consumers. This DVI version thus builds directly on aspects of the brand's audience, giving them an active constructive role beyond interpretation. Since the keyhole is currently included in the logo of D. Organisation, we are faced with a reinterpretation of it, as in the second concept (see Figure 34), where the element forming the top of the treasure chest is extracted as a visual metaphor in the role of a hat, and the brush is extracted without any change.

"Who's under the hat?" - it would be an exercise for the kids to draw the mascot of the <brand name> and then you could make a campaign out of it. Or then choose at the end. Or we could alternate which one we put under it at the time. It could be an abstract figure or whatever they come up with." (Boglárka / D.)

"We want to do this for our tenth anniversary to frame our first ten years." (Emese / D.)

Both D. variants build organically on the elements of the existing visual identity, but with the introduction of dynamism they have been given new functions. In these ideas, evolution is an example of a change with the most constant elements, where the boundaries and possibilities of the visual world created by the members of the organisation are expanded. The organisation is seen as a projective surface that can be defined by those involved in participatory design based on meanings, stories and shared experiences that are important to them. Beyond the design of the visual elements of DVIs, they can also be used interactively, activating the brand audience in decision-making.

E Concepts

Founded by young social entrepreneurs, E. Organisation was in its early stages of operation at the time of the research. The personal interests of the participants and their specific organisational goals included the development of communication of their civic initiative. Knowledge of the social context of their project is an important contribution to understanding the outlines of the visual systems developed by the group. The details of their design decisions become clearer in the light of their goals and possibilities. By understanding the sensitive subject matter they represent, it is possible to see why the need for creative and effective communication is justified in their case.

As we learned during the research session, the social issue they represent, menstrual poverty alleviation, is currently, with few exceptions, generally not even of peripheral importance among local economic, political and cultural elites. In their case, it is of paramount importance that they can communicate effectively and efficiently using their limited resources, free time and skills. While many countries around the world are engaged in state-level efforts to detect and eradicate menstrual poverty and to help those who are trying to remedy the problem, despite E. Organisation's dedication and achievements, no such support is available to the organisation at the local level.

When discussing the social issue at hand, a gloomy picture emerged. Since 2007, the European Union has provided for the possibility of reducing the taxation of certain women's health products, and some member states have already used this. Moreover, under EU guidelines[156] approved in April 2022, there would be no legal obstacle to reducing or abolishing VAT on these products. In Hungary, however, these products continue to be subject to the highest tax burden in the world, reducing their availability for many people in need. From January 2021, the UK eliminated the 5% tax on feminine hygiene products, and 16 other countries (including Ireland[157], Canada and some US states, as well as India, Uganda, Kenya, Nigeria, and Rwanda) have already abolished the tax often described as sexist on these products[158]. In Scotland and Vienna[159], programmes based on the results of large-scale representative surveys have already made more free menstrual products available to people in need, and access to them is provided in schools and public institutions.

Despite all this, those involved in the case represented by E. Organisation are invisible in Hungary today, along with the issue. There is no official representative research, no large-scale programme to account for these problems, apart from the actions of charities and market actors. The issue is unfairly underrepresented in the media, in public discourse and in public awareness, compared to its importance and the estimated proportions of people affected. An approximation of the actual situation of menstrual poverty in society as a whole can be obtained from the responses of respondents to the Hungarian Red Cross' 2019 programme *From Girl to Woman[160]*. In the survey, approximately 10% of the 4300 respondents reported absenteeism from school due to lack of sanitary facilities.

The complexity of the visual and communicational accessibility of the topic is enhanced by the fact that the problem is not solely material. According to the reports of the participants of the design workshop, social security issues and the possibilities to preserve health, linked to the violation of human dignity, should also be part of the social dialogue. In the absence of alternatives,

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[156] https://eur-lex.europa.eu/legal-content/HU/TXT/HTML/?uri=CELEX:32022L0542&from=HU (last access: 2024.03.01.)
[157] https://index.hu/kulfold/2022/08/16/skociaban-ingyenesek-a-menstruacios-kellekek (last access: 2024.03.01.)
[158] https://www.bbc.com/news/business-55502252 (last access: 2024.03.01.)
[159] https://hvg.hu/elet/20230918_Menstruacios_szegenyseg_Becs_ingyen_csomag_Rote_Box_raszorulok (last access: 2024.03.01.)
[160]https://voroskereszt.hu/hirek/felnovunk-lanybol-nove-a-magyar-voroskereszt-menstruacios-szegenyseget-celzo-programja (last access: 2024.03.01.)

those affected by their activities are often forced to substitute special hygiene products with rags and paper, which, according to several professional organisations and the people concerned, causes additional considerable psychological stress. As victims of the taboo on the subject, the residents of the maternity homes and homeless shelters visited by E. Organisation often have to experience the process of becoming a woman as a process of shame, and ending this would be a priority for mental health. Targeting appropriate information and education is also difficult, as is the procurement and distribution of products, but access to potentially supportive sectors of society is also limited due to a lack of resources. To mitigate these problems, E. Organisation's work includes fundraising and distribution, as well as educational campaigns and professional roundtables.

Communicating efforts to end the deprivation of intimate protection is an extremely sensitive area. Compared to the communication of regular products and services, it is a major challenge from both a visual professional and a marketing point of view. Despite this, the members of the team have immersed themselves in DVI design practice without considerable experience and professional qualifications and with an enthusiastic interest and a commitment to their values.

In their concepts, they tried to avoid gender exclusivity, as they believe that it is important for society that menstruating people could live without anxiety and in safety. Support for the cause and public discourse on it should not be segmented on gender grounds. Rather, it should be considered a civilisational minimum that the issue of menstruation is accessible, and that the deprivation associated with it is avoided. Considering this, DVI, in designing their concepts, sought to find a solution that was not a collection of the usual, superficially generalising, stereotypical symbols, but a universal, contemporary way of connecting that harmonised with their organisational identity and supported their mission.

Since the provocative, divisive imagery typical of social advertising would be at odds with an initiative that embraces understanding care, empathetic outreach and helpful intentions, creatives have generally sought a less typical approach to social communication. Preceding the tried and tested tactics of deterrence, fear, disgust or the evocation of remorse and pity, they developed a dynamic logo concept that integrates the typical characteristics of the organisation's processes and the inner specificities of the cause they represent. In dialogue with each other and with the graphic designer involved in the research, the group members sketched a wealth of ideas visually as they realised the concept. Sketching these out in their hand, they focused on inventing the right way for the dynamic system to work.

The DVI versions they presented at the end of the research session had in common that their underlying logic was periodicity, which is a reference to the rhythm of the menstrual cycle, part of the English equivalent of *"period poverty"*, and a recurring sequence of activities in the organisation.

In the case of Concept 1 (See Figure 34), the <name> in the logo is the alphabetical version of the organisation's name, the background against which the logo, which is periodically updated during the fundraising process, visualises the proportion of donations received and the proportion of packages still missing. Ideally, elements representing donations will completely hide the name of the organisation.

"(...) each cycle our work moves into a different area of work, so here we're fundraising, here we're having a round table discussion, here we're having a community concert, here we're fundraising and so it would change all the time" (Lili / E.)

DVI not only serves as a data visualisation, but also refers to the fact that if hygiene products were available to those in need, the organisation's activities would no longer be needed, or ideally would not have been necessary at all. In the foreground of the emblem is the contribution of donors

to the cause. Since only the actions of the donors are important (not the brand) in the midst of campaigns, only the acts of donors can influence the state of DVI as an external factor.

Concept 2 (See Fig. 34) presents a dynamic visual narrative designed to capture attention and inform in a moving image format. Using kinetic typography techniques, DVI shows the name of the organisation through animation, with its elements moving in cyclical order around a centre point, character by character, in their own orbits. The name of the organisation includes the term *"dot"*, so the centre can be thought of as a visual representation (metaphor) of the dot. At one point in the animation, the cycles, which start from different positions, are organised into text and the name of the organisation becomes legible. This version refers to the possibility of defining beneficiaries in different life situations on a concentric trajectory. Contrary to misconceptions, menstrual poverty is not only a problem of underdeveloped regions and disadvantaged social segments and is also closely linked to the availability of information on the subject. The scope for action is therefore narrower or broader if a person has similar experiences and is 'on a fixed course'. A further interpretation of the second version could be that, despite individual differences (the starting position of the letters), the needs of the people concerned are repeated from time to time, as in the functioning of the organisation.

A unique feature of the third workshop was that, following the DIS:CO approach, the organisations, while working on their own visual identity, also learned about and commented on each other's work through the presentation knowledge forms. This led to the creation of concept 3 (See Figure 34), proposed by the members of C. Organisation to E. Organisation, which, building on the operational logic of the first and second DVI systems presented, brought another spontaneous good solution to the discourse. The explanation of this third idea is limited by the anonymity of the participants since in it, a dot, initially appearing as an accent, is moved by animation to the end of the organisation's name, thus changing its modality and meaning. The brand name is transformed from a statement into an activating call to action by leveraging playful ambiguity. In this case, the communication integrated in the development, the unity of form and content, the change (dynamism) operating with a maximum constant value (static element) are thus found. The three DVI of D. Organisation share a process approach and, unlike the designs presented earlier (A1, A2, B1, B2), the creative concept (strategy of connection creation) is neither based on opposites nor on similarities, it does not include explicit signs of the identity of the participants of the design session and, in general, it does not offer any personalisation. Concept 1 allows for indirect interactivity but does not involve stakeholders beyond the participatory nature of the design phase. While Concept 1 and 2 show similarities in terms of temporality and sequentiality to the concept presented by C. Organisation, the constructivist meaning-making that emerges in D. Organisation is not part of either version. In the case of E. Organisation, we encounter unique approaches, in which we can identify systems compatible with the organisation's goals, values and activities.

11.1.4.   All Six Cry, it's Not Enough, Son[161] – DVI analysis

As the present research does not follow a deductive logic, the categories and theories already available for the description and analysis of dynamic visual identities did not play a major role in the data processing phase. Nor did I carry out a thematic content analysis when exploring emergent patterns and new perspectives from the field, but rather an inductive evaluation, both partly in collaboration with the participants and partly independently of them. It was then that the themes emerged, on the basis of which it was possible to review the visual, written, narrated data and the observed phenomena in a structured way. However, before presenting my emergent analytical dimensions, it may be useful for a clear overview of the results to look at the DVI concepts already

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[161] See: József, 1932

presented through the lenses of the six analytical frameworks discussed in the earlier theoretical chapters. To this end, the following summary (Table 21) also describes the variants of the concepts produced by the five organisations using the dimensions proposed in the theoretical work relevant to my research. The main point of the comparison is to illustrate how different the visual identities, which can be classified as belonging to different realms of participation, are in terms of their strategies and properties of relating, and their narrative approaches. The results highlight that DIS:CO-based participatory DVI design approach can generate inherently different outputs.

DVI	Image of Organisation (O) and Individual (I)	Relation of Org. (O) and Individual (I)	Intended Range of Meaning of Dynamic Elements	Intended Degree of Freedom of Interpretation	Focus of Connection	Appearance of Org. Activities	Visual continuity
A1	O: two-dimensional space (coordinate system), I: point in the coordinate system	Whole (O) and Part (I)	Individual condition – based on emotional, rational, introverted, extroverted dimensions	Tied	Individual (cognitive, affective, conative) and social factors	No	No
A2	O: cell, I: component of the cell	Whole (O) and Part (I)	Individual experiences and status – through visual storytelling	Partially free	Individual (affective, conative) factors	No	No
B1	O: axis, I: planet	Parataxis (O, I)	Name, personality and personal identity – using personalised initials	Free	Individual (affective, cognitive) factors	No	No
B2	O: bright space, I: space-creating actor	Creation (O) and Creator (I)	Expression of belonging to an organisation – via distance (a, b); Expression of identity - via a personal symbol (b)	Tied (a); Partially free (b)	Social (a); Individual (affective, cognitive) and social (b) factors	No	No
C	O: the hero's helper, I: the hero / does not appear and the cause is in the spotlight	Helper (O) and Beneficiary (I)	Seasonal information about the cause represented – using hero characters	Tied	Individual (cognitive) factors	Yes – Iconic	Yes (Modified logo)
D	O: Frame, I: Creator filling the frame / does not appear and the cause is in the spotlight	Interpreter (I) and Interpreted (O)	Beneficiaries' perceptions of the organisation – through their own creations (a); Embodiment of the organisation – through a mascot (b)	Free	Individual (affective, cognitive, conative) factors	Yes - Symbolic (a), Iconic (b)	Yes (Constituents of the logo)
E	O: background, I: does not appear and the cause is in the spotlight	Supporter (I) and Supported (O)	Current period of operation of the organisation (a); periodicity (b); call for donations (c)	Tied	Individual (cognitive, conative) (a), Individual (cognitive) (b), Individual (conative) (c)	Yes - symbolic (a), iconic (b)	Yes (Name)

Table 21. Analysis of visual results based on six DVI frameworks

(Author's edit.)

The value of the above analysis is enhanced by the fact that it also reveals that the participatory nature of the design process does not necessarily determine the creative strategies of the designs produced in the research (DVI category - column 2). Although the personalised category has appeared, it cannot be said to be dominant. The participatory design process does not necessarily imply that the resulting visual system will be participatory, reactive (column 3) or interactive (column 4) when it operates. It was possible to produce concepts that could be classified under different poles of the narrative dimension (column 4), and participants also drew on internal and external stakeholders (column 5) and internal and external factors that brought about a change in the system (column 7). Guided by their intentions, ideas, and organisation's identity, members of the groups produced DVIs (column 6) belonging to different realms of participation, thus opening up the possibility of controlled symbolic collaborations around the brand. Heteronomous (column 7) visual systems, operating autonomously or requiring human intervention, have different maintenance burdens, so participatory design was a way to discuss not only the content of identity and the brand but the related practical and economic issues, too.

11.1.5. Be yourself the seventh one![162] – New Aspects of DVI Analysis

In the following summary (Table 22), I present aspects of the analysis of the DVI cases resulting from my research that appeared as defining features while processing the data. These seven aspects - complementing the six frameworks used in the previous subsection as a seventh - create a theoretical novelty that can serve as a basis for the construction and analysis of dynamic visual identities created by companies and other organisations.

Taking these aspects into account, it is possible to chisel out the relationship between the organisation and the individual in dynamic visual identities to explore the intended meanings and the range of interpretations of dynamism. By examining the presence of elements of activity and corporate identity, it is possible to understand the relationship between organisational characteristics and visual identity and to define the content focus of the DVI.

The *Image of the Organisation* and the *Image of the Individual* is the set of mental or material images that represent the organisation and the individual in the visual system in tangible (defining the visible elements) or intangible (defining the operation) form. These graphic, visual, perceptual, mental and verbal images represent the organisation or brand's stakeholders by some kind of similarity, analogy or associative relationship. The images are interpreted in context and situation and are primarily made meaningful by their creators. For example, in the case of A1 DVI, the company is conceptualised as a coordinate system in which colleagues are represented as points.

The *Relationship of Organisation and the Individual*, like the *Image of the Organisation and the Individual*, can vary in an unlimited range and the view of the relationship can be understood through the people who create it. The relation shows how subjects interpret the sense of the relation between themselves or other individuals and the community of the organisational brand. In the course of the research, the relational systems of *Whole and Part, Parataxis, Creator* were revealed in relation to internal stakeholders, and the relationships of *Helper, Interpreter and Supporter and supported* were revealed in relation to external stakeholders.

In the *Whole and Part* type of relationship, the organisation is given and constant, while the individuals that comprise its parts are represented through the visual elements that they create as variable components. In such a scenario, the image of the organisation (or organisational unit) exists without the contributory role of the individuals, and therefore, the position of the individuals can

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[162] See: József, 1932

be said to be subordinate. For example, in the case of A2 DVI, the organisation is a cell whose changing parts are determined by individuals.

In *Parataxis*, the organisation (or organisational unit) and the individual may appear independently. There is no relationship of subordination and superordination between them. Different organisational units and individuals can create unique, even dynamically changing signs. The symbols and meanings created by the actors can also be independent. For example, according to the rules of the B1 DVI concept, each unit of the company can define its shared logo, and employees can create their own independent, personal versions.

In a *Creator* type of relationship, individuals are superior to the organisation. Individuals produce it, without them it would not exist or be visible. The image of the organisation is thus necessarily variable, dependent on the creators, constructed by them. In the case of B2, for example, the visual narrative is that a shared *"bright space"* is drawn as the members of the organisation come closer together.

In the *Helper* type of relationship, the organisation is in the background, and the brand audience is supported. For example, in the C concept, the organisation is not even represented as a symbol but can only be inferred through the illustrative world of visual identity. Here, the brand helps individuals through seasonal information conveyed through dynamism.

In an *Interpretive* relationship, the individual is an active contributor to the image of the organisation and fills the brand's meaning space with the expression of his or her own interpretations. This differs from the *Creative* type of relationship in that the image of the organisation is given without the individuals, its members only contribute with interpretations, not by creating its visual elements. For example, in case of DVI D, the organisation is represented by a static frame (keyhole), which can be freely filled by independent individuals empowered to contribute, based on their own perceptions and associations.

The *Supporting* relationship is similar to the *Helping* relationship, but the connection between the organisation and the individual is the opposite. Here, the brand's audience supports the organisation in achieving a beneficial goal based on shared values. In the DVI concept of E. Organisation, the brand name appears as a visible element, providing a backdrop for the visual elements associated with the social cause. Independent individuals influence the dynamic system through their actions; they are not the ones shown directly by graphical elements.

The *Intended Meaning of Dynamic Elements* reveals what the designers and designers meant the dynamic elements of visual identity to express, the changing visible signs and invisible sets of rules. The the definitions of these meaning sets may vary depending on the creative concept of DVI. By analysing them, it is possible to identify what the dynamic elements of the organisation are intended to convey, as well as the brand message. The set of intended meanings is closely related to the independent variable that influences visual identity, i.e. the factor that shapes the DVI through its modifications. For example, in the case of the A1 DVI, framed by the question *"What's up?"*, the creators expect dynamically changing contributions from their collaborators that convey their individual lived experiences through visual storytelling. The concept is intended by the creators to work with these experiences as changeable elements.

The aspect of the *Intended Degree of Freedom of Interpretation* refers to the interpretive possibilities of the DVI's active (participant) or passive (recipient) audience and refers to the extent of the intended meaning set of the dynamic elements. While the latter embodies what the designers intended to say, the freedom of interpretation refers to the range of meaning the active or passive audience intends to interpret from the dynamic elements. If we have previously defined the set of meanings as a variable, then freedom of interpretation refers to its range. The degree of freedom may be related to the degree of control embodied in DVI since, just as some concepts allow for

slight or extensive modifications of visual cues, it is possible to vary the boundaries of the variability of meaning. However, it is essential to add that this aspect does not control general brand associations, which their subjective nature cannot restrain. It is a matter of shaping the range of meanings attached to the dynamic factors contained in the DVI, which can be successful in the case of constructive and creative contributions. This aspect is made more evident by the following three examples. In DVI C, the range of the possible seasonal characters appearing in the logo, although virtually infinite, is bound by their intended meaning since the dynamic element for each version refers to the currently freshly available plants. In contrast, although we also encounter a fixed narrative in A2 (*"What's up?"* question), the interpretations by users are partially free, as they can represent any experience with their visual answers to the question. Concepts B1 and D are free in this respect because they do not set limits to the interpretations that can be incorporated through participation.

The *Focus (or Basis) of Connection* indicates how the DVI's creative concept seeks to engage with its active or passive audience. It can be established on individual (affective, cognitive, conative) or social characteristics to become relevant to the recipients or contributors. If the DVI strategy is affective, it is intended to connect through some emotion, feeling or mood. If the concept is centred on some idea, information, rational content, attention capture, memory, imagery or other mental activity, it may be characterised by a cognitive focus. A conative strategy refers to or encourages some action or behaviour. Moreover, DVIs involving cooperation with communities and relationships between individuals and groups can be characterised by a peer-relationship focus. Among the DVIs produced in this research, B2/a has a community priority and can be typed as socially focused. E/c uses a prompt to indirectly encourage action, while A2 offers a direct opportunity to shape the DVI through a question. For this reason, these two plans can be characterised as having a conative emphasis. Since the variable elements encoded in case C convey information, this can be described as a cognitive connection. D. Organisation, which calls for sharing free associations, experiences, thoughts, feelings, memories and past impressions, employs all the elements of individual focus.

By analysing the *Appearance of the Organisation's Activities*, it can be established whether the DVI refers in some way to the activities (or causes) it carries out, whether it uses elements of these activities, whether it carries their characteristics, their representation. The abstracted or causal (indexical) designation of the activity or cause can be used to achieve communication integrated into the operating mechanism of DVIs (design communication by definition). By representing the characteristics of the activity or cause in concrete terms (iconic or symbolic), more concrete visual systems can be created. An example of the first is the E/b concept, where the cyclical nature of the organisation's activity (donation) is indexically represented in the cyclical movement of letters in the logo. The second case is illustrated by the concepts C and D, where C has iconised plants and D has a symbol (brush) referring to the creation. The results also show that the presence of elements or features related to the activity is entirely optional.

Visual Continuity shows whether the new DVI adopts the organisation's previous visual system, whether it inherits an element or idea from it. It can be used to assess the extent to which and how continuity of this brand element is achieved. It will be possible to see how the visual identity transforms, reinterprets or reuses visual elements already familiar to the brand's audience, and to which consumer brand equity is associated from the past. The elements or their style may be maintained in components of the logo, typography, colours, language elements, other graphic elements and images, but visual continuity is not a necessary characteristic.

In relation to the seven aspects, the following questions can be used to support the analysis and development of DVIs:

Image of the Organisation and the Individual

What are the organisation's and its stakeholders' graphic, visual, perceptual, mental and verbal images? What is the similarity, analogy or associative relationship between the organisation and the subjects and their associated images?

Relationship of Organisation and the Individual

What is the relationship between the organisation or brand and its external or internal stakeholders? Can subordination, superiority or parataxis characterise the relationship? What is the dependency between the organisation or brand and the individual's image in the DVI? What static and dynamic visual elements or rules apply to individuals and the community?

Intended Meaning of Dynamic Elements

What is the variability in the visual system supposed to express? What message is expressed through the dynamic elements and rules embedded in the DVI system?

Intended Degree of Freedom of Interpretation

How broad is the interpretation of the dynamic factor in DVI as intended by its creators? How much freedom does the visual system allow to interpret the variable elements? On what scale or spectrum can they be placed, and what is their range?

Focus (or Basis) of Connection

According to the DVI's strategy, in which field does it aim to establish a connection with its active or passive audience? Does it intend to become relevant through dynamism in an affective, cognitive, or conative manner? Besides individual factors, is there any focus on the community or society?

Appearance of the Organisation's Activities

Does any element of the DVI refer to an activity of the entity it represents, to the cause the entity stands for, or does it carry any of its properties in its operation? Is the reference to the activity presented abstractly or concretely? Is it communicated through symbolic signs or indexically expressed by integrating it into the operational mechanism, or is there a simple iconic representation?

Visual Continuity

What are the visual elements and ideas that the DVI adopts from a previous visual identity of the organisational brand or some relevant past appearance? How are these modified and recycled? What is the proportion of elements carried over in the new visual identity? How are these elements reinterpreted?

DVI	Image of Organisation (O) and Individual (I)	Relation of Org. (O) and Individual (I)	Intended Range of Meaning of Dynamic Elements	Intended Degree of Freedom of Interpretation	Focus of Connection	Appearance of Org. Activities	Visual continuity
A1		O: two-dimensional space (coordinate system), I: point in the coordinate system	Whole (O) and Part (I)	Individual condition – based on emotional, rational, introverted, extroverted dimensions	Tied	Individual (cognitive, affective, conative) and social factors	No	No
A2		O: cell, I: component of the cell	Whole (O) and Part (I)	Individual experiences and status – through visual storytelling	Partially free	Individual (affective, conative) factors	No	No
B1		O: axis, I: planet	Parataxis (O, I)	Name, personality and personal identity – using personalised initials	Free	Individual (affective, cognitive) factors	No	No
B2		O: bright space, I: space-creating actor	Creation (O) and Creator (I)	Expression of belonging to an organisation – via distance (a, b); Expression of identity – via a personal symbol (b)	Tied (a); Partially free (b)	Social (a); Individual (affective, cognitive) and social (b) factors	No	No
C		O: the hero's helper, I: the hero / does not appear and the cause is in the spotlight	Helper (O) and Beneficiary (I)	Seasonal information about the cause represented – using hero characters	Tied	Individual (cognitive) factors	Yes – Iconic	Yes (Modified logo)
D		O: Frame, I: Creator filling the frame / does not appear and the cause is in the spotlight	Interpreter (I) and Interpreted (O)	Beneficiaries' perceptions of the organisation – through their own creations (a); Embodiment of the organisation – through a mascot (b)	Free	Individual (affective, cognitive, conative) factors	Yes - Symbolic (a), Iconic (b)	Yes (Constituents of logo)
E		O: background, I: does not appear and the cause is in the spotlight	Supporter (I) and Supported (O)	Current period of operation of the organisation (a); periodicity (b); call for donations (c)	Tied	Individual (cognitive, conative) (a), Individual (cognitive) (b), Individual (conative) (c)	Yes - symbolic (a), iconic (b)	Yes (Name)

Table 22. Seven aspects of participatory DVIs

(Author's edit.)

11.2. The Practice of DIS:CO-Based Participatory DVI Design
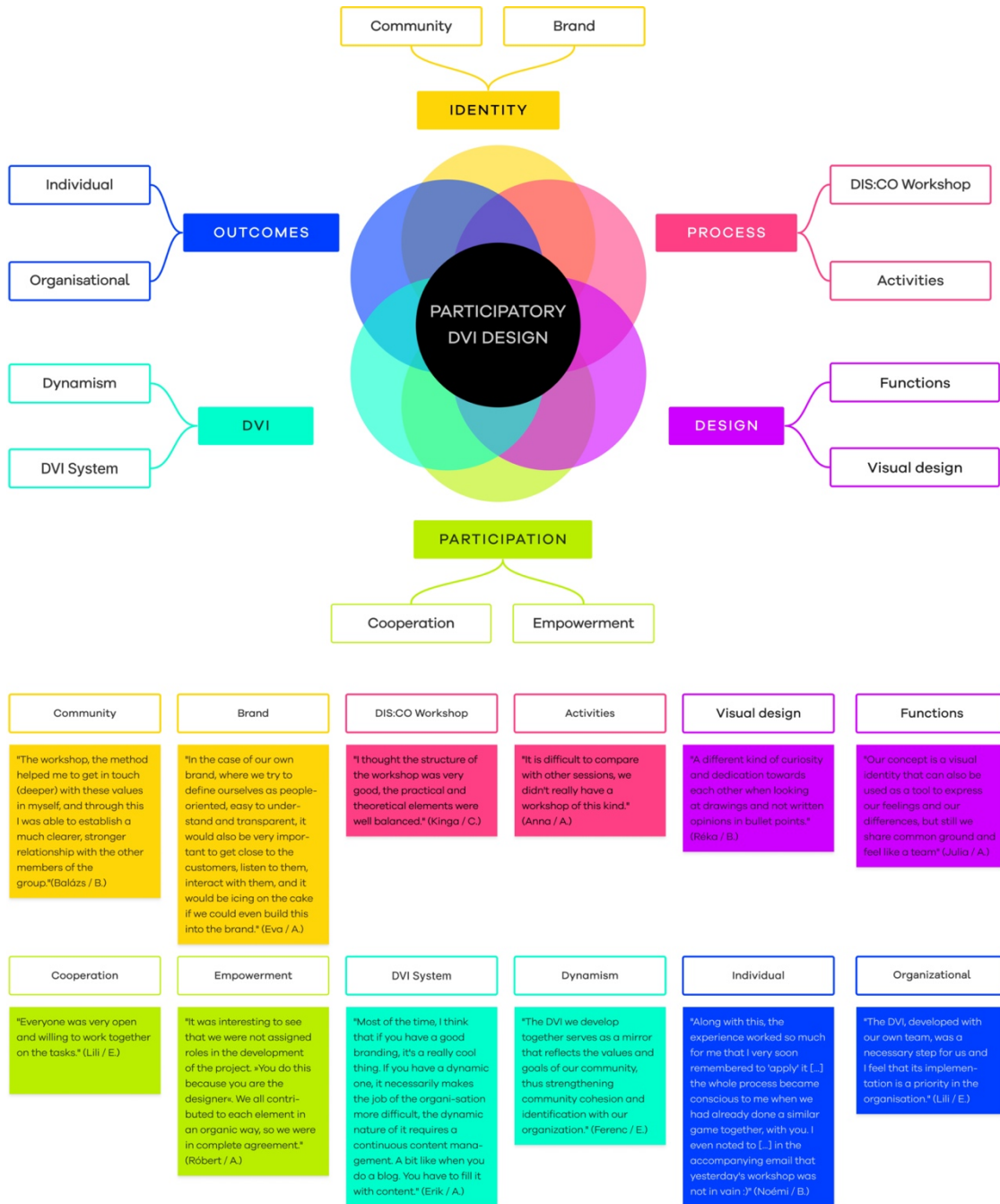
Figure 35. Emerging categories and examples from data analysis
(Author's edit.)

Starting from the assumptions about reality and based on the views presented about the nature of organisations, this research needs to look at the phenomenon of participatory DVI design from a different direction to meet the research objectives and provide satisfactory answers to the specific questions raised.

Since social reality is understood as a construct of the human cognitive apparatus, in which organisations are transactionally constituted symbolic phenomena, the analysis of the experiences and processes lived by the participants involved in the design and research is an important factor. This provides insights into the emergent conscious and unconscious patterns, the subjective and intersubjective dimensions of feelings, thoughts and actions. Through individual and collective interpretations, we can gain a more detailed picture of the organisations involved (context), the realisation of participatory DVI design (phenomenon), and the circumstances of the activities in question (situation).

The discourse of results so far has focused on the outputs that can be expressed in tangible (visual) form and the information that can be primarily associated with them to answer the first research question. These mainly rely on the participants' presentational and practical knowledge. In what follows, focusing on the processes of DIS:CO-based DVI design, greater emphasis will be placed on processing data produced through experiential and propositional forms of knowledge. The accounts of lived experiences by participants, the observations and lessons learned formulated collaboratively amid the workshops, will be considered idiographic reports from the field, helping to illuminate the phenomenon from an emic perspective.

The design and research process was explored based on the principles of constructivist grounded theory (CGT). Data fragments formed patterns through analysis and were categorized into six groups centred around *Participatory DVI Design: Identity, Process, Design, Participation, DVI, and Outcomes* (See Figure 35), as these appeared to be meaningful within and across these categories to form a dense, interconnected network. Visualizations of the categories aid interpretation and illustrate relations within grouped themes and patterns (See Appendices 19, 20, 21, 22, 23, 24). Category development involved iterative analysis, coding, recoding, peer review, and participant consultation. Following CGT's advantages, the analysis included comparisons with prior theoretical knowledge, as demonstrated with previously discussed DVI frameworks.

After inductive analysis of emergent patterns, the DVI design process could be mapped to the activities of resource integration, engagement and sharing offered by the Hollebeek et al. (2021) model (See Figure 13), and thus its results could be understood as a brand value (CCBV) generated through co-creation. In this sense, participatory DVI can also be understood as a service that produces brand components and meanings that draw on corporate (or organisational) identity and actively construct it. Associations, affective and cognitive phenomena, and actions are attached to the organisational brand but can also reformulate and transform it through new creative concepts of the visual system. If the brand value generated for internal consumers is interpreted in terms of Keller's (2001) pyramid of brand congruence or Kapferer's (2008) brand identity pyramid, the results presented below can also be mapped to these. The situation is similar if we consider workshops as stages of rites of passage based on Cosovan et al. (2018). According to the anthropological approach to design communication, the results obtained in my research could also be arranged into a structure that starts from an initial normal stage, through a transitional, liminal stage, and points towards a new normal.

These theoretical frameworks have been compared with the results in the phase of theoretical and empirical reconciliation and category development following the inductive analysis. Since the research objectives would not be suited by a thematic analysis using the existing frameworks only and would be contrary to my research's emergent theorising approach, I will present the results in the following sections based on the logic that emerges from the data. However,

in the spirit of fidelity to the CGT analytical methodology and transparency, I felt it necessary to mention the compatibility with these theoretical frameworks, as they played a role in shaping the partial results.

The concept of the rhizome from Deleuze & Guattari (1987) can provide support for understanding the design communication process of participatory DVI design. The rhizome[163] is a horizontally continuously evolving structure, free of levels. As an autonomous theory of mentality, its philosophical concept seeks to present the representation of things in their networked, associative reality, free of arbitrariness. The interconnected arrays of meanings illustrated here provide a heterogeneous map for understanding phenomena into which it is possible to enter and exit at any point. The interpretations grasped in the categories merely outline a possible path for a guided exploration of the decentralised world of the phenomenon under investigation.

"[...] a rhizome is not amenable to any structural or generative model. [...] Unlike the tree, the rhizome is not the object of reproduction: neither external reproduction as image-tree nor internal reproduction as tree-structure. [...] The rhizome is altogether different, a map and not a tracing. [...] What distinguishes the map from the tracing is that it is entirely oriented toward an experimentation in contact with the real. The map does not reproduce an unconscious closed in upon itself; it constructs the unconscious. It fosters connections between fields, the removal of blockages on bodies without organs, the maximum opening of bodies without organs onto a plane of consistency. It is itself a part of the rhizome. The map is open and connectable in all of its dimensions; it is detachable, reversible, susceptible to constant modification. It can be torn, reversed, adapted to any kind of mounting, reworked by an individual, group, or social formation. It can be drawn on a wall, conceived of as a work of art, constructed as a political action or as a meditation." – writes Deleuze & Guattari (1987, pp. 12-21).

The results describe the participatory design process as an open and rhizomatic system without central factors. For this reason, it would also be an arbitrary undertaking to distort it into linear or probabilistic tree-like causal relationships. Left to themselves, the identities, the signs composed by individuals, and the divergent visual interactions produced through creative actions would hardly produce a leitmotiv story. The compulsion of fabrication inevitably overshadows their description, just like in any other (so called) scientific attempt to impose order where hidden threads of life, emotion and spirit weave intricate webs behind the seemingly orderly fabric of the visually perceptible world.

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[163] See also: https://rhizome.org/editorial/2001/sep/5/the-worlds-first-generative-logo

11.2.1. Identity

It would seem obvious to start tracing the threads of this fabric from the point of view of identity. Following theoretical exploration and according to outdated agency practices, a visual form of identity should emerge as an expression of identity defined in some manner. Although this is where the review of the findings on the design process begins, at the outset of the research, no group had initiated creative work to identify possible expressions of their pre-defined identity. Furthermore, the idea of following a marketing communication development practice that relies on market research or competitor research never arose in any of the groups of companies or organisations in the research, even though these are dominant practices in their daily work. No brand books, manuals or other external assistance was needed to develop these ideas.

At the workshops, issues of identity rarely or not at all formed the backbone of the discourse, as participants treated it as something they carried with them, something they created. Organisational and personal identity could be defined not as a component or element of processes but as a mode specific to a given medium, which is then encoded in the final products. Its layers manifested in beliefs, actions, decisions, interactional motifs, signs, symbols and ideas.

At the time of the research, the constructs of corporate identity (Melewar & Karaosmanoglu, 2006; Tourky et al., 2020) were dominated by the manifestations of Attitude and Culture. Most significant were values related to culture, employee attitudes, identification, and the company's social behaviour. The experience of the workshops suggests that, overall, the factors perceived as identity should be addressed in the form of *"How do we work?"* rather than *"What do we represent?"*.

The theme of identity, hovering over creative collaborations, played an invisible linking role, not necessarily rationalised along the way. It was an unspoken common denominator in behaviour, an invisible origin, typically discovered or shaped together.

> *"[...] as participants, individually and in the group and community, we discovered many layers of our connections, motivations, meanings, values and qualities that are currently manifested in us." (Balázs / B.)*

The workshops were also an opportunity for participants to form a picture of the layers of their peers' or even their own identity through observation or self-reflection. The exploration of identities was also supported by examining the roles that emerge during the design process.

> *"For example, I've noticed that I'm more of a brainstormer, but I don't necessarily want to be a decision-maker. It was great to see who the more reserved, louder or dominant character in the team was." (Éva / A.)*

Identity was identified during the co-operative research sessions and the ex-post evaluations as a collective[164] construct of individuals, whose function is to foster belonging and community cohesion.

> *"[...] for me it was also a good personal experience to experience that to some extent the organisation's character, its identity, is given by our personality." (Kinga / C.)*

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[164] In research situations, the term *community identity* has proved to be more suitable than the term *corporate identity* or *organisational identity*.

Identity is changing and evolving, can be learned and strengthened by listening to each other, and is defined as something that new experiences can redefine. Opportunities for change, interpretation and affirmation emerged through participants' mutual acts of ways of opening up. The experience suggests that discussion (i.e. dialogue about identity and participation in community interactions) and acceptance (listening, non-judgemental understanding) are context-dependent activities, ideally housed in a safe environment, a nurturing, open organisational culture and an individual desire to get to know each other.

"I had a great time, which I think is also because we are a caring community, we have a good relationship, we communicate honestly and transparently, and we think alike in many ways. It has given me a safe environment to think about myself and it has been a pleasure to work together." (Éva / A.)

In addition to the behavioural factors of community identity, elements linked to the Culture dimension in theories of corporate identity (Melewar & Karaosmanoglu, 2006; Tourky et al., 2020) were also found to be relevant. Employees working for common goals but in different fields agreed on organisational values and complemented them in ways they considered essential when evaluating creative concepts or new ideas. Socially relevant factors such as humanity, sustainability, social sensitivity, community orientation and openness, ethical business conduct, and customer-oriented and transparent economic operations were generally recognised as organisational values. The content of the mission, which could be categorised as culture, influenced the design of DVI in cases where concepts focusing on external values were also developed (C, D, E). DVI, linked to the history of the enterprise, was designed by D. Organisation, who used a form that referred to one of their early creative activities, reinterpreting it.

The workshop supported connection creation based on values that are part of identity and also provided an opportunity for individual self-reflection.

"The workshop, the method helped me to get in touch with these values (deeper) within myself, and through this I was able to establish a much clearer, stronger relationship with the other members of the group." (Balázs / B.)

The issue of identity has been raised beyond the relationship between individuals and community, explicitly concerning organisational or product brands, i.e. for business use. Developments show that a brand's undistorted representation of identity lends credibility and originality. This is consistent with Gregersen's (2019) research on alternative practices of corporate visual identity.

"A creative concept is good if it reflects the identity; it is there, unique, and specific to that organisation." (Klára / C.)

According to those involved in the research, if this is done in a dynamic way, it is less replicable, provides a differentiating force and is also a way to deepen the relationship with consumers. A dynamic conception of identity is an attractive brand philosophy, which could even be a renewal of the current brand strategy.

"Before the workshop, I wondered how an organisation like ours, which already has an established visual identity, could benefit from this workshop and whether it would change our vision. By the end of the day, I felt we could look at our organisation's visual identity from the outside a little bit, and we left with fresh eyes and ideas." (Kinga / C.)

The organisational identification with a dynamic brand identity was linked to the immediacy of the brand, its human proximity, and openness to interactivity during the workshops. The possible change in the brand manager's role was also a critical factor in the opinions on using external focus DVI. In the case of an introduction, the management of the content elements of DVI emerged as a challenge, and the definition of the meaning of dynamism emerged as a new type of question. Regarding the relationship between brand identity and internal stakeholders, DVI was seen as a tool for shaping identity, nurturing organisational culture, and increasing communication and collaboration.

The participatory process of DVI design was used to explore the characteristics of the layers of personal, community, corporate, and brand identity and to shape these in a self-reflexive and partnership manner. The defining factors of identity were the culture of the community, how participants collaborate, and the social and business behaviour of the organisation. Experience has shown that the network of meanings that are part of identity can be defined not as an element but as a way of design communication design. Participants create something like they are, reinforcing, re-creating, or modifying the company's identity.

11.2.2. Process

> *"I've never been to a workshop where I had so little idea what was going to happen to me and still had such a good time."*
>
> (Anna / A.)

The research sessions followed the flexible schedule presented earlier, which allowed the research to be carried out organically in different situations. In many respects, this determined the outcomes of the process, but the variations in participant contributions, organisations and occasions shed light on several aspects of the workshops that were previously unknown compared to previous research and pilot sessions. Through the participants' perspectives in the research, several new understandings of the experience and the characterisation of participatory design in design communication from individual perspectives became available.

The call for research deliberately did not include the positioning of workshops, as this would have framed the expectations of the process in advance. By leaving it to the participants to fill this gap, valuable results were achieved. References to the process included the terms *"training"*, *"professional education"*, *"team-building"*, *"self-development"*, *"practice"*, *"research"*, *"design"* and *"pushing the boundaries"*. The heterogeneous individual definitions reveal a common pattern of improvement aspirations. For this reason, it is possible to frame the process as training or development, in which individual and community identities, dynamic visual identities, professional knowledge and community or team cohesion can be created.

> *"All in all, I think it was a really well-constructed worhshop structure that we were able to work within and it turned out to be a really good team-building programme" (László / A.)*

The participants labelled the workshops' activities with the concepts of sign and meaning-making, community development, visual identity, and object creation. These provided opportunities for hands-on exploration through various forms of playfulness. The occasional liberation or reframing of ideas allowed for the collaborative reimagination of DVI concepts.

During the process, the professional knowledge content that is useful for the participants was identified as marketing and design, strategic and visual communication on the one hand, and organisational development and individual skills development on the other. Participatory activity can therefore be understood as a special arena of collaborative learning, in which the participants not only produce creative concepts and visual artefacts amid design, but also gain and develop new professional knowledge.

> *"I really like the idea of using design communication, visual creation and expression in the field of brand communication." (Éva / A.)*

> *"The topics were very interesting, and we learned a lot." (Ferenc / E.)*

Among the disciplines involved, dynamic visual identity design and design communication were also prominent, suggesting that the proportion of activities and the content of the workshops were chosen in line with the researcher's intentions.

"For me, the most useful was probably this DIS:CO method, which I have since looked into [...] I think I will look into it more in the future and try to put it into practice." (Erik / A.)

"I found [Researcher 1]'s presentation on different design styles useful, for me it was the most inspiring and added value during the programme." (Lilla / C.)

"We were given insight into research materials, a historical overview and the theory and many practical examples of the DVI concept in an interesting and playful way." (Kata / B.)

Among the general characteristics of the workshops, the most striking was their non-conventional nature, their construction different from the alternatives available in the organisational training market. The departure from the participants' preconceptions was the process-orientedness of the workshops, in contrast to the goal- and result-orientedness experienced elsewhere, and the free cooperation without expectations, partly due to the nature of the research. These initially aroused excitement and curiosity, and then they were typically positive experiences, but in one case, dissatisfaction was also expressed.

"I would like to start by saying that I really liked the way the workshop was run, structured and facilitated. [...] It's hard to compare it to other sessions, we haven't really had a workshop of this kind." (Anna / A.)

"[...] the workshop was not 100% successful in my opinion, for the following reasons: - It was not clear at the beginning and at the end where we wanted to go from where we wanted to go during this one meeting. [...]" (Boglárka / D.)

Another vital feature of DIS:CO-based participatory workshops is their non-normative character. This can be related to the open problem-solving approach used in design communication work (See Cosovan et al., 2018), where creative solutions are generated without the use of tools based on divergent mental processes while defining the values to be achieved.

"When I sat down for the workshop, I was expecting more of a classic 'this is how it's done' situation. This was soon disproved when I was faced with the first task." (Róbert / A.)

As a result, the teams working on DVIs have developed answers to *"What?"* and *"How?"* questions and the potential pathways to their own DVI concepts have also been developed in-house. Here, too, the process can be linked to the model of Hollebeek et al. (2021) since, like brand equity, these development strategies were the result of participant-generated resource integrations, engagement and sharing in a co-creative way.

The compatibility of design communication and the participatory worldview is reinforced by the results that support the emergence of multiple forms of knowledge in the process, during the DVI design process, which supported the creation and transfer of experiential, presentational, propositional and presentational knowledge, theoretical and practical approaches continuously complemented and alternated, which was reflected in the collaborative evaluations with positive overtones.

"There was a good change of pace between theory and co-creation, so overall the workshop had a good arc and I think it opened up the creative energies for concept development." (Anna / A.)

"I thought the structure of the workshop was very good, the practical and theoretical elements were well balanced." (Kinga / C.)

"The workshop was a very good experience, especially because we didn't just create in theory, but also physically, which is not necessarily the case even in creative workshops." (Julia / A.)

Since the facilitators' role as participants are paramount during design communication sessions, we have also used techniques (triangulation, rotation, absence) and have been consciously careful to avoid control, criticism and influence beyond natural participation in situations which could distort the results. Participants' observations of facilitation suggest that this effort was successful. However, as the study did not follow an experimental methodology but was conducted with the intentional involvement of researchers in the field, through immersion in the phenomenon, valuable feedback was also obtained on the role of researchers in the process. It was observed that the researchers who took turns as facilitators contributed with their comments to the review of ideas, their open questions to their further development, and their attention to the activation of those involved in the research as partners.

"[the researchers] were able to help a lot in grouping, thinking about and framing the ideas, while the feedback from the other participants gave the opportunity for a quick validation, say in terms of community identity." (Lilla / C.)

"During the workshop, the whole team showed a real interest in the topic, which could be attributed to the interests of the participants, but I see the main role of the workshop structure and facilitation. The workshop facilitator was empathetic and understanding of everyone, positioning and treating all participants as partners, and they were more active as a result." (Anna / A.)

"Your 'trainer' trio worked very well, you were able to involve people who were less open or active." (Réka / B.)

"You have intervened well and at the right time, giving us tips and points of view on the way forward." (Kata / B.)

Further features of the participatory DVI design process are revealed in the comments and observations on the structure and some shortcomings in the design.

A characteristic feature of the structure of the research occasions is their orientation from the individual towards the community. Initially, exercises based on personal experiences, perceptions, and conceptions of identity helped reveal content relevant to layers of identity and break down barriers to visual creation.

"It is cool because I feel like the self-representation exercises like the kindergarten signs, or the abstract line mentioned above were an expression of our own dynamic visual identity" (Lili / E.)

The cooperative drawing exercises impacted the groups through the liberating experience of community activity and by stimulating associations while still making individual contributions visible. The DVI design practice in design communication was already dominated by the communal character, where individual interventions were incorporated into the concepts through collectivisation processes. This sequencing revealed different identification patterns with and ownership of outputs by groups and the added value of collaboration.

"I liked the arc we went through, thinking about ourselves and sharing information, creating something together but still as individuals in the drawing-around-round task, and finally working together as a real team on the final task. [...] For me, it reinforced that in a creative process, it is important to start with what you bring, but it is also important to get to the point where everyone feels ownership of the collective product." (Anna / A.)

Thanks to how the process is structured, synergy in community building has been recognised in several organisations.

"In terms of the use of colour or the choice of motifs or the interpretations, it was interesting for me to see that there was a harmony or rather a synergy in the team." (Lilla / C.)

During the different workshops, we tested the implementation of cooperation at the individual, pair, group, organisational, and finally, inter-organisational levels. The fruits of these were later incorporated into the DVI concepts on several occasions. The individual-to-organisation orientation also helped to open up, overcome barriers together, and strengthen the recognition of the importance of group problem-solving and co-creation.

"It was interesting to observe how the more personal, self-reflective exercises at the beginning of the workshop helped to generate new ideas later on..." (Kinga / C.)

"The first exercise [I_____am] was the most difficult and unorthodox approach. I was quite taken by it, it made me think and I took it seriously. It made me realise that I hadn't asked myself this question for a long time and I was afraid that I wouldn't be able to give a meaningful answer." (Anna / A.)

"I think it's good that we started with a harder task and then came an easier drawing project for me, and that's where the breakthrough happened! It was nice to see the others slowly opening up, who faster." (László / A.)

A surprising result of the third workshop was that not only the long-time colleagues but also representatives of different organisations were able to help each other effectively and easily (See E. Organisation concept 3), to provide new perspectives and ideas. A shortcoming of this occasion was that, due to technical circumstances, it was shorter than the others and therefore provided less opportunity to capitalise on this insight and explore the possibilities in more depth.

"Also, I would make room to talk about other people's projects, because we also left with a great idea that another team advised" (Flora / E.)

"The Workshop brought us closer not only with our own team but also with other organisations and participants and allowed us to understand the ideas and experiences of others. This joint work and dialogue helped us to gain a deeper understanding of our own organisation's identity and, within that, the needs and values of our community." (Ferenc / E.)

There have also been conflicting comments on the desirability of organisations working together, so no firm conclusions can yet be drawn based on the experience available for a multi-organisational configuration. Transparent, up-front communication of the participants' objectives will be crucial in further developing such design processes.

"It was exciting to get to know other organisations, but for me, it would have been better to just deal with our own identity and work more purposefully with ourselves. We could have unfolded the creative concept of organisational identity much better" (Lilla / C.)

"[...] this duality was the problem, that we went there wanting to explore the visual identity of our teams" (Boglárka / D.)

Only on the third occasion were there any significant criticisms of the structure of the workshops, which can be linked to the tighter timeframe. In addition, the perceptions on the scheduling of exercises also suggest a pattern of less emphasis on pre-DVI exercises due to the closer personal relationships and more intense relationship with organisational identity in smaller organisations. In such cases, the utility of visual design was found to be more prevalent than process elements related to community identity.

"[...] I would structure the workshop differently; the second part would be more emphasized, and the first individual part would be more of a split part, with a spice in between." (Klára / C.)

"I also feel that the design and brainstorming part itself could have been a bit longer." (Flora / E.)

11.2.3.   Design

*"I've always thought of design
as something that other people
do, that other people understand."*

(Noémi / B.)

To categorise the themes and patterns assigned to the design category, I have chosen to use a recurring term from the field, which has been used in the past to explore the images of organisations. The motif of "space", which appears in the participants' articulations in relation to design, creation in a variety of interpretations, is used to present the results that can be ideated. As these are mostly based on the researcher's observations, it was here that the usefulness of the triangulations used in the research was most evident.

During the participatory DVI workshops, the design was revealed as a symbolic and interactional space and a management and creative space. They have in common that they represent a function of design. In these abstract spaces, participants can connect, take action, achieve their goals and live their potential. They can take up their position in the spaces and relate to the actions or each other.

In the design as a symbolic and interactive space, the subjects interacted with each other to evoke factors (e.g. practices, stories, past experiences, associations related to their motivations) that carry relevant meanings for them, which are present in their lives and their community as symbols. Examples of such symbols include a complex problem, the solution to which carries the meaning of success, a story of a tattoo that represents personal commitment, or a cause that represents a sense of collegial belonging. In the symbolic space of design, these were expressed in the creative work that would otherwise have remained dormant if the parties were not in a communicative design situation. The method of DIS:CO and the participants' curiosity and mutual attention played an essential role in revealing these.

Experience shows that design can also be described as a management space that supports leadership. In addition to developing visual identity, design communication work has also raised the possibility of shaping several organisational characteristics. Employees could inform others' understandings of the company's state, develop an image of the usefulness of their activities, assess their contributions and provide feedback to others, thus supporting their own and each other's personal development. Participants could actively contribute to shaping their work environment (e.g. through DVI concepts to express emotions). Managers gained essential information about organisational identity (e.g. attitudes, culture, aspirations) and were closer to achieving corporate goals (e.g. efficiency improvement, community strategy, branding process). This suggests that, even though the activity was primarily aimed at visual outputs, it also supported management and future-shaping tasks beyond the domain of marketing.

Design as a creative space is characterised as a stage for visual thinking, divergent problem solving, intuitive visualisation, and generating new ideas. In this space, the creation of novelty was complemented by insights that involved a change of perspective. In addition to the creative sub-skills, abstract thinking, observation and empathy were also involved. Creative self-expression supported building relationships between the participants, and design helped to create harmony, agreement or sometimes compassion between the members of the organisations beyond the outcomes.

*"It was refreshing for me to spend the day together, and it felt good to be in a free, creative space with your help.
[...] I liked that we introduced ourselves with a drawing, bringing how we are into the shared space. This helped us*

to get in tune with the theme, the tasks and - perhaps most importantly for a project like this - with each other." (Kata / B.)

"I will also take the aforementioned collaborative creative process with me as a good practice to harmonise individual and group work." (Julia / A.)

"Working as an individual [...] made me feel a bit like I imagine the girls used to feel when they worked in the spinning mill. Creating separately, but still talking to each other, connecting." (Réka / B.)

The development on workshops was mainly visual in nature, and the creative use of visual language was prominent. Participants saw this as qualitatively different from their everyday activities.

"Another kind of curiosity and attention towards each other is when we look at drawings and not written opinions in bullet points. [...] It was an excellent experience in that I was not thinking in the usual cognitive process, but I used another resource within myself, a different kind of creativity, and it was more exhausting because I rarely use this »language«." (Réka / B.)

One of the most significant advantages of visual expression is its indirectness. It makes it easier to deal with difficult personal issues and to make emotions and impressions accessible. Through pictures, participants could indirectly convey their views on the organisation and their place in it or show certain aspects of their personality. Different forms of visual creation have proved to be an effective technique for revealing all this and a projective technique. Another significant positive effect of using visual language was facilitating the presentation of ideas and concepts that could otherwise only be expressed in complex ways. The visual materials produced by the participants and the accompanying explanations proved to be a quick and effective way of getting the message across.

As discussed at the beginning of the workshops, the aim of the exercises was not to meet aesthetic, artistic, or professional standards of graphic design; communicating through visuality was seen as instinctive by most of the groups and was naturally and mostly enjoyed. However, for some contributors, it was a little-known field, which caused discomfort and difficulty due to a lack of routine.

"It was a difficult day for me. It was hard to think in a completely different way or in a different way than I usually do in my day. That's not what I do, it was hard for me. [...] A lot of times I felt like I couldn't contribute." (Orsolya / B.)

"It is so hard to reset the brain. So, if you do not have a daily, weekly or biweekly task where you have to be so creative, it's very difficult to switch from this Excel spreadsheet, cognitive or even brainstorming session to a session like this [...] I felt that I should practice this much more; I should use this language more often so that it would be more smooth. It was fine as it was, so no problem, I just felt it was very unusual." (Réka / B.)

The more negative perceptions associated with visual language communication are mainly due to individual preferences and lack of practice. Those who disliked this form of expression demonstrated a high level of visual literacy and literacy, citing their previous negative experiences and different interests as reasons for their aloof attitude.

"[...] I'm not really into anything very manual or visual, in fact I don't really like drawing, painting, sculpting, working with two hands, I'm clumsy and I'm not really into the problems of design or the elements of image." (Noémi / B.

Despite the diversity of their creative experiences, the quantity and quality of the contributions of those who were less engaged in visual forms of creativity were similar to those of other participants, and others reported their creations as advantageous, desirable.

"And the good thing is that images and ideas come in that way, which surprises you [...] that someone mentions negative space and then, well, you can draw something in the negative space, and then the logo becomes valuable because the negative space speaks. Some people are ashamed of why they put the negative part in something; maybe

without it, they would not have made it. So that in the end, there will be room for everyone, which is very interesting." (Balázs / B.)

Thus, it is not individual creative and visual skills or opinions that are decisive for the outcomes but the collective presence of the participants in the creative space, which leads to questions of the interconnection of design and participation. The most positive experiences were also related to practices at the intersection of these two domains. Group activity also emerged as a key factor in the experience and expression of emotions. Its characteristics included shared responsibility, liberation and playfulness. Excitement and joy predominated in the lived experiences.

"[...] I recall the exercise where everyone started their own drawing with a starting shape, and then we went off and drew on each other's pages to create an artwork. Finally, everyone presented and interpreted a completed drawing. This exercise was my favourite because I felt that finally, the pressure was not solely on me to come up with something, but that I could create it in a free and relaxed way. I also liked the fact that with each new page, I had to communicate and interact with the evolving drawing, which meant that new perspectives were always appearing, and that drove the creative process." (Éva / A.)

"we could really experiment visually with different tools, but nobody had to worry if they couldn't draw, for example, the emphasis was not on the most elaborate works, but on what we felt there and then and what we could express in pictures." (Mónika / B.)

An interesting result was that even for those who did not like visual communication, there were recognised benefits and opportunities for self-reflection through group exercises.

"Being a team player myself [...] was an extraordinary and alien feeling. It was hard for me to connect sometimes, and I felt so uninstrumental and invisible. (See drawing together, walking in circles, continuing each other's drawings) It's encouraging to have more empathy, so to say, that when there are several of us in a process, even though I may be motivated, even full of ideas, in the flow, others may feel the same sense of being outside that I felt." (Noémi / B.)

In the context of design, it is also worth mentioning the controversial comments unrelated to the workflows associated with visual language. Identity sculptures, successfully used in previous research and pilot workshops alike, have been relegated to the background in the research opportunities presented here.
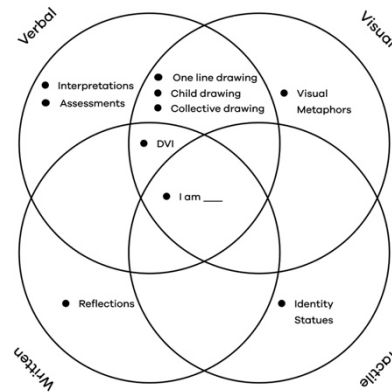
Figure 36. Forms of creation in creative space

(Author's edit.)

This exercise was not interpreted collaboratively on the spot during the workshops, as previous results showed that participants preferred to use them in their post-workshop reflections. It is a shortcoming that the iterative analysis of the data over time did not reveal a tendency not to interpret such works and thus a distortion of the results of tactile creation.

"[...] it didn't make sense to me what he added to the message of the workshop. Maybe it's because we didn't talk through everyone's work and what they mean, but that's one thing that could probably be done differently." (Éva / A.)

"The extra tasks that have not been discussed and channelled in are also unnecessary and only give a feeling of unthoughtfulness." (Boglárka / D.)

This form of creation, apart from the above points, can also be mentioned as a valuable element of the workshops in this format. Based on the comments received, tactile exercises can also be used effectively to explore identity and organisational relations, if attention is paid to their evaluation. They also serve as an enjoyable complement to the workshops.

"I really liked all the little micro-tasks we were given separately. It really kept my interest throughout the workshop." (Ferenc / E.)

"A short interpretation of my attached work of art: for me, my breeding ground is community, I have always felt comfortable around people, I am definitely an extravert, even if I like to be alone more and more [...]" (Noémi / B.)

"If we see the artwork made of clay as an expression of our own visual identity, then I feel that I can identify with it and that it is truly expressive." (Éva / A.)

Another theme from the feedback was the possibility of further expanding the creative space during participatory work. Including other forms of artistic processes or the possibility of trying out additional visual practices was also raised as an option.

"It could be very well complemented by more artistic tools and techniques, further breaking down the barriers of visual communication - I had a lot of ideas." (Boglárka / D.)

11.2.4. Participation

> *"»There will a 'soul« of a project of this kind, where the target audience is not only part of the organisational identity but can also participate in creating it."*
>
> (Lili / E.)

The participatory development of dynamic visual identities has illuminated several crucial aspects of stakeholder involvement in the process. It has also provided practical insights into the dynamics of collaboration between diverse groups of organisational actors and the characteristics of empowerment and enablement in the shaping of visual identities. The findings suggest that this form of DVI design can be qualitatively decisive not only in determining the development of tangible (visual) outputs of the activity, but also in the growth and development of the organisation and individuals.

A question that may arise in participatory design is: Who should be involved and why? Rather than testing preconceived hypotheses, I have left this question to the invited parties in my research to answer in the spirit of design communication. Based on the cooperative design proposals sent to companies and organisations, we welcomed all subjects who recognised the importance of an active dialogue on visuality and identity and came to the research willing to participate. Participation could be categorised as formal volunteering, following Rice and Gattiker (2001), as it was institutionalised but optional for the individuals.

This sampling strategy has produced compositions that are essential sub-results in themselves. Conventional single-focus, inter- and trans-disciplinary departments have joined together. Participants worked with members of their own units during the DVI exercise and in cross-functional teams at other times. Staff, managers, board members, founders and co-owners came from different levels of large companies. We had the opportunity to bring in people who work closely together and rarely or not at all collaborate with each other in day-to-day work. Those from smaller organisations came with all or a significant proportion of the membership. For these reasons, participation can be defined in terms of group and organisational categories at the levels that Strauss (1979) defined. No differences were found between levels, with matching levels of cooperation in all cases.

"[...] it also gave me a new perspective on the people I work with every day and the completely unknown, but in the same situation, I could easily relate to." (Kinga / C.)

"Everyone was very open and willing to work together on the exercises." (Lili / E.)

The enabling practice of inclusion has proven to be an efficacious technique. During the workshops, we experienced a smooth cooperation with people from both close and distant corporate functions. This is due first and foremost to the culture, the openness and motivation of the actors.

If we view what happened from the perspective of organisational brand theory, it can be seen as brand citizenship behaviour, according to Lélis and Mealha (2011), which is the highest level of the holistic brand knowledge pyramid. This is because the contributors acted to build the brand, in possession of institutional information, brand experience and brand knowledge. According to Lélis and Kreutz (2021), their action was innovative creativity, as it involved departing from existing patterns of thinking and implementing novelties that were not previously characteristic of their medium.

For Strauss (1979), another important dimension of participation is thematic. Here, the design of dynamic visual identities was at the heart of the sessions, but it was not the only reason for joining. The possibility of professional and individual development in marketing and design, as well as the community character of the activity, were also decisive in terms of motivation. In some cases, the interest in visuality was secondary or, as we have already seen, absent for some participants. There was a consensus throughout the activities that the decisive factor for the success of participatory design is not visual skills or interest, but commitment and the number of participants needed.

"Basically, I think the workshop was useful because we were able to be there, a lot of us, and we were dedicated to ourselves. The programme really gives the most if as many people as possible can participate." (Lilla / C.)

As the theoretical review has already shown, involvement in shaping visual identity involves a partial relinquishment of control. The course of the present research concerned the responsibilities of the marketing, design, people and community development departments. Giving up total control was not a problem for the parties involved and was based on mutual trust. In terms of depth, participation was at the top of Arnstein's (1969) ladder of participation, i.e., it achieved the level of genuine citizen power in creating signs and meanings. In these cases, corporate (or organisational) citizenship can be described by the Arsteinian category of delegated power.

"I don't think I'm going to tell you a big secret, I'm not a big team player unfortunately, I'm a very control freak, which is something I like about myself. Still, it was really fun to do it together like that." (Kata / B.)

According to the individuals involved the design process, empowerment was a motivating factor and meant they could experience the challenges of their colleagues' jobs. Empowerment was also perceived as a responsibility and a merit. These findings are consistent with the basic tenets of the ownership dimension of participation as developed by Strauss (1979), in that high levels of engagement and ownership were associated with a perception of the importance of contribution by participants.

They also talked about the benefits of leaving their usual roles:

"In developing our DVI, it was interesting to see that we did not have a division of roles. "You are doing this because you are the designer." It was a natural way of giving everyone input on each element, so we agreed on the [DVI design]." (Róbert / A.)

For cross-functional small groups, the new roles increased the willingness to cooperate (A. Organisation). Furthermore, for groups working in the same units, the potential for further sharing of results was enriched (B. Organisation).

"In creating our own team, we were fortunate to be able to align the teams with the organisational structure, bringing together those who already belong together, so that they can carry the fruits of their collaborative work into their everyday work." (Kata / B.)

The social dimension of participation was also dominant in the research, which is closely related to the topic of community identity design and is underrepresented or absent in the known literature concerning its importance. The phenomena of the social dimensions of participation were a notable feature of all the workshops. Since the process was not only participatory but also group-based due to the communicative nature of design, the way participants related to each other, the nature of the relationships between them, the number and variety of their interactions, together with the dynamics specific to groups, influenced the course of the development process, the experiences of the participants and the outcomes of the workshops. As the purpose of creating DVI here was to develop authentic concepts, follow the DIS:CO approach and minimize researcher influence, we did not interfere in these peer relationships so that the members of the companies and organisations could unfold according to their own norms. This was reflected in the participants' conceptions of

DVI, as they saw the values, goals and informal rule systems accepted in their community as part of their identity and reflected in their own designs.

"[...] there was a strong manifestation of our everyday patterns of working as a team (listening to each other, respect), but also some competitive spirit. A restraint of self-representation to develop the public interest." (Kata / B.)

"Working together, the DVI serves as a mirror that reflects the values and goals of our community, fostering a sense of community belonging and identification with our organisation." (Ferenc / E.)

The collaborative nature of the design increased the number of personal relationships or strengthened existing ones. Sharing and reciprocity and the transmission of insights, associations and ideas to each other, i.e., increased communication, also contributed to this. These activities can be categorised as sharing and engagement in the model developed by Hollebeek et al. (2021) in the co-creation of brand value (CCBV), while the resource integration mentioned there was mainly achieved through individual acts of creative behaviour. In the interaction of the research subjects, patterns of reciprocity were observed and extended to the transfer of intangible and tangible things. This could be seen, for example, in the exchange of opinions given or the tools used for creation. Sharing activities involved experience, knowledge, ideas, attention and scarce materials.

In the social interactions of participation, i.e. in the activities of sharing, reciprocity, communication, an overarching role of paramount importance for identity could be created. Participants in active participation acted as partners with each other in interpreting and shaping their own or the organisational identity.

"We ourselves have been part of someone else's interpretation of their identity, and that's really what DVI - based on what we've seen / heard so far - should be about." (Lili / E.)

"I think it was also a good opportunity to get an idea of the pattern of how we work together as a team. It was a good way to get to know the roles, behaviours and habits that are reflected in our day-to-day work." (Éva / A.)

This mirroring role has allowed self-awareness work in some cases and potential directions for organisational development in others. The emergence of self-reflections could also be derived from the collaborative research process, as subjects also analysed each other's work between exercises. The combination of the honest, transparent, constructive and assertive labels given by the participants and the sharing and reciprocity observed by the researchers created an atmosphere of trust during the participation. In our evaluation, the opportunities for self-reflection that unfolded in the medium supported several social aspects of individual development. For example, the potential positive outcomes of participation included strengthening team player attitudes and the promotion of a more cooperative attitude among more reserved employees.

Participation also favoured different forms of learning and knowledge construction. In collaborative actions, some actors informed their peers by imparting their knowledge. The sharing of experience in different fields thus formed an additional educative layer during the desgin process. This can be identified as a form of empowerment in which actors - designers, researchers and participants alike - helped each other to carry out the exercises.

Participatory design, which also aimed practical and experiential forms of knowledge, created a body of knowledge and a collective intelligence to operate it, an incorporated organisational knowledge, through the contributions of actors. Drawing on the lessons from the workshops, DVI design can be an arena for learning by doing, providing opportunities for both explicit and tacit knowledge transfer, in which participants not only appropriate but also co-create knowledge that is useful to them. Participation, according to the stakeholders, has created a collective multiple of much higher value than the sum of individual contributions.

"[...] Won't the common multiple be an IQ of 80 like such a mass? In the end, everyone puts something in, and then everyone compromises, resulting in a common nothingness? But here [instead], the shared truly comes with a

multiplier! Which is surprising, isn't it? That if many people come together, [...] as if there is this bad stereotype about the crowd, that something gets lost there... But here, nothing is lost!" (Balázs / B.)

11.2.5. DVI

> *"DVI is like the visual manifestation of an ideal democracy"*
>
> (Lili / E.)

A category of particular relevance to the goals and questions of my research is the interpretation of data directly related to the phenomenon of dynamic visual identities. While the first research sub-analysis focused on DVIs as an outcome of participatory design, the following discussion will present the role of DVIs in the design communication design process based on field-generated insights, observations, and follow-up feedback.

As it was already established as a preliminary result of the preliminary studies that the research of the DVI phenomenon could be mainly influenced by its novelty in a local context, I paid special attention to this factor during the data analysis. Four participants were familiar with the phenomenon from previous professional experience, but the examples cited on the occasions were familiar to all. None of them had direct experience and had not yet encountered participatory design or design communication. The topics were mostly treated as innovations, but no particular emphasis was placed on the fact that they were unfamiliar. This may be related to the perception that they were mostly seen as an integral part of contemporary digital culture and new media. Dynamics were identified as a natural part of our everyday lives. There were no significant differences in design and results between the perceptions of those familiar with the DVI phenomenon and those new to it. Regardless of novelty, it was seen as both valuable and desirable at the company level.

> *"DVI was a new concept for us, which I had never heard of before, but we hadn't even thought about the question of organisational identity with the team." (Lili / E.)*

> *"I came across the phenomenon quite early in my studies because of my profession. I encountered the community part less, but I think it's a good thing that it's not a designer's vision or interpretation being implemented. So, you can identify with it more, it has more value." (Róbert / A.)*

The participatory dynamic visual identity has been redefined through multiple and diverse reinterpretations. For example, it has appeared as a means of conveying feelings, thoughts, moods, as a creative process, as a meta-level of connection and as a *"win-more"* factor.

> *"[...] one of our biggest goals is to connect the issue - menstrual poverty - with the target audience, which I feel DVI can be a new approach to. I would describe DVI as a creative tool to achieve a unified and aesthetic identity creatively, together with the community. [...] I feel DVI is a »meta« level of connectivity." (Lili / E.)*

> *"The »win-more« card is something that works very well, but only if you are already in a winning position. In other words, it never helps you turn a losing situation into a winning situation, but it's very good at turning a winning situation into a knockout win." (Erik / A.)*

> *"Through this process, we have realised that DVI is not just a simple concept, but a very powerful and complex tool for creating and communicating organisational identity. The use of DVI is a creative process in which the active participation and collaboration of the community plays a crucial role." (Ferenc / E.)*

Considering these and many other concepts, participatory DVI can be identified as a *cooperative system* operating along participatory DVI rules, as a *connection interface*, as a multi-directional *communication mechanism* and as a *tool for generating knowledge* (or means of

cognition). Based on the participants' remarks, the value of such DVIs lies in their identity-based, authentic, unique features and their ability to meet the contextual expectations of the community, as articulated in the creative concept.

Understood as a *cooperative system*, participatory DVI defines a way of acting to achieve common or convergent goals. These actions can be directed towards developing a corporate or organisational brand, shaping a brand community or supporting a cause. The way we collaborate is defined by the rules set out in DVI's creative concept. For example, DVIs designed by E. Organisation play a role in coordinating the cooperative activity of giving beyond the organisation's branding.

Defined as a connection interface, DVIs can create new relationships between members of a brand's audience and shape existing relationships, either directly or indirectly. Directly, for example, through mutual personal interactions in the participatory design process, and indirectly, through the application of the visual system, acting as a mediating medium between the involved parties. Examples of the former include the creation of all the DVIs presented here, while the concepts of A. Organisations can be an example of the latter. The characterisation of DVIs as interfaces allows them to be placed in the framework of dynamic brand identity proposed by Silveira et al. (2013) (See Figure 10), where DVI can be understood as the contact between consumers and brand management.

The perception of DVIs as a *communication mechanism* focuses on the way, and the content of the information conveyed. In the case of market use, visual identity is present as a marketing communication tool, but conventionally, it is only a medium for brand messaging. In participatory dynamic visual identities, this may be complemented by multi-directional transmission of information that is not brand-managed. Multilateral DVI's can convey messages to their audience in immediate or delayed ways, and their content may differ from brand-specific information. Concepts tailored to a broad audience bring the possibility of mass collaboration and wikinomic multilateral communication. For example, D. Organisation's logos are specifically designed to carry messages from stakeholders, while the personal logos of B1 are customised to encapsulate information about the creators' personalities. These characteristics, in my orientation-based brand theory approach outlined earlier (See Figure 12), place DVIs within horizontal approaches to brand identity, as identity in DVIs is periodically sequenced and constantly changing through multi-directional communication between actors, rather than being a top-down and unidirectional flow.

"DVI is not only about shaping the external appearance of the organisation, but also about engaging the whole community and opening up opportunities for dialogue." (Ferenc / E.)

Participatory DVI, as a *tool for generating knowledge (or means of cognition),* gives insight into the characteristics of the organisation through the works produced by the stakeholders involved in the design and their interpretations. In this way, the different layers of corporate identity can be explored. Insight can be gained through the sets of actual identity, communicated identity, imagined identity, ideal identity, and desired identity, as mentioned by Balmer & Soenen (1999) and Balmer & Greyser (2002). For this reason, DVIs developed through participatory processes have also proven effective as a design communication research tool. Through individual and collective interpretations of the mental and material images that emerged during the design process, association fields relevant to the community, company and brand could be mapped. Furthermore, those involved in the process were able to learn more about each other, which, coupled with empathy, can foster a sense of belonging within the same organisation and serve as a reference point for cross-organisational groups.

"In the organisational identity of this particular small group, community, light, space were very strong pillars, and this is what the logo absolutely reflects [...] It has an intellectual and spiritual dimension, something very existential,

the planets of the universe, but also individual symbols interspersed with very personal elements, which also contain personal depths and universal symbols." (Réka / B.)

"we created a platform to represent the mood of the day. The aim is to help »workers« detect the emotional state of their colleagues, making it easier to relate to them. I really enjoyed it!😊 " (Éva / A.)

"At the workshop, we had to work together within the framework of the tasks; we got to know the people there and their organisation and how it works." (Lili / C.)

The creation of DVIs through non-systematic creativity also had the potential to foster experiences that were attached to the brand through the design process. The attendees' associations with DVI design included playfulness, a relaxed mood, self-liberation, inspiration, and the flow experience through a change in the perception of space and time. There was a general pattern of describing meaningful creation as joyful, and the activity was also associated with the imagery of *"breakthrough"* and *"catharsis"*. There were also initial accounts of doubt and uncertainty and mentions of exhaustion at the end of the process. The emotion-rich descriptions illustrated that the design communication process of participatory DVI design contributes to brand building through the realisation of creative concepts and visual artworks and the creation of inseparable experiences, feelings and stories. These intangible factors, linked to a dynamic visual identity, inevitably shape the identity of the company and the relationship with the organisational brand, the brand equity.

Among the outcomes most closely linked to the DVI designs was a series of reflections on the evolution of the concepts. As the methodology of design communication does not bind the way of development, the spontaneous evolution of intuitive, imaginative and creative manifestations could lead to different paths towards the desired values. Reconstructing the evolution of our observations and concepts, we can identify several regularities in the activities of the collaborative contributors (See Figure 37).

DVI concepts have undergone several transformations during their development. Through the collaborative and individual activities of the co-creators, ideas have fluctuated between simple – complex, chaotic – systematic, fragmented – coherent extremes.

"I liked the enrichment and then the simplification. The process of enrichment and simplification. And going in several directions, approaching from several sides, getting stuck and moving on. So, the process is very." (Adrienn / B.)

The development process took a dialogical form. The dialogue between individuals and their community was both linguistic and visual.

"DVI is not only about shaping the external appearance of the organisation, but also about engaging the whole community and opening up opportunities for dialogue." (Ferenc / E.)

As we have seen earlier in characterising the resulting DVIs, some groups started looking for solutions from visual cues, while others started looking for solutions from the perspective of desired values. Regardless of the starting point, concepts evolved through the interaction of signs and meanings. Individual participants engaged in visual thinking by creating variations of their own drawings. Different meanings emerged as the sketches were created. Conversely, new associations with individual meanings also arose visually. These two domains fed back on each other to create individual pathways of transforming ideas. The connection of people, ideas and visual products could also take place.

"I also liked the fact that with each new page I had to communicate and interact with the evolving drawings, which meant that new perspectives were always emerging, and that drove the process of creation." (Eva / A.)

Moreover, communication and visual interaction with other community members provided the possibility of collectivising and individualising signs and meanings. Participants took motifs and ideas from each other, reworked them or continued to add further variations and ideas. In the

construction process, individual ideas were processed by group members (collectivisation) and group content by individuals (individualisation) through different mechanisms. The mechanisms (*Acceptance, Customisation, Modification, Challenge, Rejection*) varied according to the level of agreement with the concepts and ideas. Acceptance at the highest level of agreement implied approval without change; personalisation implied minor modification while accepting the idea or sign; transformation implied significant constructive intervention; and challenge implied the development of competing ideas. In contrast, rejection indicated the exclusion or letting go of a given sign or meaning. The mechanisms were equally detectable in both directions, with no particular order or causality.

"We considered many, many individual ideas before creating a collective symbol. Some we let go by consensus, others we added on, taking and synthesizing what we found worthy from the team members' creations." (Kata / B.)

"Everyone had good ideas in the small team in the DVI exercise, but what I really liked was that we could build on each other. We were able to communicate with each other in a very constructive and assertive way and I didn't feel that anyone was just trying to promote their own interests, everyone was focused on making the end result as meaningful as possible. We could let things go easily, even if we liked them a lot at first." (Anna / A.)
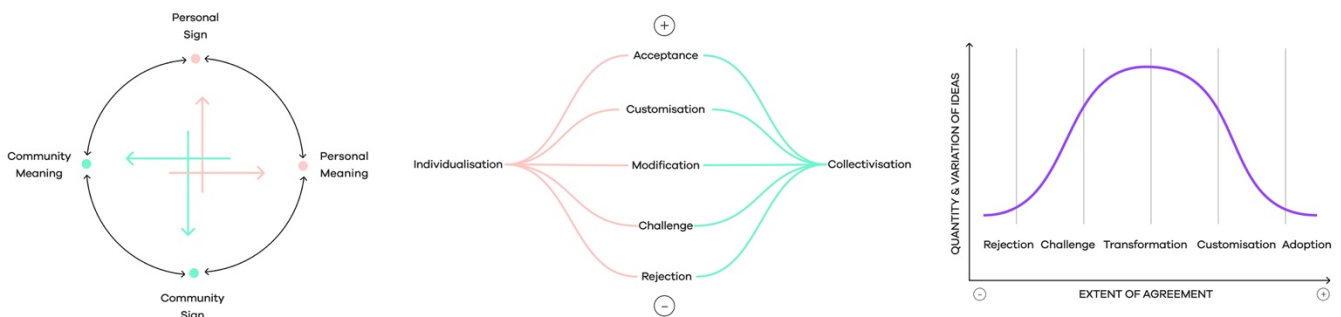
Figure 37. Mechanisms of sign and meaning-making in participatory DVI design
(Author's edit.)

When examining the quantity and diversity of visual and conceptual ideas at the core of DVIs, a relation was observed with the degree of agreement that determines the mechanisms of individualisation and collectivisation. Acts of transformation most supported the creation of new and different ideas, while acceptance and rejection were less inspiring, regardless of being constructive or destructive. We noticed that *"and"* was a characteristic of the transformation type of contributions, fertilising the design discourses by juxtaposing ideas. The quantity and diversity of ideas were not found to determine satisfaction with the outputs of the design process or alignment with corporate identity and organisational values. However, the groups confirmed that the design communication approach of participatory DVI development, with its characteristic individual and collective rites, generally facilitated a high degree of identification with the visual identities that were produced as outcomes.

"I felt more involved in a process and the final logo (that is not designed by a creative agency), so I have a completely different relationship with it; really, honestly, it is my logo, I am the logo, and we are the logo." (Réka / B.)

The DVI concepts that emerged from the open dialogue, mutual interactions, and free creative contributions of peers in the design process showed the possibility of creating honest and authentic communication tools that are in line with the culture of the community of companies and organisations involved in the research. In addition, some insights interpreted the phenomenon of

design communication DVI design in a broader social context than the economy, referring to it as a democratic process.

11.2.6. Outcomes

> *"Meanwhile, the work took me into a whole new territory, it was a real birth that I was able to go through, plus there was a strong self-awareness aspect to this kind of work."*
>
> (Réka / B.)

As the empirical research was designed to examine the impact of workshops in the context of design activities, it was not meant to explore the long-term effects of workshops. However, the data did reveal themes related to the causal effects of workshops. The conclusions of the community evaluations that concluded the research sessions and the participants' post-workshop writings helped to understand the outcomes of the DVI design process within the organisation. As an unexpected development, reflections on applying some of the design communication practices were received in the weeks following the workshops.

> *"[...] I was so worked up by the experience that I very quickly thought of »applying« it [...] I became aware of the whole process when we had already done a similar play together. I even noted [to my boss] in the accompanying email that yesterday's workshop had not been in vain :)" (Noémi / B.)*

The visual outputs of the whole process include the DVI concepts discussed in the previous subsection. The teams processed other artefacts produced during the occasions. The resulting views on or with the help of these mainly were incorporated into the DVI designs and the outputs already presented. After documentation, their makers kept some personal works as mementoes or photographed to be used in later reflections.

The other considerable workshop outcomes are insights and realisations that participants found essential concerning their experiences or organisations. These patterns show multiple similarities and differences between the participants of the first two sessions (A, B) and other organisations (C, D, E).

For both groups, brand communication use was identified as the primary application area for DIS:CO-based participatory DVI design, regardless of whether the groups were creating external or internal-focused visual identities. Participants based their views on the mode and extent of application on their organisation's strategic objectives, current marketing communications activities, resources, industry and capabilities. Possibilities included using the knowledge gained from the research in the overall brand redesign process, putting some elements into practice, or updating and reimagining current brand components. It has been shown that participatory DVI design as a means of design communication can be beneficial in different business scenarios. According to the research contributors, it can provide the initial steps of brand building and can be successfully applied by companies with a significant market presence and high brand equity under management.

In addition to the main areas of brand management, we registered other types of benefits from the workshops. These show more significant variation across the sampled organisations. Regarding the relevance of the sessions at the organisational level, members of large companies typically emphasised the use of these for both organisational development and identity shaping. They called it an ideal module for fostering corporate culture and community-building activities.

"[...] the focus was on the development of cooperation between the two teams, and for me the event fulfilled this goal super well." (Julia / A.)

"The initial chaos and brainstorming turned into a shared flow and the end result is something I honestly think I could incorporate into my corporate communications training." (Anna / A.)

In addition to the community-building aspect, smaller organisations with fewer resources were most likely to associate the workshops with connecting with external brand stakeholders and expanding marketing and communication activities.

"[...] it was very useful [in terms of] how to design a dynamic organisational identity, how to connect with others, how to involve the target group" (Lili / E.)

These views were common to both groups of participants but with different emphases. As this research was not designed to prove causal relationships, associating the workshops' usefulness with organisational aptitudes and characteristics would be a mistake. The interpretations presented here, however, provide a clear picture of the potential of DVI design to produce useful and valuable outcomes for a broad spectrum of companies and non-profit organisations beyond the primary purpose of creating marketing communication tools.

The design-oriented approach has positively impacted the quality of cooperation between participants and the effectiveness of inter- and intra-organisational coordination. This was mainly the result of improved communication and increased trust. According to the managers' reports, constructive expressions can also contribute to more productive work and a positive perception of the time spent together in the working groups, thus improving the staff's quality of life. In the participants' reflections sent directly to the researchers, we also found similar views from other levels and areas of the organisation. Awareness-inducing rituals and community experiences during the exercises played a crucial role in fostering cohesion between staff and departments.

"A useful, interesting, inspiring creative process [...] It has strengthened honest communication and trust and improved cooperation. Do more at many good places :)" (Balázs / B.)

"The atmosphere on the ground was already one that I could sense, which was confirmed by several people, that there was good energy, added to the creative work of teams and individuals working together." (Anna / A.)

The experience of togetherness, useful creation, and creative collaboration helped shape organisational identity while also fostering the strengthening of personal relationships between team members.

"Overall, I liked it, and it's been a long time since I've been able to relax and work with my colleagues in such a way. I feel like I'm closer to them, and we will be able to work together more effectively." (Róbert / A.)

"All in all, it was a great team-building opportunity for us, which we rarely get the time to do, and it also gave us some new ideas that were completely different from the ones we have had before. I hope we will be able to implement them soon." (Kinga / C.)

Among the outputs closely related to creating dynamic visual identities, productivity, efficiency and speed were highlighted.

"For me, the most interesting thing was how quickly we got the foundations of the concept down and planned. I thought before that it was a much harder thing, a more serious job. [...] The time it took us to get to the concept was really surprising." (Erik / A.)

"I was surprised by the efficiency of the teams at the end, at first I was scared and a bit sceptical that we could come up with a dynamic logo concept, but in the end the team was super clever." (László / A.)

The results relevant to companies include new professional knowledge and approaches in marketing and strategic communication. Applying a collaborative research method has led to the development of ideas on the applicability of dynamism and participation in non-visual areas, too. This has allowed insights to be generated by stakeholders from various disciplines, which can be

used to transfer the knowledge constructed together to other disciplines outside the field of visual identities.

"The 'realisation' [I take with me] is that not all elements need to be fixed in a visual identity, but that you can give a role to the audience to make the brand alive and identifiable. I think we can use this approach not only in design issues but also in our communication processes in community building or social media communication." (Julia / A.)

"It became clear that we should make our communication more dynamic," (Lilla / C.)

"It was a very useful idea and insight for me that there is an opportunity to incorporate the consumer's relationship with the brand into brand communication." (Éva / A.)

In addition to organisational-level lessons learned and factors related to the brand's external or internal audience, all group members had a significant recognition experience, including insights into thinking, problem-solving, individual values, personal goals, and identity. These open new perspectives on developing participatory DVI and its possible future applications. The themes of self-awareness and self-development have also been present, as have the related possibilities for further developing the workshop as an identity-based leadership or self-management training.

"Our experiences at the Workshop had a profound impact on us and provided valuable guidance and inspiration not only for our organisation, but also for our personal development." (Ferenc / E.)

"Dynamic visual identity is a really interesting concept, and I feel that this workshop has opened a lot of new doors for us/myself in terms of thought." (Flora / E.)

"We think much differently, less openly. In schemas, in much narrower frameworks than we could think, that would produce better solutions. [...] We can approach problems differently than we used to." (Orsolya / B.)

The typical features of the individual experiences are the confirmed stepping out of the comfort zone and the liberating effect of leaving familiar routines behind.

"[...] this is how the experience has stayed with me the most, with its strong boundary-pushing and (sneaking) insights" (Noémi / B.)

The most memorable moments mentioned in the retrospectives were no longer about logos, companies, design, or marketing but about the experience of creative human-to-human interaction.

"Creativity served as a gateway [...] that allowed room to get to know the other, by involving personal subjectivity and interpretation [...] It was very good because I felt I could see myself in others and see others in myself." (Lili / C.)

11.3. Answering the Research Questions

RQ: How do participatory DVIs create connections between the company or organisation and its stakeholders within the context of design communication workshops?

Participatively designed dynamic visual identities can establish connections within the visible and invisible registers of corporate, organisational, and brand identity. Specific answers that help deepen the understanding of these connections can be obtained by addressing the following sub-questions:

RQ$_1$: How can the DVI concepts created in the participatory design process be characterised?

The ten concepts developed by the seven groups from five organisations during the three workshops became intelligible through the participants' perspectives in both the design and research and through the researchers' interpretations. The workshops yielded visual identities that authentically aligned with the participants' personal values and their organisations' corporate and brand identities, performatively expressing and simultaneously constructing them.

Via the design communication (DIS:CO) workshops, the stakeholders from international and large companies, as well as from the innovation ecosystem, created original visual identities that significantly differed from one another. The invisible layers of identity were integrated into the creative concepts of dynamic systems, their essential features, visual elements, or modes of operation during the development process.

The dissertation features six theoretical frameworks that can be used to compare the DVIs that utilise various creative strategies (Nes, 2012; Martins et al., 2019; Lélis & Kreutz, 2019, 2022; Fekete, 2021; Lélis & Kreutz, 2021; Fekete, 2022). This comparison shows that the DIS:CO-based participatory design employed in the research does not limit the properties of dynamic visual identities that can be revealed by examining the dimensions of the aforementioned analytical frameworks. Based on the results, this design approach is thus suitable for creating concepts with diverse characteristics, different focuses, varied logic, and diverse narrative features (See Table 21).

This research offers a seventh, new approach to evaluating dynamic visual identities in terms of corporate, organisational, and brand identity. The seven new aspects of DVI analysis, formulated inductively and abductively based on emergent patterns from the field, shed light on dimensions that allow for a more comprehensive understanding of the individuals and the companies or organisations creating the visual identities.

The ten cases detailed in the dissertation serve as illustrative examples of how dynamism can manifest: *1. the image of the organisation and the individual, 2. the relationship between the organisation and the individual, 3. the intended range of meaning of dynamic elements, 4. the intended degree of freedom of interpretation, 5. the focus (or basis) of connection, 6. whether the organisation's activities are represented in the DVI, and 7. the continuity of a previous visual identity* (See Table 22).

Different types of relationships are identified regarding the organisation and the individual (2.): *whole and part, coordinate, creator, helper, interpreter, and supporter.* The intended degree of freedom of interpretation (4.) resulted in *free, partially free, and constrained* categories. As the focus (or basis) of connection (5.), *individual (cognitive, affective, and conative) and social* factors were identified. The visual signs of the organisation's activities (6.) were determined as *absent or present in indexical, iconic, and symbolic* forms. Results indicate that visual continuity (7.) can appear in components such as the *logo, typography, colours, linguistic elements, other graphic elements, and images,* if present. The listed categories can be expanded in the future, and the unspecified aspects (1, 3) can freely evolve based on the designers' intentions. These seven facets crystallised from the data can be discovered through the questions formulated in the dissertation.

RQ₂: How can the design communication practice of participatory DVI design be characterised?

While the answer to the first sub-research question provides insights into the results of design communication done by the company or organisation and its stakeholders through the visually manifest, visible results of designing DVI systems, the second sub-question allows us to explore the non-visual characteristics that emerge during the design process.

Observations made at workshops, cooperatively derived conclusions with those involved in the design, and individual interpretations of the participants can create more detailed knowledge about the design process (phenomenon), the circumstances of the activity (situation), and the participating organisations and individuals (context). By entering the rhizomatic map of the results, one can navigate the network of manifoldly interconnected areas of importance.

In the data analysis following constructivist grounded theory (CGT) principles, prominent categories associated with the central phenomenon of participatory DVI design became Identity, Process, Design, Participation, DVI, and Outputs. Being immersed in these categories allows for an understanding of their roles and significance, characterising the DIS:CO-based practice of DVI design.

Identity

In the design process, the various conceptions of identity (corporate, organisational, personal, or – as mentioned by the participants – community identity) did not appear as factors to be depicted or as topics of dialogue. Identity was manifested in the attitudes and actions of the participants, forming the hidden foundation of collaboration. Its manifestations in the process can be captured through the *Behaviour* and *Culture* dimensions of corporate identity constructs (See Melewar & Karaosmanoglu, 2006; Tourky et al., 2020). The characteristics that could be grouped around identity were present not as elements of creation but as modes of creation. The performative activation of these by the participants significantly impacted the quality of ideas. Meanings associated with identity functioned as control factors, not determined top-down or suggested externally, but stemming from the participants' internal experiences. The research made it clear that due to the human condition elaborated by Heron (1996, p. 201) in the participatory worldview, the stakeholders involved in design processes are the most authentic knowers of their own and their organisation's identity, and they access it through all four forms of knowing. They can experience, relate, and construct it in participatory DVI design.

Process

Based on the acquired results, the process can also be defined as developmental training, in which the opportunity for creation and invention arises through the participants' activities and mutual influence. The participatory DVI design process is a framework where equal actors create signs, meanings, knowledge, objects, and communities according to the foci aligned with their goals. Among the characteristics of the workshops, the non-normative and non-conventional nature emerged as defining. The trajectory of the sessions moved from individual contributions towards communal, cooperative creative activities. The process proved to be effective in supporting collaboration between homogeneous or heterogeneous units of individuals and organisational departments, depending on the composition of the groups. The inter-organisational form of the workshops also holds significant potential.

Design

Based on the experiences within the DIS:CO-oriented procedure, the role of design can be understood in multiple ways. It can be described as a *symbolic and interactive* space where subjects evoke content relevant to them through interaction, content which exists as symbols expressing specific values within their community and would remain dormant without design processes based

on communication. Interpreting design as a *creative space*, it embodies visual thinking, divergent problem-solving, and a site for intuitive, imaginative, and inspirational new ideas, offering participants a unique form of collective existence. Design can also manifest in the process as a *management space*, providing opportunities that facilitate the development of organisational characteristics beyond visual identity and support self-management.

Participation

Participatory DVI design fosters brand citizenship behaviour, temporarily dissolving the usual division of roles within organisations. This kind of participation can be categorised as formal volunteering, as it occurs within institutional frameworks but is based on individual discretion. Through participation, deviations from existing practices and cooperation schemes resulted in novel creations previously uncharacteristic of their environment, thereby earning the label of innovative creativity. The empowerment to actively shape layers of identity fostered increased motivation, identification, and commitment. Social interactions in participation were characterised by sharing, reciprocity, and mutual communication. Consequently, co-created brand value was established for the internal prosumers of corporate and organisational brands. Experiences and associations realised within the community, supported by elaboration, became attached to the organisations' image. Another significant benefit of participation was that due to the high level of trust characteristic of the collaborating organisations, the design sessions also served as venues for self-reflection and social learning.

DVI

Surpassing prior theories, new functions of dynamic visual identities were identified within this research. Participatory DVI was interpreted as a *cooperative system, a connection interface, a communication mechanism, and a tool for generating knowledge.* Accordingly, it is a system of actions oriented towards shared goals, a platform for nurturing relationships among the brand's audience members, a mechanism supporting multilateral communication, and a tool for mapping associative fields related to the identity of the participants. Participatory DVI design's functions as a cooperative system, connection interface, communication mechanism, and tool for generating knowledge reveal a common thread: the outlined possibilities far exceed shallow observations and definitional attempts that merely capture the role of dynamism integrated into visual identity as an expression of some heterogeneity or variability.

This inquiry also uncovered theoretical innovations related to the development of DVIs. Based on the results, the participatory DVI design process is a dialogic and democratic phenomenon, where the interwoven processes of individual and collaborative sign and meaning-making transform DVI concepts through *mechanisms of individualisation and collectivisation*. Depending on the acceptance level of the generated ideas and concepts, these mechanisms can be categorised as *acceptance, customisation, modification, challenge,* or *rejection*. The experiences indicated interrelations between these mechanisms and the quantity and diversity of new ideas.

Outcomes

Beyond the DVI concepts created, the workshops also produced non-visual outcomes that may be relevant for assessing the process's impacts at both organisational and individual levels.

From a corporate or organisational perspective, essential findings suggest that design communication-based participatory DVI design is a suitable procedure for entities with different attributes, organisational structures, resources, goals, and identities across various business scenarios. It is appropriate for shaping corporate, organisational, or community identity and realising authentic marketing communication.

Additionally, participants validated it as a tool for community building, organisational and operational development. Some companies found it useful for increasing efficiency, improving collaboration between organisational units, enhancing internal trust, and improving the quality of communication.

Due to the multidisciplinary nature of DIS:CO-based development, its advantages include increased proficiency in the fields of marketing, visual communication, graphics, and design. The knowledge acquired in participation and visual co-creation can expand leadership toolkits, providing benefits in organisational, process, or operation management areas.

Participants invited to the design process also reported individual-level outcomes, such as the desirable impact of designing dynamic visual systems on divergent problem-solving skills and creativity, a positive interrelation with design-oriented thinking and visual literacy, or opportunities for self-development through creation. Experiences involving stepping out of the comfort zone and raising awareness of identity were integral to the workshops, and transgressive creativity opened new doors of opportunity for the creators.

11.4. Brand Theory Perspectives

Following the analysis of the DVI concepts and design processes implemented during the research, paramount insights can be formulated regarding the links between brand theories and the findings related to dynamic visual identities. This study directly associates the design communication development procedure and the phenomenon of participatory DVI with the vertical and horizontal approaches of brand theories (Figure 12).

In Aaker's (1991) brand equity model, brand *associations* form the most defining basis of relation. Through positive attitudes and emotions emerging in the design process, the brand's value can be increased within the corporate brand's internal market. Empowering internal stakeholders to shape the brand expanded its *functional benefits*, enabling visual brand elements to be used as internal communication tools or conveying information related to the served cause. *Brand personality*, one of the brand associations, is also a significant connection point. Participatory DVI allows stakeholders to express their actual or ideal selves, as discussed in the context of brand personality by Aaker (1997). Another brand equity factor includes the range of *associations related to the organisation*, which is a notable link between the phenomenon of participatory DVI and Aaker's (1991) model. The research demonstrated that the visual concepts generated during the DVI development process can represent the company or organisation as a whole and the individuals and external stakeholders in various ways. Thus, the spectrum of associations related to the organisation expands, potentially leading to higher brand equity (Krishnan, 1996). The direct presence of associations concerning the organisation in this research was more prevalent in cases of larger companies.

Brand-related associations hold a prominent role in Keller's (1993) consumer-based brand equity model as well. The results observed in participatory DVI design can be linked to the *brand image* dimension, which defines brand knowledge. The DIS:CO-based development process contributed to increasing brand knowledge by expanding the *functional, experiential, and symbolic benefits* associated with brands.

These elements form the foundation of Keller's (2001) later brand resonance pyramid, allowing for the direct influence on *Identity*. DVI design impacted both the *emotional* and *rational* ways of brand equity enhancement. Strong, favourable, and unique brand associations – represented at the *Meaning* level in the pyramid model – and positive emotions and judgements – at the *Response* level – were also supported. Thus, it can be stated that this format of DVI design is suitable for creating intense brand resonance – at the level of *Connection*. Active involvement

theoretically influences brand attachment and loyalty; however, verifying this would require different sorts of further investigations.

There is an almost complete overlap when comparing the process and outcomes of participatory DVI design with Kapferer's (2008) brand identity prism. The devised products and the process encompassed the *Physical attributes, Reflection, Relationship, Personality, Culture, and Self-image* assigned to the prism's facets. According to Kapferer (2008, p. 182), the brand's character and belief system can also support consumers in discovering their own identities. In the case of participatory DVIs, we observed the reverse, as internal consumers of the brand transitioned from passive roles to active shapers in discovering the brand's identity. Consequently, surpassing Kapferer's (2008) model, identity is transacted *horizontally*, not *vertically*, both *receptively and emissively* between the parties (brand and stakeholders).

According to the research findings, the theoretical overlap between participatory DVI design and contemporary brand theories is complete (Silveira et al., 2013; Black & Veloutsou, 2017; Hollebeek et al., 2021; Siano et al., 2022). Such DVI design can be interpreted within the *framework of dynamic brand identity* (Silveira et al., 2013), where participatory DVI may be positioned as an element connecting the brand's face with stakeholders' face. Black & Veloutsou's (2017) model of *co-creation of brand identity* is also suitable for describing participatory DVI design, as the results obtained here fit within the interactions of individuals, brand community, and brand. Particularly interesting parallels emerge with the mechanisms of sign and meaning-making that accompany the development of creative concepts. Additionally, Hollebeek et al.'s (2021) *co-created brand value model* (CCBV), which is based on the service-dominant (S-D) logic, helps understand the creation of brand value through visual collaboration and is among the well-fitting theories. During this research, the acts of *resource integration, engagement, and sharing* were observed as elaborated in their model. When examining the DVI concepts in the context of the collaboration-based branding configurations created by Siano et al. (2022), these visual systems qualify as parts of *negotiated* or *open-source* brands based on their propensity for empowerment and openness.

12. Summary and Implications

12.1. Evaluation of Research Objectives

I will begin by summarising the dissertation findings and setting out the implications based on the results of the theoretical and practical work, following the research objectives.

The exploratory research focused on the under-studied phenomenon of designing dynamic visual identities relevant to marketing and design. The primary *scientific aim* was to explore the contents, qualities, creative concepts, and connection-making strategies of participatory DVIs. The results of this research provided a multifaceted insight into the DIS:CO-based participatory DVI design phenomenon through subjective interpretations of the contributors involved in the design process and generated new theoretical approaches.

Developing the path to the primary scientific goal – the desired value – was also considered necessary during the research. As a result, the development of the chapters on the philosophy of science related to this research methodology can be considered a result of the dissertation work. Their production, as a *secondary scientific goal*, further develops the theory of DIS:CO and provides practical support for future research.

Efforts to bridge the theoretical and discursive gap between the disciplines of marketing science and visual design were a major *intellectual goal* throughout the dissertation. A deep and detailed theoretical grounding of DVI has provided the missing link to the phenomenon of DVI by identifying patterns of change in marketing science theories. The marketing and design aspects were also dominant in the practical phases of the research and reappeared in the analysis of the results, bringing new perspectives to the professional and academic discourse on the subject.

The success of the collaborative knowledge construction as part of the *organisational goals* can be informed by the results of the participatory DVI design procedures. Participant feedback indicated that the workshops were suitable for developing knowledge relevant at individual and organisational levels.

The *underlying organisational (or managerial) goals* formulated by the organisation's members should also be mentioned. In cases where participants saw the research as a conscious and communicated means of achieving their desired goals, satisfaction with the outputs was reflected in the feedback. Partial dissatisfaction was observed in one group where no explicit organisational goal was known beforehand. Concerning the organisational objectives supported by the workshops, members of international and large companies mainly highlighted organisational development and community-building functions, an unexpected positive outcome compared to the initially non-transformative objectives of the research. In addition, stakeholders in the innovation ecosystem stressed the usefulness of brand and communication development.

The *pragmatic goal* of the dissertation was to develop the practice of dynamic visual identity design. The results show that the participatory process presented here offered unique, non-conventional and non-normative opportunities in this area for drastically dissimilar types of companies and organisations involved. In answering the research questions, a theoretical basis for a DVI-specific development framework was established, which may, in the future, take physical form. Further pragmatic implications of the thesis will become more evident in the practical implications discussed later.

12.2. Overview of Results

During the research, the participatory design communication development of DVIs appeared as a collaborative activity in which participants bring to life creative processes of self and community definitions through verbal and visual interactions. Corporate or organisational identity layers emerged through the individual interpretations of those involved in the process, interacted with their self-identity, and were incorporated into dynamic visual identities through interactions. Participants also helped shape their communities' identities through visual creativity, and therefore, the activity can be seen as a cooperative construction of corporate, organisational and brand identities.

By analysing the visible outcomes of the research sessions, i.e. the DVI concepts produced, seven new aspects were created that support the exploration of layers of identity. By taking these into account, it is possible to obtain information about the image of the organisation and the individual in DVIs, the relations between them, the meanings represented by the dynamism integrated into the visual system and the freedom of interpretation of these meanings. Furthermore, it is also possible to learn about the focus of the relationship that DVI seeks to establish and the possible continuity between the organisation's activities and the brand's previous visual presence.

The research has shown that just as in the case of dynamic visual identities, not only the visible elements are essential, but also the concept that defines the functioning of the visual system is a significant part of the DVI, so the design process is essential, as is the emphasis on visual outcomes.

In my thesis, the processes of the participatory design workshops were presented through shared interpretations with the participants, represented by rhizomatic clusters of meanings, to eliminate blind spots of researcher perspectives. Given the limits of scientific cognition, articulating the dense interrelationships of themes and patterns describing these processes in the light of rationale can necessarily only be an artificial distinguishment. Although the study of DIS:CO-based DVI development yields intellectually satisfying results, it should be noted that such processes provide a much richer experience of their own realities than could be conveyed through text-based representation due to the experiences unfolding exclusively in community actions.

A vital research finding is similar, as lived experience plays a significant role in the design process. *In participatory DVI design, the inclusion of stakeholders qualitatively determines the creative outputs.* Ideas that build the visual system evolve through creative interactions and multilateral communication, thus ensuring the integration of community identity into creative products (design communication by definition). The analysis of design processes revealed mechanisms of sign and meaning-making: individualisation and collectivisation, in which individuals share the visual or conceptual content (signs and meanings) they create. Adoption, customisation, transformation, challenge or rejection are shaped by the degree of consensus, closely linked to identity.

The results offer new theories on the dynamism of DVIs. The use of dynamism has gone beyond previous common associations (e.g. change, variability, diversity, variety and diversity). *Therefore, dynamism acts as a signifier, standing in for something else, referring to other factors.* It is not a message or goal but an instrument which leads to something else as the creators intended. The use of dynamism expands the range of understanding of DVIs. It connects the stakeholders of organisations as a common thread and offers the opportunity to integrate different layers of identity in a visual system.

Similarly, *corporate or organisational identity*[165] *is not an object or element of design. It is a factor influencing the creative process and a mode of collaboration.* It manifested (and was created) in participant interactions and the resulting products, ultimately becoming organically integrated into the DVI concepts and indirectly expressed.

Based on all these, the design communication-oriented participatory DVI studied in the research can be experienced in visible and invisible registers, defined by the following four propositions. In such a visual system:

1. *The participatory nature of DVI design qualitatively determines the creative concepts. Sign and meaning-making occur through individualisation and collectivisation mechanisms, leading to authentic and unique results.*

2. *Dynamism isn't employed just for the sake of it; it possesses an intended set of meanings far exceeding the associations of variability and diversity.*

3. *Identity that emerges and is constructed in DVI design is not a mere object or component of the design process and outputs – instead, a defining characteristic shapes the entire design, giving it a unique and recognisable identity.*

4. *The rules that unfold from the creative concept of the visual system interact with the visual elements to define the way DVI works. Together, these are capable of embodying identity.*

12.3. Theoretical Relevance

Due to the lack of comprehensive literature reviews on dynamic visual identities and the bibliometric visualisation presented in the dissertation, which shows a significant theoretical and research gap between marketing and DVI studies, one of the dissertation's tasks was to overbridge these gaps.

A key novelty is that the theoretical chapters establish connections between corporate, brand, and visual identity theories by embedding the DVI phenomenon within economic sciences, showcasing the converging parallels within these fields. This way, the dissertation provides the first comprehensive theoretical gateway to this special sub-topic of visual identity design and its related economic science contexts. Alongside expanding the DVI literature, it thus establishes the fundamental theoretical bases for the economic discussion and multidisciplinary research of the phenomenon.

By applying the cornerstones of design communication (triple relation system), the study conducts a multi-faceted analysis comparing the main dissimilarities between static and dynamic visual identities, clearly differentiating and defining the phenomenon. Another theoretical novelty is the interpretation of dynamic turn in visual identity, which, by drawing parallels with the pictorial turn, provides points of reference for higher-level socio-humanistic discussions of the phenomenon. In addition to identifying DVI as a turn in visual identity, it is also interpreted as a paradigm shift

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[165] Considering the findings, the concept of identity needs to be clarified. The phrase corporate identity and brand identity, traced in the theoretical introduction, have sometimes been changed to organisational identity in later practical chapters. This is because the workshops involved not only companies but also non-profit foundations, small businesses and NGOs, for which it would be misleading to use the label *"corporate"*, even though these are also active economic actors, and their brand management follows the logic of corporate and brand identity. Organisational identity, therefore, does not refer to the constructs used in organisation theory but is an alternative name for corporate and brand identity in a non-large corporate context. The term community identity came up during fieldwork, and participants mostly used it to denote the self-identity of their community instead of using scientific definitions.

by switching to a different philosophical perspective of science. In this way, the phenomenon becomes more accessible to followers of different understandings of science.

The dissertation's theoretical relevance is enhanced by its expansion of the theory of design communication, the represented research approach, and the method as a preliminary to empirical research. In addition to discussing the available literature on the proposed approach, it extends it in terms of design theory, philosophy of science, and research theory. It identifies the communicative-collaborative design theory and postmodern features of DIS:CO, highlighting the essential points of its divergence from these.

By positioning design communication research in a polyphonic science-philosophical context, following the dynamic nature of visual identities, the paper presents a variety of perspectives on the possibilities of classifying such research according to multi-paradigmatic AND/OR scientific discourses. These philosophical and methodological contributions, in addition to outlining the foundations of the present research, gain significance as extensions of design communication, providing reference points for future inquiries in this discipline. They outline an alternative to scientific enquiry through creation, i.e. design-based research.

The primary research added further theoretical contributions to the significance of the dissertation. Through the concepts generated during the DIS:CO workshops, seven new aspects of participatory DVIs were revealed, which can be used to discover the relevant characteristics of visual identity for corporate, organisational and brand identity. This theoretical framework, among the first in the study of the participative DVI phenomenon, provides a starting point for both the development and analysis of dynamic visual identities drawing on empirical data from the perspective participants. Its significance lies, among other things, in its ability to reveal how corporate and brand identity is embodied in visuality, whereas previous analytical frameworks have mostly only investigated the properties of DVIs only.

By navigating through the rhizomatic networks of meanings describing the design communication processes of participatory DVI design, we could obtain a detailed, fragmented and sometimes contradictory but interconnected map of the contexts and situations of DVI construction. In the results thus generated, the co-creation of dynamic visual identities was defined as *developmental training, symbolic and interactive space, creative space, management space, democratic branding behaviour, and visual identities as a cooperative system, a connection interface, a communication mechanism, and a tool for generating knowledge (or means of cognition)*. Through these interpretations, the phenomenon can be understood from many new angles, from perspectives of diverse academic domains. Complementing these with conceptualisations of the sign and meaning-making experienced at research workshops, the dissertation has arrived at a new four-item conceptualisation of DIS:CO-based participatory DVI design.

12.4. Practical Relevance

Participative DVI development based on design communication is a form of design-led social collaboration that builds on systematic trust to allow transparent and direct democratic influence in the construction and formation of corporate, organisational and brand identity. The participatory nature of this activity can positively impact identification and attachment to the outputs, as it allows the production of brand associations and emotions based on lived experience. Empowering the design of a visual identity can also encourage the development of a sense of ownership and active involvement among participants.

The process presented in this research allows the creation of manifold kinds of dynamic visual identities. The practices and design communication methodology provide a modern and effective tool for various organisations. The results, implications and theses discussed offer guidance for implementing a successful design process, enhancing the pragmatic utility of the dissertation's developments. The lessons learnt from the workshops suggest that it is feasible to develop DVI concepts with an external or internal focus, to create a new visual identity or to renew an existing visual set, dynamizing it according to specific target functions. In collaborative design, the result is not a systematic deductive definition of static and dynamic elements and visual system properties, but a process of collaborative creativity based on visual dialogues, openness and empathy, which is informed by the identity of the organisation. Ideally, the practices of the workshops are complemented by collective rites for meaning-making. Concerning the outputs of the workshops, it should also be noted that the introduction of professional graphic design after the creation of the concepts is essential for the practical application of DVIs. The visual elements of participatory design are not signs that have been created employing visual expertise combined with a comprehensive knowledge of design culture, and it is, therefore, appropriate to involve graphic designers in the concept development process in order to finalise them.

Participatory DVI design can also be applied to create other visual and symbolic assets desired by the organisation, in addition to marketing communication tools. Promoting internal communication and collaboration practices within organisations and shaping the intangible aspects of corporate identity and corporate culture are prominent among the research findings. Participants highlighted the community-building character of the workshops and their constructive role in fostering and strengthening personal relationships.

The dynamic nature of visual identities makes the design process suitable for use in organisational research and development. DVI can be used as a projective research technique to explore brand identities. In collaborative design processes, people from different areas and levels of the organisation can produce and combine latent content in the form of equal creative contributions, which can be used to gain awareness of the organisation. According to DIS:CO's method – recalling the epistemological notion of the participatory worldview –, as designers immerse themselves in the act of creation, they establish experiential, presentational, propositional and practical forms of knowledge regarding their identity. It is this active participation in cognition that provides the authentic basis for effective design interaction and the core of the original, creative concepts that unfold. The possibility of shaping visual identity through such immersive experiences calls into question the validity of grotesque industry practices whereby a privileged group of corporate members distort their simplified views of corporate identity into a written brief, to have it converted into visual signs by external agents who are unfamiliar with the organisation. This outmoded practice is rightly reminiscent of the predecessors of branding, where signification was more a tool of power and ownership than a credible basis for engagement with stakeholders. By contrast, brand identity concepts, born in cooperative creative activity, in open and reciprocal human interactions, and a self-reflexive and empathic process, offer a higher degree of awareness

and self-identity. These can create visual systems that, when coupled with the right intentions, serve as a means for more honest communication between humans and humans.

In a supportive environment and a corporate culture nurtured with care, the design process orchestrated by a community working together of their own free will creates value beyond the organisational level. It can also be beneficial for the participants at the level of the individual. An effective and efficient methodology involves developing the skills and abilities of those invited to participate in the design process, fostering visual literacy. During the self-reflection phases, self-awareness exercises can be carried out. The dynamism of visual identities can open the door to self-expression, making DVI ideal for experience-based fulfilment of more sophisticated, growth-based needs.

12.5. Limitations and Further Research

In line with the research objectives and methods, DIS:CO workshops have covered concept formulation so that DVIs can be explored in participatory design sessions. Therefore, the visual materials were not further refined. Validation of the ideas with a wider stakeholder group and their external (market) or internal (organisational) implementation following a final graphic design implementation may add further valuable information to the range of results presented.

The present work paints a cross-sectional picture in line with the research design. For this reason, there is scope for further scientific investigation in DVI research with a longitudinal approach. Although data on design outcomes and impacts are published here, these are not the results of longitudinal or comparative analyses. Studying the effects of application in marketing practice or internal communication could bring new aspects to DVI design and research that can only be assessed from a longitudinal perspective.

Beyond the extension in time, broadening and changing the range of contributors shows equally promising potential research directions. Beneficiaries, consumers, or other segments of the brand community may also prove to be motivated and accessible research partners in the branding of companies, products or services. Joint research with them could be conducted using methods that support mass collaboration, even globally in the online space, and could also replace the usual user interviews and unimaginative focus group research using the DIS:CO toolkit. Broadening the range of subjects involved in the design or application would allow for an expansion of the social goals that research can achieve.

Without changing the structure and parameters of the research, it would be possible to bring other dimensions of perception into the workflow by introducing new practices. The idea of incorporating art therapy tools and the tactile shaping of identity were among the results. The use of additional arts-based processes in DVI development (for example, making identity tactile or audible) could provide a richer experience for participants and is expected to influence the outcomes of the process. With all these additions, it would become more accessible to approach the DVI phenomenon from a sensory marketing perspective.

The results also suggested the adoption of an attractive marketing theoretical framework. As the antecedents of the co-created brand equity (CCBV) model (Hollebeek et al., 2021) have appeared in participatory DVI design, the activity can be defined as a service according to the concepts of service-dominant (S-D) theories. Research using such an angle would allow for a deeper embedding of the findings explored here in marketing theory, but this would now have led to a blurring of the orientation of the thesis, contrary to the theory-building logic of constructivist grounded theory (CGT).

Another limitation is that this dissertation focuses primarily on aspects of marketing and design, so related fields such as leadership and organisational theory, organisational psychology, sociology, and communication science are only mentioned to the extent necessary to achieve the research objectives. However, the comprehensive theoretical discussion and the primary research presented may facilitate more multidisciplinary studies on dynamic visual identities from these disciplines.

The results show the democratic nature of dynamism and participation and the equality of creative contributions, although factors of power and control were only manifested within the design situations. The focus has been deliberately placed on their discussion only to an extent commensurate with the salience of such phenomena and their relevance in the field.

The study of DVI design could also be approached from a humanist or structuralist perspective, following the ontology of historical realism, following the views of the sociology of radical change, or critical theory.

The spectrum of organisational and social issues that can be grouped around the participatory DVI design phenomenon promises to be an intriguing territory from the point of view of the critical studies discourse. The pursuit of critical studies may be justified by the fact that, as Bokor (1994, p. 1125) points out, studies and measures that seek to promote corporate democratisation and employee autonomy sometimes only bring about more sophisticated forms of higher control and contribute to the preservation of the power status quo. In relation to the participatory nature of DVI design in general, it would be important to examine all these issues in a targeted way, so that principles and recommendations can be developed which, if considered, will make it impossible to reproduce oppressive organisational relations and institutional exploitation of the creative talents of participants. No such issues arose in the course of my research, presumably due to the design communication approach, prior ethical considerations and the identity and organisational culture of the companies included in the research. These factors are likely to provide a model for future research.

Closing Image – Finite Infinity

This doctoral thesis is a comprehensive and multifaceted exploration of the dynamic turn of visual identities. The research offers new perspectives for the dialogue between the relevant academic and professional domains. Through these, inter-, trans- and multidisciplinary bridges can be built that, *despite all the explosions*[166], connect the fields of marketing, design and design communication. Transcending the culture of BUT / OR, these pages carry the synthesizing power of AND and further shed light on conceptual networks that are closed yet open-ended entities concealing the possibilities of end and endlessness[167].

Over the 70 months of the entire PhD process, hundreds of participants have contributed to the picture of visual identities that has been presented here. During participative DIS:CO workshops, cooperative studies were conducted to explore the characteristics of visual cooperation and the visible and invisible facets of identity. Implications of the research can be applied to identity-driven brand management, design-based leadership and design-led organisational development. Drafting the dissertation text took 1895.3 working hours, excluding the organisation and implementation of research sessions, literature review and data analysis.

The conclusions suggest that participatory DVI development can be a kind of design therapy for companies trapped in disappointing marketing communication practices, where the largest loss may be the illusion that hides the true identity of the organisation from the stakeholders. Indeed, the development of DVIs serves as a mirror for those involved in the design process, in which they can learn not only about themselves and each other, but also about the characteristics of the organisation they have created, as they build elements of their brand.

Through the observation of performatively constructed identities by means of dynamism and creative design processes, the research allowed us to experience with the participants what it is like to be *"born to light"* or to experience catharsis in an act of collective creation. For me, this also provided opportunities for existential meaning-making and hopeful shared experiences. To temporarily calm the restlessness that pervades the world and, along with the object of understanding, to bring about personal change.

And why visual identity matters in all of this? Because it is both a manifesto and an ars poetica. It can be understood as a conscious and preconscious public self-confession. A visual attempt by an entity to shape itself and the world around it. For the scholar it is a phenomenon, for the organisation it is a tool, for the designer it is creation, for the artist it is love. The vehicle of cognition, the surface of matter. In it, colours are the death of light.

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[166] German (In: Cosovan, 2009, p. 23) continues: *„[...] Sublimation, distinguishment, comma, dot, finiteness, humility, pulsation. The words left out."* Now, a decade and a half later – playing with the notion of closure – these appear in my thesis on pages 152, 270, 48, 233, 110, 133, 115.
[167] See: László (2023).

"The Age of Fire will be followed in many, many years by the Age of Air.

Air is the symbol of the Spirit."

(Popper, 2007, p. 27)

Appendices

Appendix 1. The DVI cluster in bibliometric visualisation
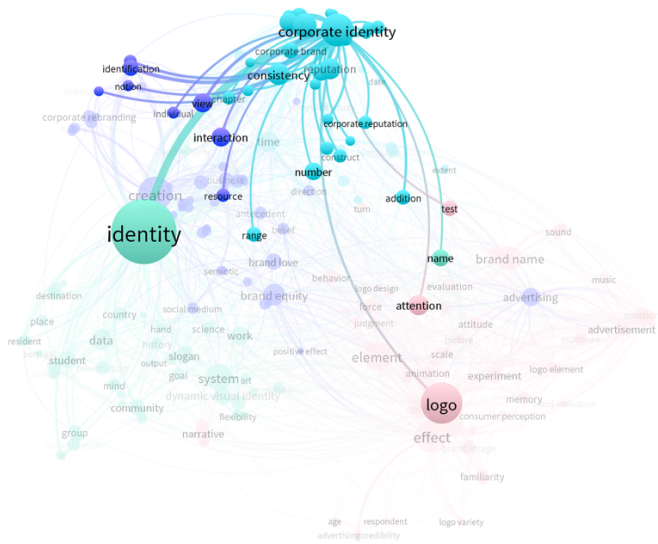
(Author's edit.)

Appendix 2. Connections of the corporate identity cluster (Author's edit.)
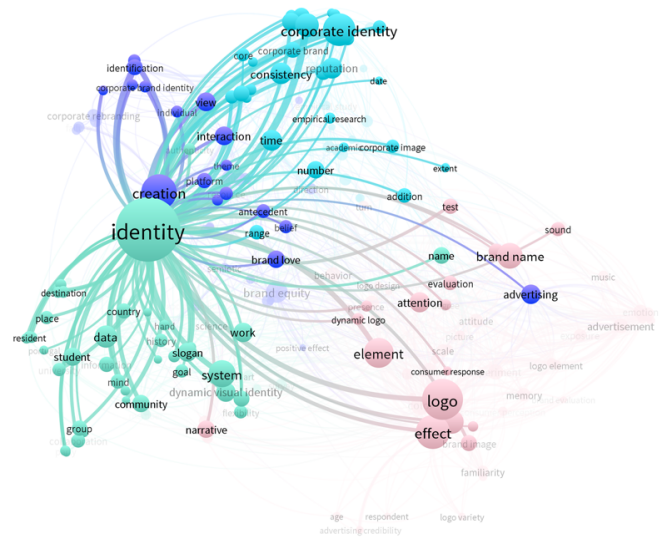
Appendix 3. Connections of the identity cluster (Author's edit.)
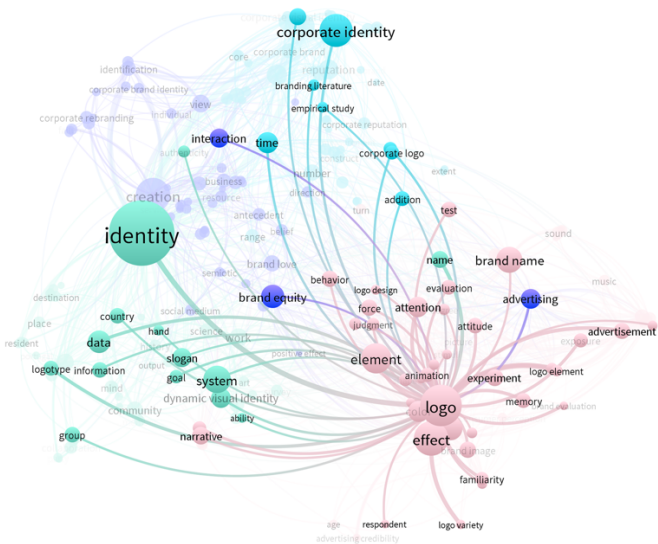
Appendix 4. Connections of the visual brand identity cluster (Author's edit.)
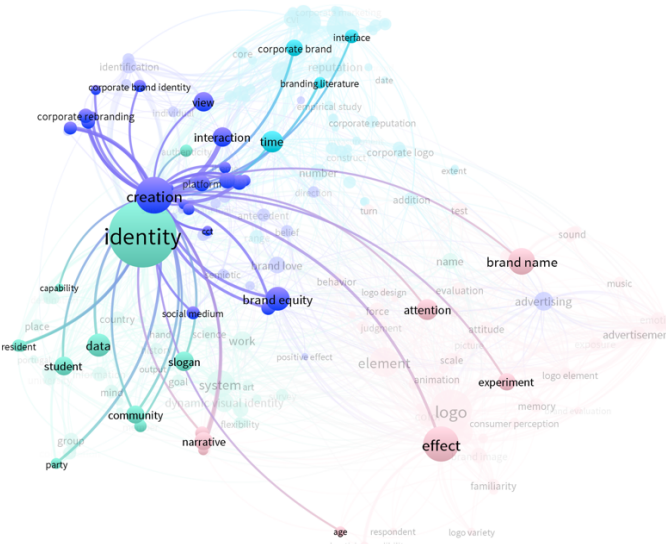
Appendix 5. Connections of the creation cluster (Author's edit.)
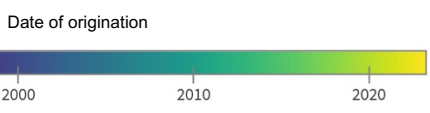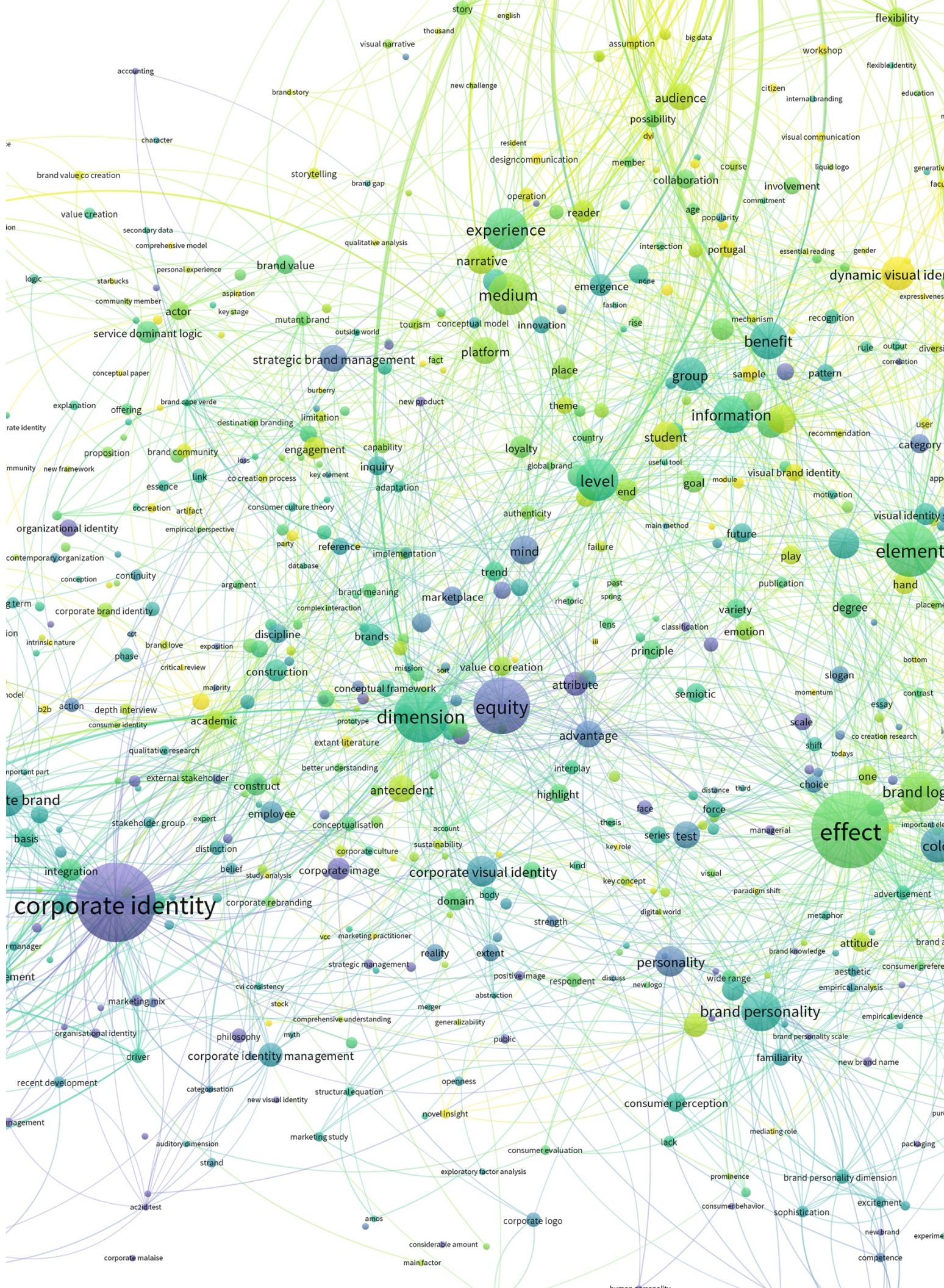
Appendix 6. 1001 connected terms (extract)

(Author's edit.)
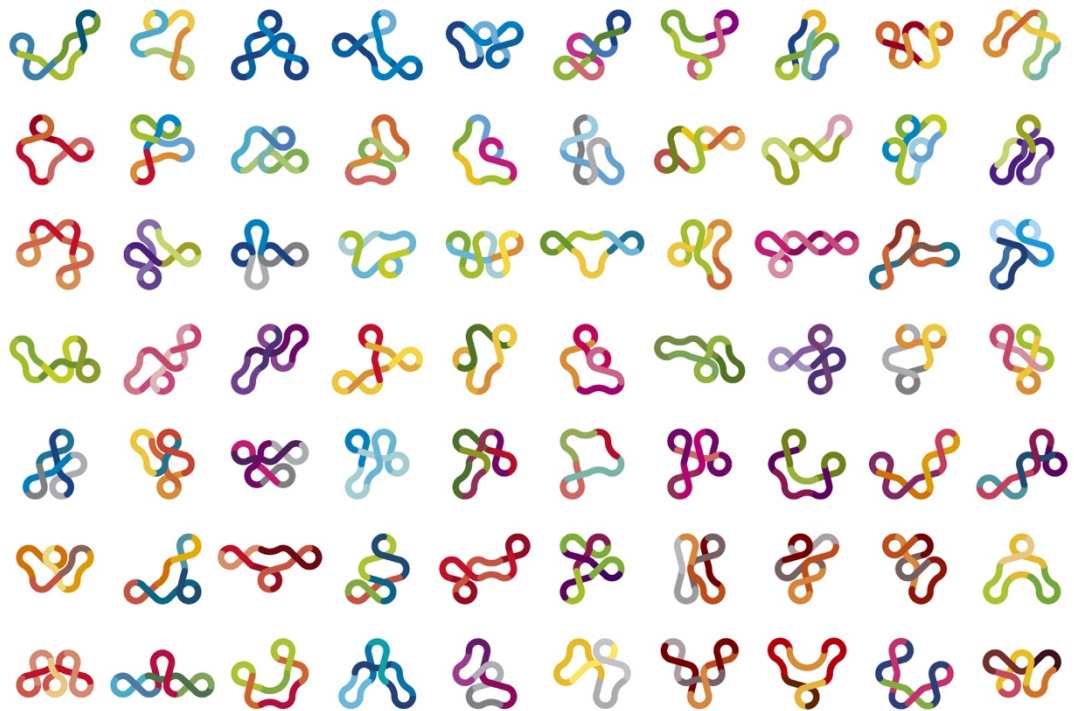
Appendix 7. Flow Group's dynamic logos
(Source: https://www.brandbar.hu/flow-gallery, last access: 2023. 01.21.)

(Source: Kurtág In: Földes, n.d.)

Exercises

During research sessions, the focus was on dynamic visual identity design based on the methodology of design communication. This involved group design based on cooperation, interaction and knowledge sharing without predefined steps and techniques, templates and defined tasks (i.e. specific *what?* and *how?*). However, lessons from previous workshops, courses and pilot research suggest that the experience of simple visual or tactile exercises prior to the design task can have a beneficial influence on the attunement to the topic and collaboration, as it allows participants to experience a sense of achievement prior to the central task.

Most exercises were inspired by or based on the participants' insights during the preliminary research. The activities, varied in different ways, helped the participants to bring to the surface their associations and stories about their identity and values. They were able to explore ways of relating to each other and discuss the interconnections between visual signs and their meanings. Experiences and observations during the exercises were shared through Socratic dialogue and wikinomic forms of design communication.

In addition to documenting the research process, the aim of describing these exercises is to ensure that these are publicly available so that they can be applied with care and generate value in other situations, research and development work. Exercises alone, although they can be enjoyable, are not capable of producing value or research results without the right context, situation, framing, experiences, participants and interpretation. Their use is context-dependent and acquires meaning through individual and collective elaboration in a given organisation and situation.

The following list does not indicate a strict order of importance, is not meant to be rigorously followed, and does not constitute a unique or best method. Participants undertake the exercises not as tasks but voluntarily; there are no correct, optimal, expected, or desired solutions. Their value lies in positively influencing the impressions formed regarding practical knowledge related to creation. Depending on the situation, they can be freely substituted or omitted as needed. These can also be interpreted as visual forms of projective techniques commonly used in qualitative research. During the study, these exercises were evaluated on-site and analysed, at times, in the form of subsequent reflections.

Introductory visual games

Participants will recall and recreate their kindergarten sign (as their first personal logo) or a childhood drawing that they like. Their relationship and reinterpretation of the signs contained in this symbol are shared with other participants. As an alternative exercise, we create short visual stories drawn in a fixed square and then share different dynamic interpretations of the stories.

One-line drawings

Participants draw on a blank sheet of paper without pre-defined symbols, symbols and language elements, without lifting the drawing tool. The creation of a self-identical artefact becomes a desired value in the activity. The exercise continues until the group members stop the activity. The completed lines are first described by the group members and then by the authors based on their quality.

"I_____am" and "We_____are"

These two exercises can be used in both individual and group exercises. As a static element, printed on an otherwise blank sheet of paper, the two messages started (e.g., I_____am) are

completed by the participants in some way that results in a visual intervention. They may also use writing instruments or other aids or procedures to complete the communication they have started. The aspiration to creativity and authenticity in the creative process is the desired value.

Identity sculptures

Participants create small sculptures in harmony with their identity. These are made from a limited amount of materials and without further guidance. Materials and colours are shared between the group according to the rules they set themselves. The focus in the presentation of the exercise is on the quality of the creation rather than on *what* is being made.

Collective drawing

The exercise can be done with all participants or in small groups. Community members start a drawing on large canvases spread out, each with a free theme. All contributors paint with a randomly drawn colour. After an interlude, the participants move to another canvas and make their contributions based on their understanding, misunderstanding and intentional or unintentional misunderstandings of what they see there. The additions, reinterpretations and diversions of the drawings carry the specificity of collaborative creation, the group's sets of associations and the possibilities of mapping the responsibility and experience of individual participation.

Creating visual metaphors

The group creates simple drawings on a theme of their choice, then repeats the creation on a different, random theme. In the third step, the signs created in the two themes are combined by replacing elements with the same visual appearance. The exercise can be repeated by combining elements with common intrinsic properties.

Participative DVI design with a design communication approach

Participants interact with each other, through visual and spoken discourse, to co-construct dynamic visual identity concepts. In the process, openness is seen as the key to human freedom and freedom as the basis for cooperation (See Cosovan, 2009).

(Author's edit. Sources: Pilot studies)
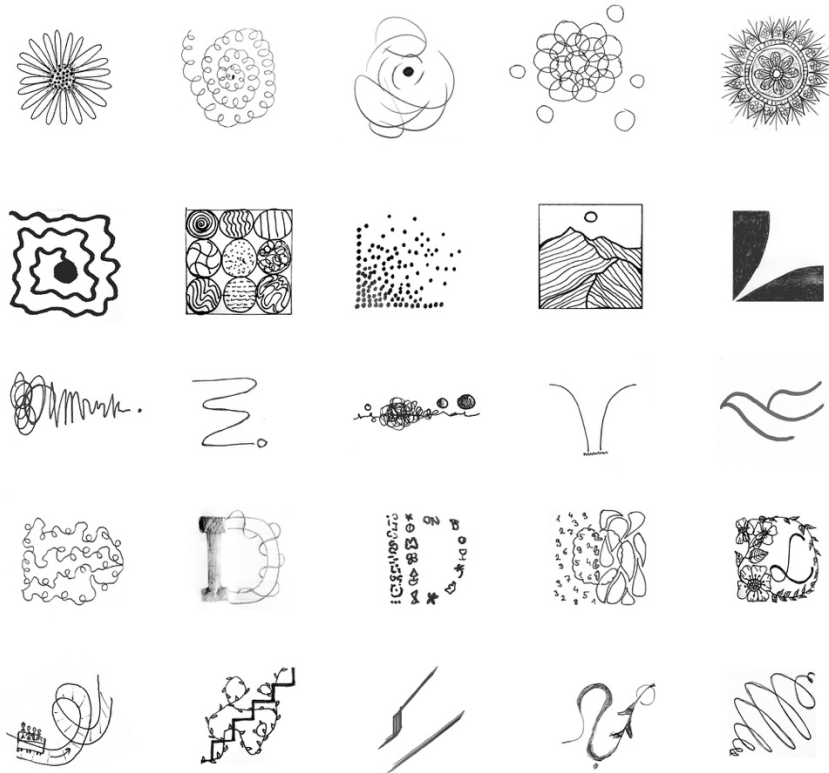
That's me

(Source: Pilot studies)

Appendix 12. Animated self-brand
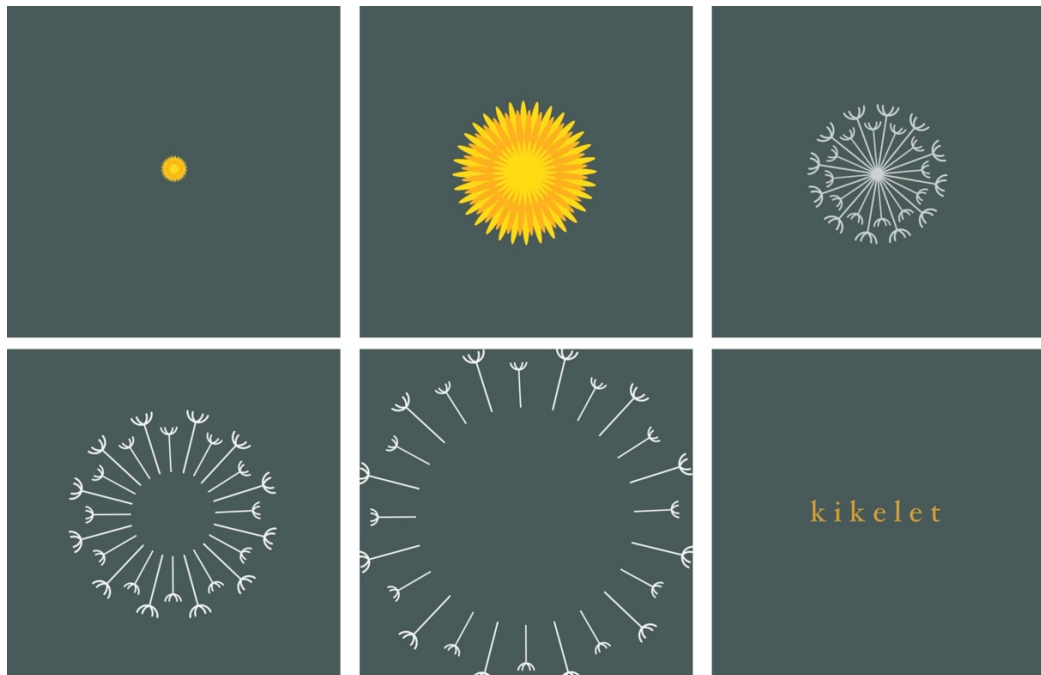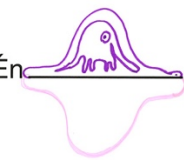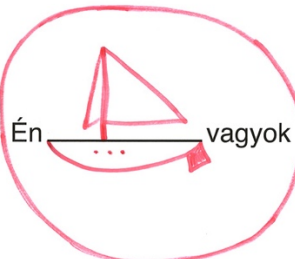
(Source: Pilot studies)

Én _____ vagyok

Én _____ vagyok

Én _____ itt _____ vagyok

Én _____ vagyok

Én _____ vagyok

Én _____ vagyok

Én _____ vagyok

Én _____ vagyok

Én _____ több _____ vagyok
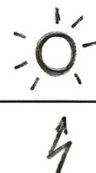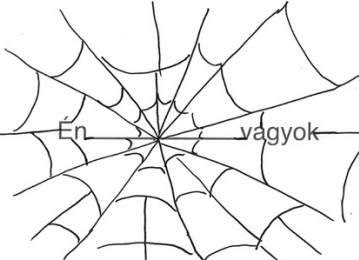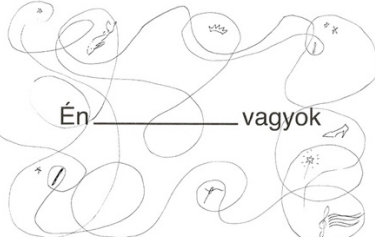
Én _____ vagyok

Én _____ vagyok

Én _____ vagyok

Képes _____ vagyok rá.

Én _____ vagyok

Én _____ vagyok

Én _____ vagyok

Én _____ vagyok

Én _____ vagyok

(Author's edit. Sources: Pilot studies)

(Author's edit. Source: Pilot studies.)

Appendix 15. Participatory DVI for the 10th anniversary of MOME MUKUME

(Author's edit. Source: Pilot study.)

(Author's edit. Source: Pilot study.)

Topics and possible questions for interviews

1. **Engaging subjects along icebreaker themes**
2. **Introduction and brief overview of the research**
   Information:

   - My professional and scientific background
   - Research objectives, questions, circumstances
   - Experience and results to date
   - Possibilities for cooperation and other information

3. **General information about the company/organisation**
   Potential questions:

   - Can you tell us about the company/organisation in general?
   - What do you do, how do you do it?
   - What do you think is worth knowing about <the company/organisation>?
   - How do you think <name of company/organisation> works?
   - What is the structure of your organisation, who does what?
   - How would you describe the company/organisational culture at your company?

4. **Topics related to the identity and brand of the company/organisation**
   Potential questions:

   - How do you envision your community of colleagues?
   - What do you think the identity of your company/organisation is?
   - How do you see the brand of the company/organisation from the inside?
   - What units and how do you work together on corporate identity and branding?

5. **Dynamic visual identities**
   Potential questions:

   - Do you have any question(s) on this topic?
   - Who would like to participate in the research?
   - Do you have any specific plans or objectives that could be linked to the DVI research workshop?

6. **Discussion on organisational development, professional development, community building**
   Potential questions:

   - What trainins/workshops do you usually attend?
   - Are there good and bad experiences with such events?
   - How do you imagine a useful and enjoyable session?

7. **Project planning**
   Information:

   - Potential dates
   - Participants
   - Locations
   - Technical conditions

Budapesti Corvinus Egyetem
Rektorátus
Eseti Kutatásetikai Bizottság
Budapest, 1093 Fővám tér 8.

Iktatószám: KRH/400/2023
Ügyintéző: Ágai Krisztián
Mellék: 5196
Melléklet: -

Tárgy: Fekete Balázs kutatásetikai engedély iránti kérelme

Kutatásvezető: Fekete Balázs doktorjelölt
Email: balazs.fekete2@uni-corvinus.hu
Szervezeti egység: Budapesti Corvinus Egyetem, Marketing-, Média- és Designkommunikáció Tanszék (Gazdálkodástani Doktori Iskola)
A kutatási projekt megnevezése: Dinamikus vizuális identitások1 designkommunikációs tervezése.

NYILATKOZAT

Az Eseti Kutatásetikai Bizottság a benyújtott kutatásetikai engedély tárgyában hiánytalanul kitöltött ellenőrző kérdőív és szakmai alátámasztó dokumentumok alapján a kérelemnek helyt ad és a kutatáshoz

a kutatásetikai engedélyt megadja.
A kutatást az ellenőrző kérdőívnek megfelelően kell lefolytatni

INDOKOLÁS

Fekete Balázs, az általa 2023. október 20-án benyújtott kérelmében kutatásetikai engedély kiadását kérte a grémiumtól, amely kérelmet a testület az alábbiak szerint bírálta el.

A becsatolt dokumentumok, úgymint a hivatkozott pályázathoz készített projektterv, az e célból készült és a kérelmező által hiánytalanul kitöltött nyilatkozat, az erről rendelkező 2/2020. (V. 26.) számú a BCE Eseti Kutatásetikai Bizottsága felállításáról, a kutatásetikai engedélyek kiadásáról szóló Rektori rendelkezés (RR) 6.§-ban megfogalmazott elveknek megfelelnek, a készülő kutatás az egyetem kutatási stratégiájával, valamint intézményfejlesztési tervével összhangban van.

A kutatás folyamán a hivatkozott RR 2.a., 2.b és 2.c mellékleteiben kiadott nyilatkozatok kitöltése és aláíratása minden esetben szükséges.

A rendelkező részben foglaltak szerinti döntést a Bizottság 2023. október 26-i ülésén hozta meg.

Budapest, 2023. október 27.

PH.

Dr. Keszey Tamara
kutatási rektorhelyettes
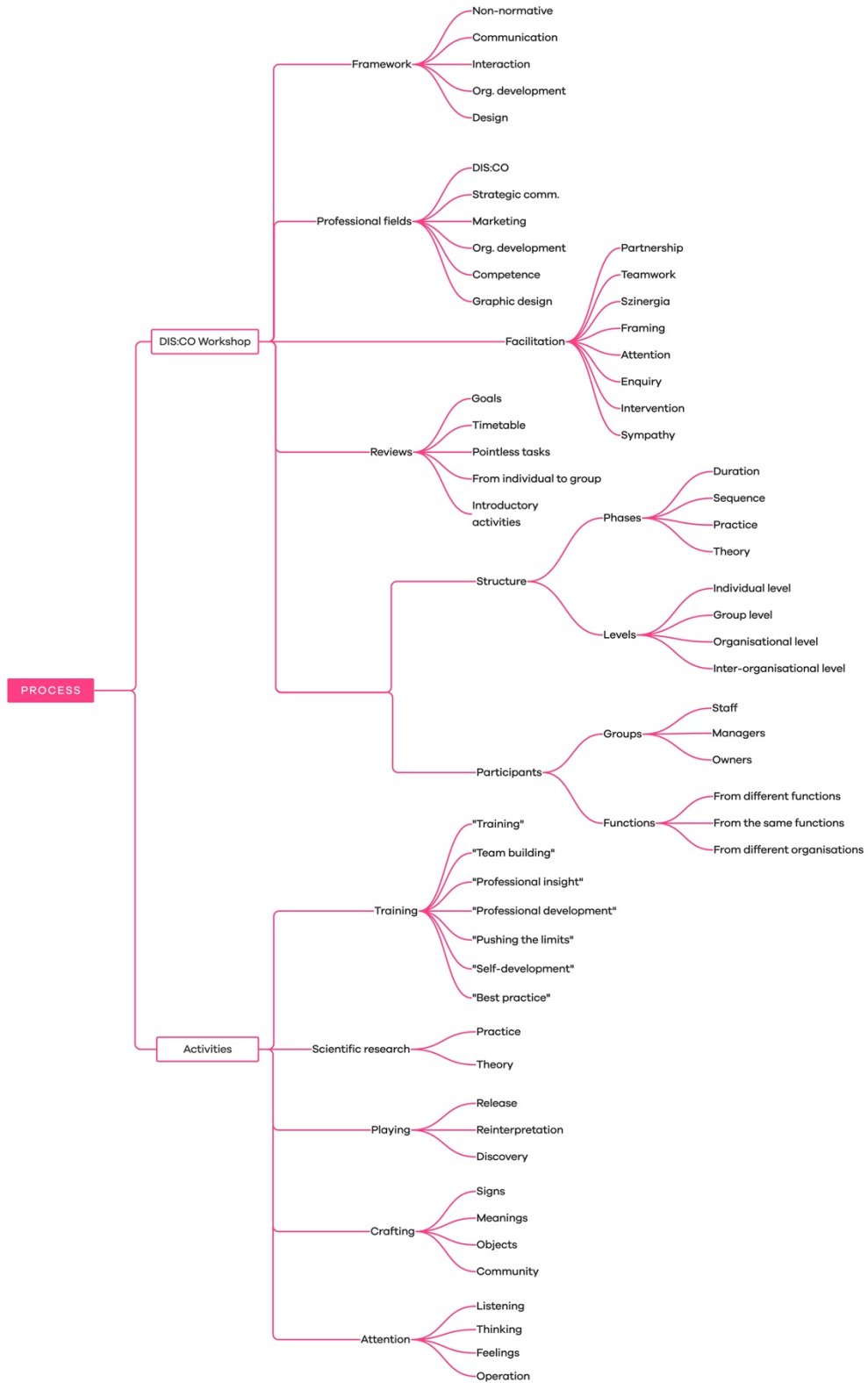a Bizottság elnöke

Kutatásmenedzsment
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tudorh@uni-corvinus.hu

Appendix 19. Themes, patterns, codes grouped under the Identity category
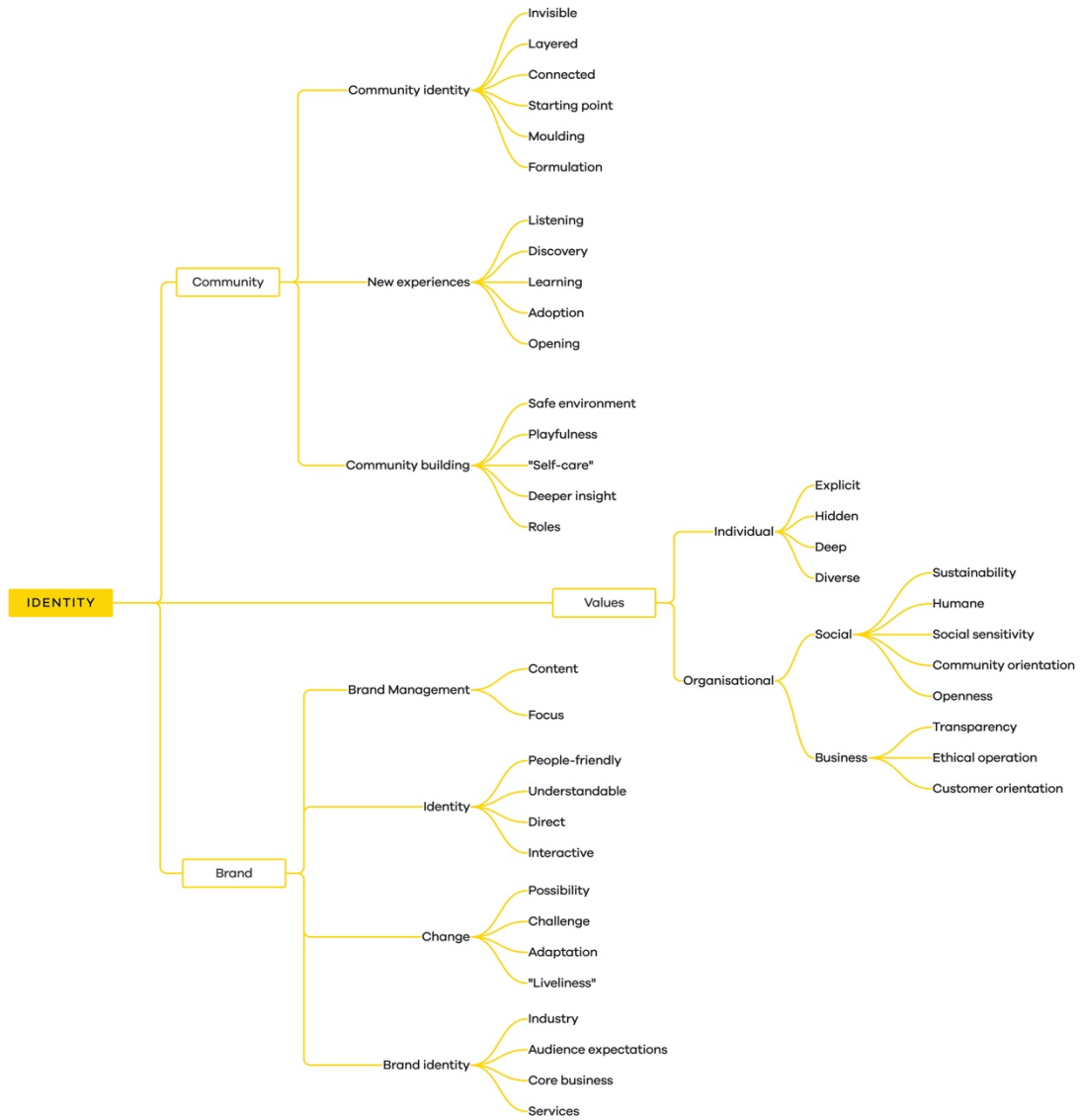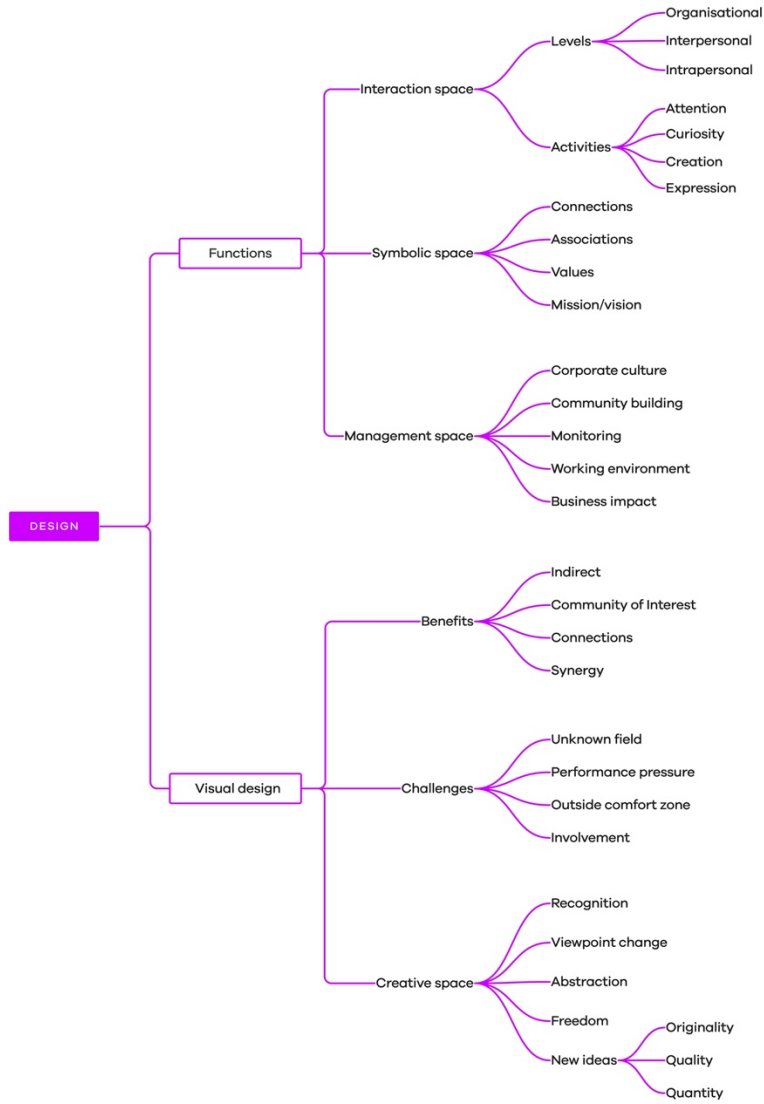

(Author's edit.)

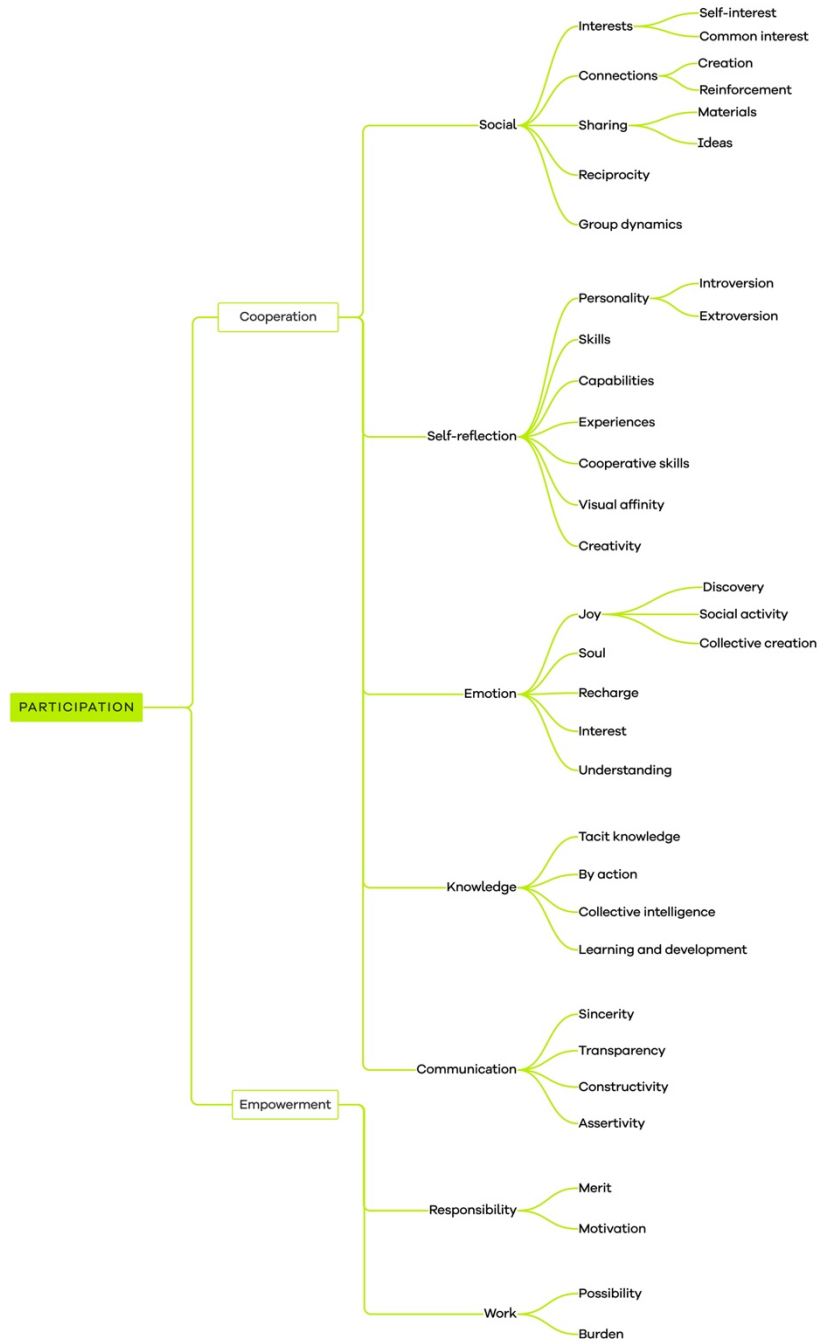*Appendix 20. Themes, patterns, codes grouped under the Process category*

(Author's edit.)

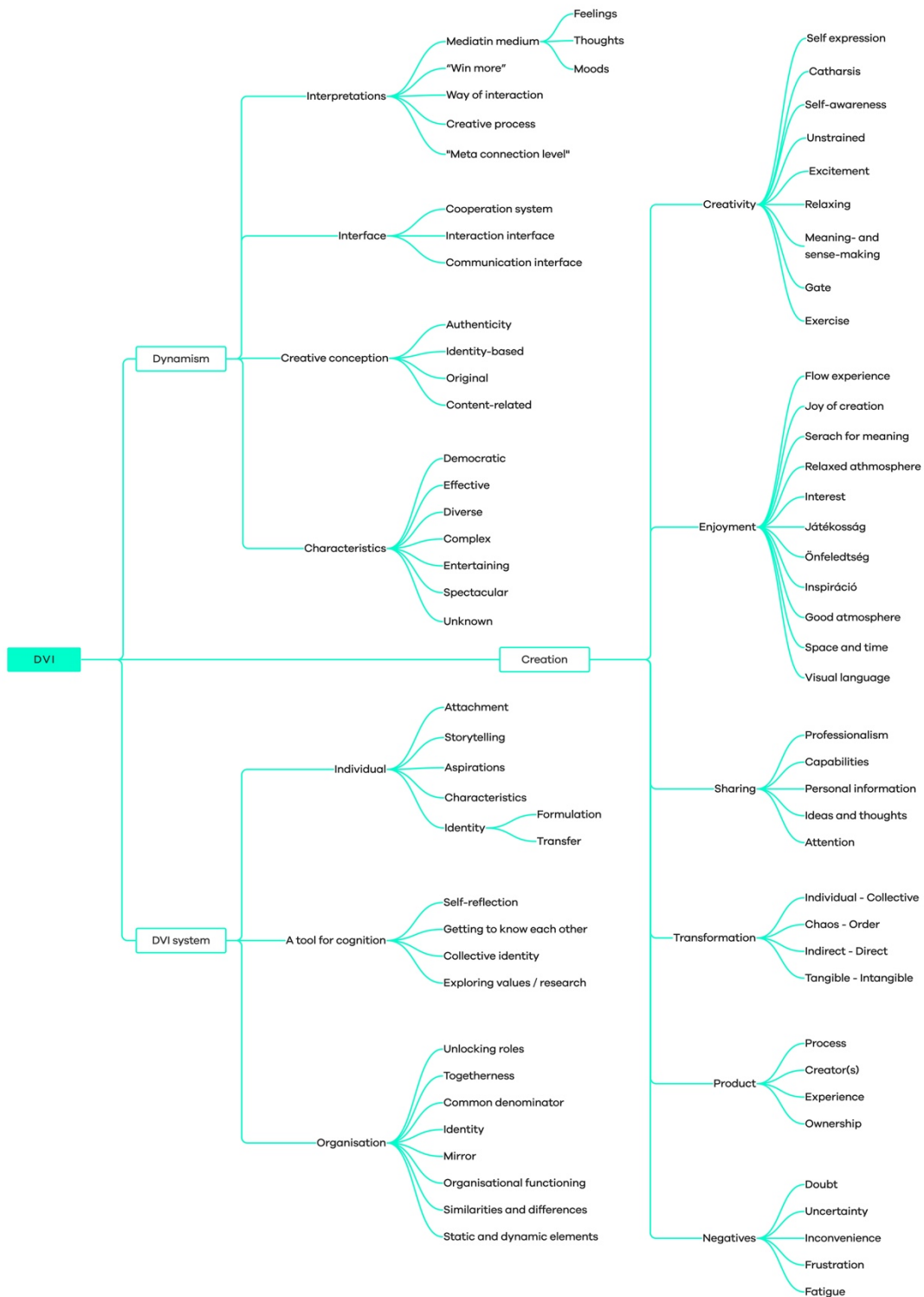*Appendix 21. Themes, patterns, codes grouped under the Design category*

(Author's edit.)

*Appendix 22. Themes, patterns, codes grouped under the Participation category*


```
PARTICIPATION
├── Cooperation
│   ├── Social
│   │   ├── Interests
│   │   │   ├── Self-interest
│   │   │   └── Common interest
│   │   ├── Connections
│   │   │   ├── Creation
│   │   │   └── Reinforcement
│   │   ├── Sharing
│   │   │   ├── Materials
│   │   │   └── Ideas
│   │   ├── Reciprocity
│   │   └── Group dynamics
│   ├── Self-reflection
│   │   ├── Personality
│   │   │   ├── Introversion
│   │   │   └── Extroversion
│   │   ├── Skills
│   │   ├── Capabilities
│   │   ├── Experiences
│   │   ├── Cooperative skills
│   │   ├── Visual affinity
│   │   └── Creativity
│   ├── Emotion
│   │   ├── Joy
│   │   │   ├── Discovery
│   │   │   ├── Social activity
│   │   │   └── Collective creation
│   │   ├── Soul
│   │   ├── Recharge
│   │   ├── Interest
│   │   └── Understanding
│   └── Knowledge
│       ├── Tacit knowledge
│       ├── By action
│       ├── Collective intelligence
│       └── Learning and development
└── Empowerment
    ├── Communication
    │   ├── Sincerity
    │   ├── Transparency
    │   ├── Constructivity
    │   └── Assertivity
    ├── Responsibility
    │   ├── Merit
    │   └── Motivation
    └── Work
        ├── Possibility
        └── Burden
```

(Author's edit.)

Appendix 23. Themes, patterns, codes grouped under the DVI category

(Author's edit.)

Appendix 24. Themes, patterns, codes grouped under the Outcomes category
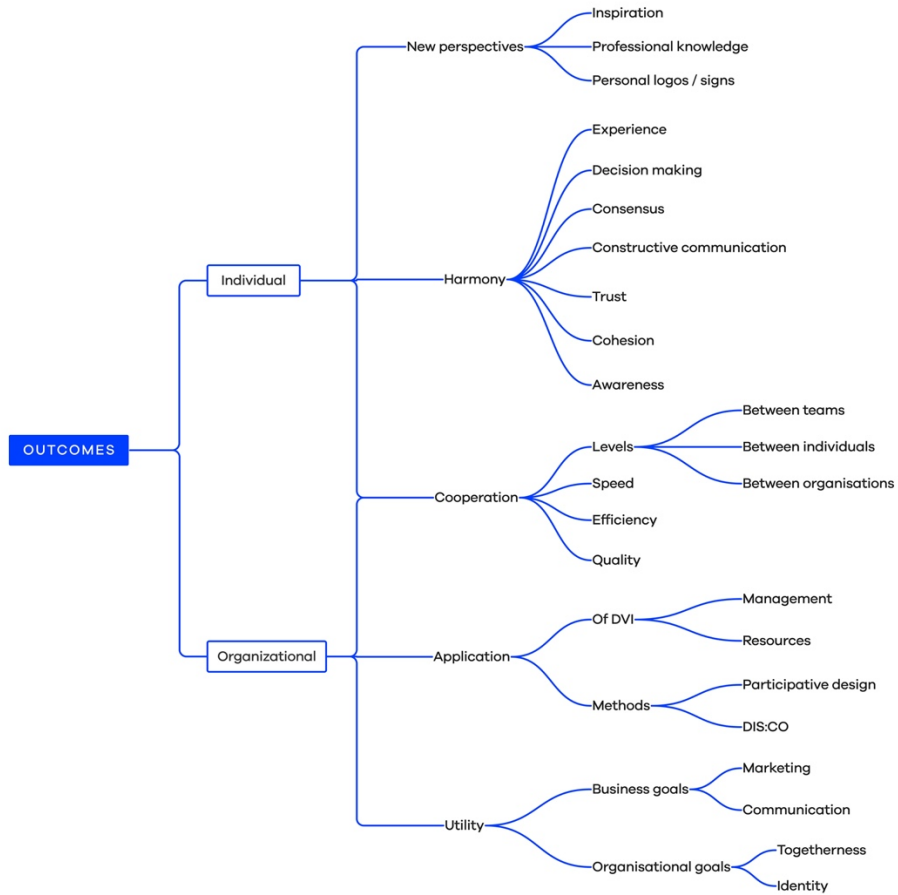
(Author's edit.)

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