

# A Recreational Company's Visual Identity and Its Creation

Ingrida Smuka, *ORCID: 0009-0000-2936-7349*

Inga Liepina, *ORCID: 0000-0002-4077-7290*

Affiliation: RSU Latvian Academy of Sport Education, Latvia

E-mail: [ingrida.smuka@rsu.lv](mailto:ingrida.smuka@rsu.lv)

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## Abstract

New recreational companies are founded every year. Recreation companies founded in Latvia are small, so great attention must be paid to creating a company's identity. The viability of a company depends on whether the consumer will notice it and whether there will be interest in the recreational service offered by the company.

Advertising is very important in today's world, which is shaped by technology and social networks. Advertising should be short and targeted in order to attract and keep the attention of the target audience. Therefore, the following research goal was set – to study the creation of a leisure company's visual identity (logo) and the impact of the logo on the consumer. During the research, company logos were examined, as well as document content analysis. An analysis of good practices in successful recreation companies was also conducted. During the study, recommendations from several companies and other researchers for creating a successful logo were analyzed. The study identified the elements of visual identity and also explored the significance of the company's logotype and shape.

**Keywords:** recreation, recreational company's, identity of recreational company.

## Introduction

People have various reasons for engaging in outdoor and indoor recreational activities. Some of these could include maintaining optimum fitness, socialisation or its opposite, being alone and resting from the daily work.

Nowadays, recreational services are in demand during all the four seasons. Depending on the clients' preferences, both active and passive, indoor and outdoor recreation is highly popular. Today's society places a particular emphasis on outdoor recreation. Outdoor recreation is related to tourism, and the tourism industry is one of the most important industries

in the economy of any country. Many countries or their regions are able to exist solely due to the existence of the tourism industry; therefore, it can be said that the providers of recreational services also have an economic impact on the region.

New recreational companies are established every year. Recreational companies established in Latvia are small. Basically, they are micro-companies. In Latvia, 86.2% of all the registered companies are micro-companies (EM, 2017). In view of the fact that the number of Latvian residents has decreased, Latvian businessmen need to think carefully how to attract customers. The competition is sufficient to warrant increased attention to creating the visual identity of one's company.

To spend one's free time smartly and actively, people can rely on the assistance of active recreation companies and individual enthusiasts, for whom movement and being outdoors is a lifestyle, and who want to engage other interested people. Advertising is very important in the modern world, shaped by technology and social networks. Advertisements should be short and purposeful to retain the attention of one's target audience. Advertising should address the individual consumer so that he or she would want to rise from the chair where he or she is seated. One can see the tendency today to advertise by creating motivating videos of recreational activities, thus encouraging people to think and change their daily habits.

Visual identity is constituted by such visible branding elements as, for example, the colour, shape and form that encapsulates and conveys symbolical meanings which cannot be expressed with words only (Business Dictionary, 2020). Visual identity and creating a brand are the two terms that are often confused in the process of creating a brand. Visual identity is the company brand's visual aspect, which aims at generating certain emotions in the consumer using visual materials. It expresses a symbolic meaning that cannot be conveyed with words only. The brand encompasses all the activities performed by a company to create awareness and curb competition (GraphicMama, 2020). The concept of a company's identity can be discussed in two ways. First, the scientific concept is used by researchers to define and describe certain aspects of a company's identity; second, it is the concept used by the company to describe certain aspects (the issue of identity as self-definition) (Albert & Whetten, 2003). This study considers and analyses identity from the perspective of self-definition. Aim of study is creation of a recreation company's visual identity (logo) and the influence of the logo on the consumer.

## Materials and methods

To study the creation of visual identity of recreation companies, the literature on the creation of a company's visual identity, design, the importance of colors and shapes and their impact on the consumer was analyzed. Good practices of successful recreation companies in creating visual design were also analyzed. Company logos were researched, and document content analysis was performed.

## Results

There are several theories on how the logo is created. A. Wheeler mentions as one of the reasons for the existence of brand is mutual competition that takes place in establishing emotional relations. Competition creates unlimited choice, and companies seek ways of establishing emotional relations with customers, of becoming irreplaceable and creating lifelong relationships. According to Wheeler, strong brands exist beyond overflowing marketspace. People fall in love with brands, trust them, and are convinced of their superiority (Wheeler, 2009). In explaining the creation of a brand's identity, Wheeler singles out five stages:

- 1) conducting research. Determining the brand's vision, strategy, aim and values. The needs and perceptions of all the stakeholders are studied. The market, competition capacity, technology, permission to perform activities and language audits are to be performed, and the existing brands and their architecture are to be assessed.
- 2) developing strategy. Synthesising the acquired information, creating the positioning platform and the brand attributes, developing the name, creative brief, and brand message.
- 3) creating the identity design. Visualising the future, brainstorming for ideas, studying brand use, presenting the prepared brand architecture, reaching agreement among the creators of the brand.
- 4) creating the points of touch. Completing the brand's identity design. Developing the image and the associated sensations. Performing measures for protecting the brand;
- 5) actively managing the brand. Performing the brand's synergy. Developing the brand's initial strategy and action plan, beginning with internal and finishing with external communication, developing standards and guidelines (Wheeler, 2009).

Wheeler provides a scheme for the brand activity, which facilitates the analysis of already existing and working brands, determining if all the brand peculiarities indicated in Wheeler's scheme are incorporated.

Kapferer (Azoulay & Kapferer, 2003) points to several sources related to brand identity. The main carrier, according to the scholar, is goodness, which encompasses the unique offer of the products or services and the brand's value fixed in its symbol. Another, and one of the strongest sources of the brand's identity is its name, which simultaneously represents and symbolizes the brand. The third important source of identity, in Kapferer's and Azoulay opinion is the brand's personage, which is part of the brand's identity (Stašāne & Zitmane, 2011).

According to the definition of the Database of Academic Terminology, "Brand is the product's name, sign, symbol, or design (or their combination), which enables customers to distinguish between the products or services of an individual provider or group of providers and the products or services of their competitors. In tourism and recreation, the product and its quality are often related to the company's name" (AkadTerm, 2024).

Table 1 describes six levels of the brand significance, each of which influences people on a deeper level, not only as a product the person bought. The meaning “characteristics” reflects one or several good characteristics of a product or service, such as water resistance, enduring material, etc. The meaning “good” conveys the good qualities of a product or service to be gained by purchasing it.

Table 1.

Level of the brand's meaning (Kotlers, 2006)		
Meaning	Description	Example
Characteristics	Association between the brand and certain characteristics.	VIKING footwear is associated with expensive, good quality warm and durable outdoor footwear that have been tested in Norwegian winter.
Goods	Characteristics are to be transformed into functional and emotional goods.	The characteristic “durable” could be transformed into the functional good “I will not need to buy new footwear for many seasons to come.”
Values	A brand conveys the manufacturer's value.	VIKING means good quality, water resistance, safety and also a sort of prestige.
Culture	A brand can represent a certain culture.	VIKING represents northern culture: an experience of outdoor life and high quality.
Personality	A brand can have a certain personality.	VIKING can be associated with a strong, northern personality.
User	A brand is associated with the type of the product's customer or user.	VIKING footwear is more likely to be bought by the people who would be willing to hack out and spend much time outdoors.

The brand's essence both such rational aspects as price, safety and quality, and such emotional aspects as the associations created when buying and using the brand. Therefore, the creation of a brand can be considered as creating the product or service on the emotional plain (LIAA, 2017).

Visual identity and brand creation are two terms that are often confused in the process of creating a brand. Visual identity is the company brand's visual aspect, and, using visual materials, it tries to inspire certain emotions in a consumer. It expresses symbolic meanings, which cannot be expressed with words only (GraphicMama, 2020).

As can be seen from Figure 1, visual identity consists of five components. These are the design of the logo, the font used in the company's logo and advertising related to the company's services, photoshoots that engage and inform the society about the offered services, the colours and fonts used, as well as other means that help the customer to perceive the message. The brand includes all the activities performed by a company to facilitate understanding and delineate itself from competitors (GraphicMama, 2020).

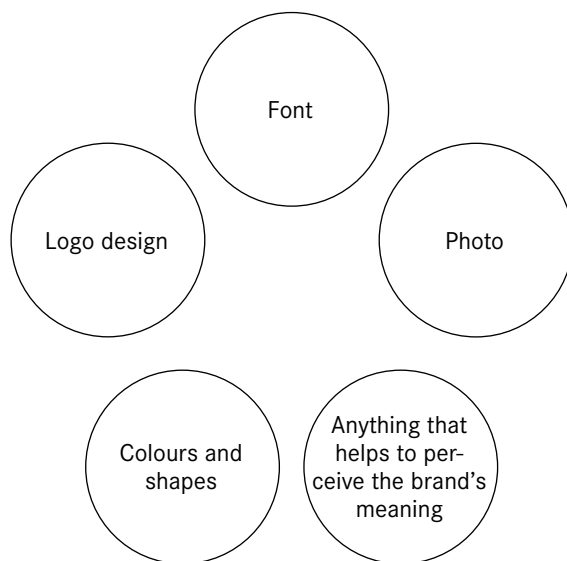


Figure 1. **Elements of visual identity** (GraphicMama, 2020)

From the graphic perspective, design is a non-verbal means of communication. It is a symbol for customers, which embodies harmony and balance, light, colour, shape, and content. It aligns with the company's views, culture, and perception, and one can say that it facilitates intelligence, making one think, indicates that failure to value the logo's meaning constitutes an important mistake, because it can influence business achievements. Besides, the logo is internationally recognised, and it does not matter what language the client speaks. A brand can be remembered and identified.

A company should have an image that makes it look good from their clients' perspective. A corporate image is "an invitation or spiritual image perceived by an individual when seeing in front of himself or herself a symbolic whole related to the company. Taken together, the symbols can correspond or not to the individual understanding of the symbols" (Sánchez., Pintado, 2009).

The same authors state that a good corporate image is complimented with the company's values, which can also be reflected in the combination of symbols. It facilitates consumer understanding of the range of services offered by the company. They thus create a positive environment for negotiating with other companies and society. Likewise, the company's employees feel better working in a recognisable company. Moreover, if a positive image is maintained, relations with consumers improve, leading to continuous and sustainable relations in the long term (Sánchez and Pintado, 2009).

A logo must be developed very carefully, because it will continue to represent the company for a long time. Sometimes the company's logo can be changed or added to, but it is hard to change the consumers' perception associated with the company through its logo symbol. "Marketing is what you do; symbol is what you are." (Bhatt., Gupta. 2018)

Thus, it can be said that the creation of a symbol for a company is one of the cornerstones of the company's successful activity.

It is important to precisely determine the aim of a brand, what we want to achieve with the brand, and to formulate the target audience exactly. The impact of the brand depends on the ability to focus on the target and one's target audience. If the company focusses on a certain target audience, it can also lose. Defining the target market facilitates the consolidation of the brand's recognition. A brand is the company's corporate identity. It is important to understand what associations are created for the customers by the brand's visual identity and what associations the company wants to create with this identity. This is why it should be born in mind that a brand is not a physical unit, but it is the product of the customer's thoughts, feelings, and expressions on seeing the brand's name or symbol (Batra, Myers & Aaker, 1996).

### **The significance of the colour and shape in creating a logo**

When the brand's name is determined, it is necessary to establish the graphic element identifying it; here take place all the aspects of logo play. The Spanish Royal Academy defines the logo as "a distinct [entity] constructed of the letters, abbreviations, etc., characterizing a company that makes the brand or product memorable". A logo is the brand's identity; it tries to be the guarantee and confirmation of a symbol; therefore, it is unique and cannot be reproduced; a logo represents the brand's strategy expressed in a certain image.

In constructing a logo, it is necessary to analyse every part and every symbol constituting the logo. The logo colours is a very essential factor, the choice of which requires great care. According to studies, every colour makes an effect, conveying specific information.

The colours and layout of the advertisement campaign can change every month, but the logo should remain the same for a long time, because people can perceive, recognise, and associate it with a certain company; thus, the logo colours should be such as to stand out against the background in advertising and not blend into the background.

There are numerous rules for creating a visually attractive and engaging logo. Some of the most famous logos have only two or three colours (GraphicMama, 2020). Logos must be easy to read.

A person's emotional condition influences the perception of colours, while colours, too, influence and shape the person's emotions – a great discovery made in the advertising industry in the mid-1920s by Max Leasher. Colours shape various associations in human consciousness. Leasher's research shows that colours in texts increase the number of readers as compared to black and white texts (by 77% among men and by 55% among women), and the difference is even greater in advertising (125% among men and 67% among women) (Ozola, 2006).

**Colour** is one of the most significant factors in generating emotions. Colours can have a positive or negative impact.

Red is a rather controversial colour. It symbolises vitality, but it is also strong and aggressive. The colour engages attention, standing out among other colours. It improves mental capacity, increases concentration and draws attention. It also has negative associations with blood, related to violence, which increases nervousness. It can be used to draw

attention (in warning signs), border signs and sexual messages (Ozola, 2006). Red is also warm and dynamic, symbolising both love and security and strength, aggression, power, heat and fascination. It can also symbolise horror (Añaños et al., 2008).

Orange unites the qualities of both red and yellow, being located between the two. It is active and motivating. Orange can be used for thinking, for conversational content and for decreasing loneliness; it facilitates a person's affiliation to life or the workplace (Ozola, 2006). Orange is another colour radiating warmth. The colour symbolizes glory, variety and growth (Añaños et al., 2008).

Yellow is known as colour of the sun in nature. It is joyous. The colour's negative connotations can be related to illnesses, yellowed paper and white shirts. Yellow can be used for brightening one's home, the feeling of home, active research and mirth (Ozola, 2006). Other researchers state that yellow makes an impression of light and that it symbolises liveliness, youth, and extraversion. Yellow also symbolises richness, wellbeing, and joy (Añaños et al., 2008).

Green is associated with nature, forests, grass, leaves, and vegetation; it facilitates growth and development. Green can be used for renewing strength, growth, recreation, decreasing stress and highlighting the love of nature (Ozola, 2006). Green creates the impression of nature, liberation, and fearlessness. It symbolizes life and hope (Añaños et al., 2008).

Blue invites adventure and is the colour of independence. It can be used for highlighting importance, meditation, sense of coolness and mystery. Pure blue should not be used in cold rooms or premises designed for active recreation (Ozola, 2006). In turn, Añaños et al. in their study state that blue is the coldest colour. It is light, fresh and has sedative effect. Blue inspires respect and authority. It symbolizes loyalty, honesty, happiness, and dreaminess, as well as denoting maturity and wisdom (Añaños et al., 2008).

Purple is associated with spirituality and balance. It can be used for increasing self-esteem, stimulating artistic thinking, and showing power advertisements (Ozola, 2006).

Violet creates the impression of movement and the sense of dissatisfaction and impermanence and is associated with swings. It is a solemn and melancholic colour, which inspires the impression of richness in some people, and the sense of aversion or fear in others (Añaños et al., 2008).

Brown is an informal colour. It creates the impression of both being natural and heavy. It is associated with sentimentality, rurality, and peacefulness (Añaños et al., 2008).

White is the sum total of all the range of colours. It is provocative, because other colours stand out against its background. White in clothes show that people do not hide anything. White can be used for honesty, morality, purposefulness, freshness, and cleanliness (Ozola, 2006). White is a bright colour. It symbolises thoughtfulness, goodness, refinement, formality, and fullness. It also denotes peace and inaccessibility and creates the sense of cleanliness, emptiness, and infinity (Añaños et al., 2008).

Black does not reflect light very well. It is mysterious. It can point to sexuality. Black can be used in reading rooms, and for confirming independence (Ozola, 2006). Black colour is strong and compact it is associated with refinement, power, respect and authority, mysteriousness, and ignorance. Symbolically, it is related to death, mourning, loneliness, and confusion. Grey signifies grief and heaviness. In turn, metallic grey creates the sense

of brightness, beauty, and elegance. Silvery hue points to income, richness, and property (Añaños et al., 2008).

There are numerous colours that can be mixed in creating a logo to generate new tones. They can also be mixed with black and white. This combination of colours has been studied by Navarro (2007). According to him, saturation is chromatic intensity or the level of purity. If a colour is pure, without additions, it results in maximum saturation, but, mixed with white or black, the colour's purity is decreased, and the colour loses its saturation. In the psychology of colours, it is said that a colour can be related with peculiar associations. Mixing colours and creating specific associations is an efficient method to communicate the message, because it improves the addressee's attention (Añaños et al., 2008).

The design of a logo or symbol, its colour and the way it influences every person's perception depends on its correlation with the other colours and the shapes which the colours fill. Even the spaces used in the design can be influential. Companies should be aware of this impact and, in developing a brand, bear in mind the chromatic factors integrated in the company's visual identity. In design and advertising communications, shape and colour are both the foundations of autonomous meaning

The people understood that **shapes** influence people from early on, and later studies confirmed that colours have an emotional impact on people (Table 2).

Table 2

The meaning of simple shapes (Ozola, 2006)	
Shape	Symbolism and Meaning
Circle	Sun, moon, infinity, eternity and fullness
Square	The four elements and four seasons. Equality, simplicity, directness, honesty, truth, wisdom, and honour. A combination of four elements and balance.
Equilateral triangle	Femininity, sun, divinity, fire, life, heart, mountain, harmony, and royal power.
Triangle	Masculinity, crescent moon, water, fertility, rain, and divine mercy.
Ellipsis	Cosmic egg, descent and ascent, and evolution. A diagonal ellipsis means dynamics and pressure.
Rectangle	The most rational, stable, and trusted shape. People always use rectangles in arranging their space – the house, the room, the table, the bed, etc.
Pentagram	Eternity, completeness, universe, health, and luck
Hexagon	Abundance, beauty, harmony, freedom, and matrimony.

Simple shapes – a circle, a square, a triangle, et. – are perceived quicker. It is possible to focus attention on particular areas of the page. For example, the corners of a square constitute an active area, which is why portraits are drawn in an oval in the centre, to avoid the destructive influence of corners. It can be said that the shape of the vertical and horizontal



lines symbolizes peace and harmony, whereas curved shapes symbolize refinement and informality. A lot depends on the other elements; for example, a statement expressed with multiple bold lines and bright background can create a negative impression, especially when a person is already stressed. A zigzag creates the impression of rapid change and overflowing emotions. Simple symmetrical shapes are perceived quicker and attract greater attention (Ozola, 2006).

Most folklore symbols have a similar meaning, because we all see a round sun in the sky, fire burns with flames all over the world, and the flame has a wider bottom and a narrower top, just as a triangle. The first four shapes have a strong influence of nature, and they are the most common all over the world, reflecting or involving natural phenomena. The last four shapes symbolise human impact and the wish to find out more about the unknown wider world.

Psychologists affirm that the **font of the text** also has an important role. The same word written in different styles and different size of letters create different psychological impact. Fonts with large o's and little "tails" seem to be friendlier and more humane. In turn, the fonts made up of straight lines create the sense of coldness, mechanism, and impersonality – they are emotionally frozen. Fonts of "handwritten" type are designed to create a sense of friendliness and community. Sans serif fonts (without tails, with straight and curved lines) have little emotional impact, and they are associated with practicality and rationalism. The perception of shapes and colours is largely dependent on memories and can be subjective (Ozola, 2006).

Clients get attached to a brand, and it has been proven; as long as a brand performs its promise of quality, customers will not seek a new one. People remember things, but mostly they remember the emotions created by a product or service, and the people's emotions make them remember the brand to be able to find it on the market. A logo and motto or the combination of sensations helps short-term memory to remember, and, if the consumer needs a product, he or she will remember a particular logo, making the company benefit from it (Viljamsa, Malins, 2008).

A brand should be created so as to reflect the company founder's values. The brand identity is highly important, because people embrace the company and trust the things it does. A tale coherently told, reflecting the founder's values and cohesive, meaningful and appropriate for the offer provides the beginning of making a trusted brand. A company's logo and symbol often does not reflect its essence, which they should embody. The logo lines on the tag, its external markings, and the company's brand often reflect the past and just continue it. Although a company has a good opportunity to provide continuity of its product brand, many are unable to notice external offers and/or collaborators' offers. Often one can see online a competitor use an old virtual or printed logo. Inappropriate size, different fonts or the change of the logo and brand using virtual tools destroy it. The activity of competitors in the field of marketing may be hard to notice, but it is very important for the company's work (Bhatt, 2017).

Invasive advertising, colourful logos in windows and on the street corners, in email and television do not do their work well; on the street, they "scream" for attention, in email, they

are immediately deleted, and, on television, they are switched off. Often, we see such invasive attempts to attract people's attention. The most important aspect of drawing people's attention to visual media is coherence in the logo presentation.

Figure 2 shows the internationally recognized Kanizsa triangle, which has received its name from the name of the Italian psychologist who created it. Most people see a white triangle between the three circles; as our brains like exploring stories and inventing this way all the elements of a figure, joining them in a single unit to create a recognisable symbol. But, without these relations, brains perceive every part of a figure as distinct, failing to generate a holistic image, but seeing multiple images, which is a great disadvantage in a logo (Hammond, 2008).

Logos can also contain hidden information, which the company wants to provide to the service's beneficiaries (Figure 3).

One example of such a logo (Figure 3), developed by Vaughan Pratt, professor of computer science at Stanford University. This is an Ambigram type logo, which allows to read the word typographically from various directions. Looking at the logo carefully, we can read the word SUN from different directions (Portfolio blogs, 2013).

The companies working in the business of creating visual identity recommend to companies, after determining the goal and the target audience, to study the field that the company represents and analyse the most successful competitors to create an engaging and attractive logo. An in-depth **study of the company's competitors** will provide an opportunity to understand what works and what does not and will help to highlight the company's new identity among competitors (Create IT, 2020). In turn, ADRIGA creative agency published on the web the following 8 recommendations for creating a logo:

1. Monochrome
2. Simple or easy to adapt
3. Does not include small details
4. Appropriate font
5. No special effects or only one special effect
6. Developed by a professional designer
7. Corresponds to the company's image
8. Original and memorable (ADRIGA, 2020)

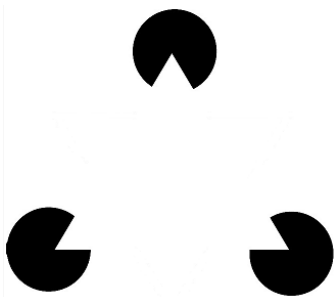


Figure 2. **Kanizsa triangle** (Hammond, 2008)



Figure 3. **Ambigram type logo**  
(source: Portfolio blogs, 2013)

The issue of identity makes one seek answers in the company's culture, philosophy, position on the market or affiliation, and Albert and Whitten suggest that the company's message about its identity should meet several criteria:

1. It should indicate the features considered to be essential for the company: the criterion of the core characteristics.
2. It should indicate the features that distinguishes the company from others, with which it can be compared: the distinctiveness criterion.
3. It should indicate the features demonstrating a certain level of sustainability or continuity over time: the sustainability criterion (Whetten, 2003).

Similar opinions are expressed, based on the studies of the French researchers Larkon and Reiter, by C. Fombrun and C. Van Riel, who believe that, in relating to a company's identity, three essential elements must be considered: continuity, centrality and uniqueness. Continuity is related to the characterizations that the company's employees use most often to relate the past to the future. Centrality is related to the question of the characterizations that are the most common in the organisation and among its employees. In turn, uniqueness is responsible for the characterizations the company employees perceive as special which distinguish them from other organizations (Van Riel & Fombrun, 2007). C. Fombrun and C. Van Riel also states that the four ways that help to understand an organisation's identity are: perceived, projected, desired, and applied (Van Riel & Fombrun, 2007).

Perceived identity is the sum of characterisations that are central, continuous and unique. Projected identity is constituted by the organization's characterizations manifested in its communication and symbols. Desired identity is made up of the symbols a company broadcasts on purpose and unconsciously, performing various activities and demonstrating models of behaviour at all organisational levels (Stašāne & Zitmane, 2011).

Stašāne and Zitmane state in the conclusion of their study that a brand's visual identity is its face and one of the most essential preconditions of successful work. A brand's image in the consumers' perception largely depends directly on the brand's physical image and visual design. No matter how successful the brand's visual identity is in expressing the brand's values and goals, one should bear in mind that for the target audience the existing brand image will not equal the ideas included in the identity. Therefore, the brand creators must use various visual elements, symbols, and codes to try and convey the defined values of the brand's identity to the consumers with maximum precision. The researchers studied the impact of the impact visual symbols of the most popular brands on the Latvian society. Analysing eight brands created in Latvia, it can be concluded that all the eight brands, despite including the Latvian language in their title or local elements in the image, have created their identity for the global audience. This way, by addressing very wide audiences, the possibility remains that not only the local audience will easily perceive and understand the brand's message, but also, in exporting the local products and services to the international markets, the laconic message will be acceptable in different cultural context (Stasane., Zitmane, 2011).

## Discussion

The research examined the theoretical aspects of branding, such as the relevant brand elements, color and shape, and the stages of brand creation.

Foreign researchers emphasize in their studies that consumer trust is important, and to maintain it, the brand must fulfill its functions. If the brand fulfills its quality promises, consumers will not look for a new one. People remember things and mostly the feelings that a product or service has created, and people's own feelings make them remember a brand to be able to find it in the market. A logo and slogan or a combination of feelings helps quick memory to remember, and if the consumer requires the product, he will remember the particular logo, and the company will benefit from it. (Williams, Malins, 2008).

Also, Latvian researchers Stasane and Zitmane, in their research conclusions, say that the brand's visual identity is its face and one of the most important prerequisites for successful operation. The brand's image in the minds of consumers largely depends on its physical image and visual design. (Zitman & Stasane, 2011)

It is also interesting that the text used in the branding and the font of the branding text can play a big role. The perception of shapes and colors depends largely on associative memory and can be subjective. (Oak, 2006)

K. Fombrun and K. van Riel believe that three important elements should be taken into account regarding the identity of the organization – continuity, centrality, and uniqueness. (Van Riel & Fombrun, 2007).

Summarizing all researchers' opinions, building a company brand is one of the cornerstones of successful company operations.

## Conclusions

The study included an analysis of literature on the creation of a company's visual identity, on the significance of the design, colour, and shape, and on their influence on the consumer, as well as conditions for the creation of a successful visual identity design for recreation:

1. A brand is all the activities performed by a company to generate understanding and limit competition.
2. Several levels of meaning can be distinguished for a brand: characteristics, goodness, values, cultural personalities, and user levels. Each of these influences people on a deeper level, not simply as a product that was bought.
3. Elements of visual identity are design, font, colour, shapes and anything that helps to perceive the message. Using visual materials, the author tries to inspire certain feelings in the consumer. It expresses symbolical meanings that cannot be expressed with words alone.
4. Colour is one of the most important factors generating emotions. A colour can have a positive or negative impact. A brand's colour can be related to specific associations. To communicate a message and draw the addressee's attention to it,

a mixture of colours can be used. There are numerous colours that can be mixed, creating new hues, to make the logo.

5. Shapes influence people, and later studies confirmed that shapes, like images, have an emotional influence on people<sup>2</sup>. When using shapes in logos, one should consider the message to be communicated to consumers and the peculiarities of the service. Depending on whether one wants to inform the consumer that the service targets harmony, health, dynamics, or something else, appropriate shape elements are to be selected.
6. Colours create different associations in human consciousness. The use of colours in the brand and advertising materials is advisable, because studies show that colour advertising increases the number of reader, especially male readers, in difference from black and white materials.

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