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## Book Descriptions:

# bp corporate identity manual

It is the name that appears on production platforms, refineries, ships and corporate offices as well as on wind farms, research facilities and at retail service stations. We are committed to making a real difference in providing better energy that is needed today and in the changing world of tomorrow. They make us the company we are. Everything we do has to live up to these values. In our Upstream business, for example, it's a mark of our approach. It provides the values that drive access to new developments, and the types of relationships we build with partners and governments. In our customerfacing businesses, the brand is a guide for our customers, reflecting our promise in terms of products, services and relationships. We're constantly reviewing our brand positioning and how we communicate it, to ensure it's relevant and supports both our current business and our aspirations for the future. We carry out regular research to understand how our brand performs in various markets, and to see what our brand means to others. This was particularly relevant, as the new brand was launched after a series of mergers and acquisitions. It united all the heritage companies and employees that now make up bp and its global brand. CEO Lord John Browne seized the opportunity to look past the balance sheet. In 1997, he publicly committed to reduce BP's greenhouse gas emissions by 10 percent by 2010. This led to investments in solar power and alternative energy and partnering with automakers to improve engine efficiency. To broadcast the new face of BP to the world, Browne came to Landor for a new brand. Together with the brand values innovation, performance, progressiveness, and respect for the environment, the concept created a platform for internal initiatives and external campaigns—all aimed at delivering the promise of Beyond petroleum. A stylized sunflower symbolizes the sun's energy, while the color green reflects the brand's environmental sensitivity. <http://alate.org/admin/fckeditor/editor/domestic-rm2611-owners-manual.xml>

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With this simple shift in identity, BP staked its claim as a leading provider of energy solutions. Landor trained more than 1,400 brand champions in 19 countries around the promise of Beyond petroleum. These champions then spread the word among remaining staff with the aid of websites, brand films, newsletters, and more. Annual Helios Awards honored employees whose onbrand actions had an impact on the company or the wider community—reinforcing BP's commitment to Beyond petroleum as a way of doing business. Aloe plants, the most efficient plant producers of oxygen, became fixtures in every office. For employees, they were inspiring. For visitors, they were conversation starters. For six years, Landor was there every step of the way to help make Beyond petroleum a reality. A new Brand Driver, Providing energy in better ways, signaled a shift back to its core business and a renewed emphasis on operational safety. By sponsoring athletes, supporting the Olympic infrastructure, and offsetting spectators' travel emissions, BP showed the world it was working to make things right. BRAND GUIDELINES. 5 edp.com identity. "outgoing personality with a In our customerfacing businesses, the brand is a guide for our customers, reflecting our Nearly two decades later, it is still unlike any other energy identity and. Despite of being well known, it needed to reinvent itself exalting its qualities to make its communication more vibrant and effective. Thus, turning the brand more humane, highlighting its main features and promoting a synergy among its subbrands. This was the basis for the creation of a purpose and of values that inspire the culture of the institution. Therefore, regarding the visual universe, we added even more vivacity and

suggested a color palette that is little explored in the health sector. To the verbal identity, we brought a clear and inclusive tone of voice, capable of talking to every and each person. It is not a cheap commercial endeavour. <http://doremimarlikinsaat.com/userfiles/dometic-rm2611-manual.xml>

Given the importance of brand identities as intangible assets for organisations, the ability to strategically manage them is critical. Extant research is predominantly based on theoretical models and concepts of branding, yet no attempt has been made to develop an understanding of the consistent communication of brand identities. This paper provides background information on brand guidelines, the benefit, content and user of brand guidelines. Researchers and students in brand management will find this relevant for brand identity, brand integration and brand architecture studies and research. Ideas for future research studies have also been presented. Likewise, brand managers may also find these relevant, especially those working with smaller brands which do not have a guideline and those with established brands looking at properly documenting their brand architecture and identities. Download fulltext PDF Given the importance of brand identities as intangible assets for organisations, the ability to strategically manage them is critical. Extant research is predominantly based on theoretical models and concepts of branding, yet no attempt has been made to develop an understanding of the consistent communication of brand identities. This paper provides background information on brand guidelines, the benefit, content and user of brand guidelines. Researchers and students in brand management will find this relevant for brand identity, brand integration and brand architecture studies and research. Likewise, brand managers may also find these relevant, especially those working with smaller brands which do not have a guideline and those with established brands looking at properly documenting their brand architecture and identities. Introduction Companies spend a considerable amount of money to develop their brand identities. It is not a cheap commercial endeavour. In 2008, Arnell group redesigned the Pepsi logo costing one million dollars Edwards, 2009.

This huge cost is not only limited to companies. Given the importance of brand identities as intangible assets for organisations, the ability to strategically manage them is critical Keller, 2014. Extant research is predominantly based on theoretical models and concepts of branding, yet no attempt has been made to develop an understanding of the consistent communication of brand identities. However, there is little conceptual and theoretical understanding of this document. The primary purpose of this paper is to provide background information on brand guidelines, for the benefit of researchers with interest in brand communications, design and management and for the benefit of practitioners who want to develop a better understanding and need for a brand guideline. What is a Brand Guideline A brand guideline is a document that provides detailed information about the brand. It highlights the brand values and identities, set out detailed information about the brand identities, set the rule about the composition, design and general use of a brand identity and present examples and templates of marketing collaterals. The brand guideline is also called the brand book, brand bible or style guide. Andrys 2019 described it as the owner's manual on how to "use" their brands. It explains how Organisations want their stakeholders to see their brands. This guide influences both internal and external communications, marketing and advertising. It is an attempt to properly document things about the brand and making it available for different stakeholders that might need it. Who prepares the Guideline. The Brand guideline should be prepared by whoever developed the brand. Depending on the size of the Organisation, Often, Brand agencies are responsible for developing the different elements of a brand, especially after rebranding and they are responsible for developing the guidelines for the Organisation that employed them. Landor who developed the BP brand Landor, n.d.

and Wolff Olins who developed the London 2012 Olympics logo Wolff Olins, n.d. will be responsible for the brand guidelines. It should be part of the project's deliverables. For smaller brands or startup, the graphics designer who developed the brand identities should make the guidelines

available. If the business owner or the company has developed the brand identity, it is essential to document the creative decisions they have made. Microsoft changes its logo for the first time in 25 years; the logo developed mainly by Microsoft employees Allison, 2012. Who uses the Guideline. This document is prepared for those working with the brands. It serves as a reference for everyone who engages with the brand, telling them exactly how to communicate your brand. The users can be categorised into two groups. Internal Users These are employees of the companies working across different department and the different global office. For staff designing a letterhead in America should use the same design as staff in Europe. This also cuts across staff PowerPoint presentation slides, complimentary cards and even email signatures. When Inhouse team are creating an advert, they will also need the brand guideline. Staff must understand clearly how to represent the brand. External Users They are vendors, contractors or design agencies working with the brand. They may not have a full understanding of the brand; the brand guidelines provide that information from the brand's perspective and help them communicate the brand effectively. The documents guide these external users through the core elements of the brand, assisting them designing and producing compelling communications which align to the brand's identity. What is the Content. Brand Guidelines can run into hundreds of pages depending on the design and amount of content made available.

It is essential that each elements of the brand is well defined to keep the brand consistent, the length can vary but it is good to keep them coincide enough for users to understand and follow the guideline. These guidelines are also being made available online on the companies' websites. Irrespective of the size or where it is being deposited, three basic features are expected in a brand guideline. Brand Information The document should give an overview of your brand. If it was prepared after a rebranding exercise, the brand guideline should contain a background into the need for the rebranding as well. The guidelines provide further insight into why they have decided to rebrand and come up with a new identity which warrants the need for the guideline. A distinctive and consistent tone of voice helps the brand remain consistent, it builds recognition and enhances understanding between all stakeholders. The brand uses the document to remind the readers about what lies ahead for the brand. All these are the abstract brand identities that will be physically presented in the next section. Brand Identities The brand identity is the visual elements which need to be explicitly presented. These identities are generally classified into four groups. Brand guideline clear display what these features are. Users are expected to use the logo in all communications and to stick to the arrangement with the exception in some cases like social media profile where only the icon will be used. The various arrangement of the logo is also presented, sometimes in black and white or on a darker background. This is the minimum clear space that must surround the logo. This zone ensures that the impact and legibility of the logo are not compromised in the application. They warned that the logo should not be misinterpreted, modified, or added to. No attempt should be made to alter the logo in any way.

They expect the logo's orientation, colour and composition to remain as indicated in the document. Colour The consistent use of these colours is encouraged by the brands as it contributes to a cohesive and harmonious look across all relevant media. To further ensure that creative freedom, the brand will also advise users on different colour combinations within the colour palettes. For some brands that have trademarked their colours or have a specific shade of colour they use, information about these colours is also presented. For example, both Queen's University Belfast and Netflix have red as their primary colour, but they are of different shades. They see it as a creative element which expresses who they are. The typographic principles are often based on function, format and purpose. These fonts could be bespoke fonts, specially designed for the brand and therefore any user, either internal or external will have to get the font from the company. Cisco showcased their clean, modern and simple font, specially created for them Cisco, 2019. There commercial fonts which external users may have to buy and use if they want to with the brand.

There are also system fonts which might be used when bespoke and commercial fonts are not available. These fonts are available on most word processing software and are free to use, so they do not require a font licence. Information on the typography also includes size and weight, Case, Line spacing, Letter spacing also known as tracking and Justification. Some brands can also recommend specific fonts for use around the world, as far as it aligns with their main font. NonEnglish language layouts are also catered for, especially Arabic where right alignment will replace the leftalignment. Some specific rules are also often presented with regards to the typography such as not adding drop shadows, not stretching the type horizontally or vertically and avoiding hyphenation in general, and especially in headlines.

Image Information regarding the type, composition and quality of images to use are provided in the guidelines. Images are considered one of the brands identity to effectively engage with the specific audience. Companies expect those working with their brands to use the image to tell a story and give the right impression. Specifically, some brands request for reportage style photography that embodies a photojournalistic eye to capture pure moments. Users are warned to avoid purchasing stock photography whenever possible as brands want specially commissioned images to convey their brand identities as it makes it unique, not seen elsewhere and makes the message more coherent. I Love New York Brand Guidelines specially stated that images used should be photographs taken in the New York State. Some brands Cisco, 2019, do have a vast library of approved photos, freely available for staff and external users, these images can be used legally, anywhere in the world, in any media. Rules such as avoiding emotionless images, avoiding images that do not tell a story, or avoiding images where models are posing are also presented in the guidelines. Some brands also support the use of illustrations where images are not available or if there is a need to create an even more distinctive impression, but it should still be coherent with the overall brand identity. The use of icons is also allowed for some brands, but they expect it to be predominantly used in digital applications to aid navigation. Brand Integration Brands give examples of ways in which their brands can be adequately and consistently integrated across different media. They demonstrate how different brand identities can be combined to make effective communication. This also includes demonstrating the use of the brands believe that using these examples and guides provided; it helps deliver their messages in a clean, simple, and direct way.

This integration also includes the sample layout and template for marketing collateral, Stationery Items, Business Card, Compliment Slip, Envelope, Pullup Stand, Building Entrance Plaque, Wayfinding Signage, Merchandise, Social Media, Microsoft powerpoint presentations and Website Elements. This list is inexhaustible depending on how large the brand is and how much touch point they need to integrate and reinforce their new brands. Why is the Guideline important. Imagine buying a new car without having the manual to know about the various functions in the car. Even though if you do not use the manual every day, you know it's somewhere and you can check it if needed. So also, is the brand guideline. It is needed to accurately identify and document the different brand elements of a company. This understanding helps in making great internal and external communications. Also, it is important to note that the brand agency who developed the brand identities may no longer be around and it will be the duty of another agency to keep working on the brand. Omnicom's Arnell Group, worldrenowned brand strategy, marketing communications, and design firm who redesigned the Pepsi Logo closed their studio in 2013 Parekh, 2013. It is crucial for brands to have and keep this record. The brand guideline is the property of the brand owner, and it is needed as documentation and official representation of the brand elements. This can also be useful for future brand identity revisions. It is essential to know what the brand has documented and how to move on from there. For consistency sake, the guideline offers a central hub for all the users working with the brand to get the information needed. It is essential that the right shade of red is used across the media, irrespective of screen or country. The availability of the brand guidelines also helps large organisation appear consistent across different touchpoints. Wherever

the brand operates, the same message is passed.

This also help both internal and external users working on the brand; they do not have to stress themselves working on how to communicate effectively, the brand guidelines are there to help them. Research on Brand Guidelines Despite the amount of information inherent in brand guidelines, theoretical exploration of this document is scarce, despite academic advancement on other brand concept, brand guidelines have been neglected. Mogaji 2018 thematically analysed UK Universities brand guidelines; the study highlights how university as a body sees their brand and wants it conveyed. There are still many research opportunities for brand communication researchers as they explore brand guidelines. Previous studies on corporate identity have been from the perspective of users such as students and customers Walsh, et al., 2010; Ewing, et al., 2007 and not from the perspective of the brand owners. This is one of the gaps that are worth exploring to understand brand identity from the brand's point of view through the analysis of their brand guidelines.

Conclusion This paper has attempted to provide a holistic understanding about the brand guideline. Acknowledging the cost involved in designing brand identities, guidelines on how best to use it is essential. A company should not invest so much money on a project and not have a manual or guide on how to make the best use of the outcomes. The brand guideline is considered one of the rebranding deliverables that is prepared for the brand by the brand agency. It is essential that brand owners have this at the end of the project. It is also argued that the brand lines should be made publicly available, at least made available on request for anyone who is interested in knowing more about the brand, surely any trade secret should be excluded from brand guidelines. The document should be available online on the company's website or a downloadable PDF version.

The online version can also allow for sample video and audio as brand identities. On the note of availability, it is vital that the document is dated, and the version numbers should be presented. Both internal and external users should be made aware of the brand guidelines, it makes no use to create the identity and the guideline and not to make it available. Likewise, efforts should be made towards a consistent use, the paper also argues the need for Brand police, to surely report any situation in which the brand is not properly integrated, and actions should be put in place to address such issues. For example, if staff sees that the logo is not used correctly by a vendor in another country, there should be an avenue to report it. Brand guidelines are not just limited to big corporations, small business and start ups can also have their brand guidelines, albeit not very detailed but at least the logo, the shade of colour and font being used, these three basics are essential to ensure consistency. Also, individual brands can also have their brand guidelines, Celebrities, sports personalities and entertainers who have a recognised brand can also have their brand identities documented in a brand guideline. Ideas for future research studies have also been presented. Likewise, brand managers may also find these relevant, especially those working with smaller brands which do not have a guideline and those with established brands looking at properly documenting their brand architecture and identities. International Marketing Review, 243, pp. 457-473. Keller, K. L., 2014. Designing and implementing brand architecture strategies. International Marketing Review, 154, pp. 291-308. The role of brand commitment. Available at For those who have successfully rebranded, they provide guidelines which give a broad overview of the brand and their various identities.

These brand guidelines sometimes called brand style guide, or visual identity guide were thematically analysed to provide a different perspective to HEI branding not from students or other stakeholders perspective but how the Universities sees their brand and wants it conveyed. Analysis indicated that Universities were rebranding to refresh their brand and be more appealing, they want to remain dynamic, contemporary, and relevant while some rebranded when they were awarded the awarded University status. Logo, colours, typeface and photography were identified as components of CVI, a distinct typology of logo and typeface were presented. Universities are using these

graphics elements to communicate their brands and project a cohesive and harmonious look across all relevant media. Managerial implications with regards bespoke brand identities and ideas for further research were presented. View Show abstract Designing and implementing brand architecture strategies Article Jan 2015 Kevin Lane Keller Given the importance of brands as intangible assets for organizations, the ability to strategically manage those brands is critical. A well-designed and well-implemented brand architecture strategy can provide a product roadmap to the future for a brand, clarifying where it can go and how it can get there. The brand architecture strategy of a firm determines which brand elements a firm should apply across new and existing products and services. It is virtually impossible to manage and maximize the value and equity of a brand without a clear, compelling brand architecture strategy, whether explicitly written down or not. Toward that goal, we outline a three-step process by which a firm can design and implement their brand architecture strategy. Throughout our discussion, we introduce key concepts, provide insights and guidelines, and offer illustrative examples.

Logos based on forms found in nature that were expressed in the divine proportion were most preferred, but for artificially constructed logos, a 1:1 ratio was preferred. Further research could investigate different ratios and different logos. Different national cultures react similarly to logo designs, in contrast to many other fields of business where strong cultural differences exist. View Show abstract Conceptual analysis of brand architecture and relationships within product categories Article Fulltext available Feb 2004 Rajagopal Romulo Ranchez Brands play a significant role in developing marketing strategies for specific product categories in a firm. A coherent international brand architecture is a key component of a firm's overall marketing strategy as it provides a structure to leverage strong brands into other markets, assimilate acquired brands, and rationalise the firm's branding strategy. This paper discusses how firms can develop brand architecture, and considers the factors that contribute in shaping the architecture. It examines chief executive involvement in the development of a standardized CVIS. The findings suggest that centralised control of CVIS decisions occurs with standardization of CVIS. Moreover, the findings indicate that the chief executive is the key internal driving force of globally standardized CVIS. Against expectations, locals matched the favourable disposition of headquarters towards global standardization. View Show abstract Do Logo Redesigns Help or Hurt Your Brand. The Role of Brand Commitment Article Fulltext available Feb 2012 Michael F Walsh Karen Page Winterich Vikas Mittal Purpose Logos are a critical component of brand aesthetics. Frequently companies redesign their logos, and many redesigns result in more rounded logos. How do such redesigns affect consumers' brand attitudes. The purpose of this paper is to explore the role of brand commitment on consumer response to logo shape redesign.

Findings The greater the degree of change in the roundedness of a previously angular logo, the more likely it is that strongly committed consumers will evaluate the redesigned logo more negatively in terms of brand attitude. Such logo evaluations, in turn, mediate the joint effect of logo redesign and commitment on overall brand attitude. Conversely, weakly committed consumers react positively to such changes. Strongly committed consumers view these changes negatively; weakly committed consumers view them positively. An information-processing approach provides the underlying theory for this finding. Thus, logo evaluation partially mediates this change in brand attitude, but it does not fully explain the change in brand attitude after exposure to logo redesign. Practical implications Strong brands gain strength by developing a base of strongly committed customers. Attempts to change brand elements such as logo redesigns can affect customers differently depending on whether they are strongly committed, mildly committed, or not committed at all. Thus firms attempting to change brand elements, particularly their logos, should be fully aware of the potentially negative impact on their most important customers those having the strongest brand commitment. Henderson et al.'s call to examine consumer responses to changes in design stimuli is followed. Importantly, the study is the first to show that visual elements of a brand

e.g. logo can differentially impact consumer response based on brand commitment to such an extent that strongly committed customers react more negatively than weakly committed customers to redesigned logos. View Show abstract Building brand commitment A behavioral approach to internal brand management Article Apr 2005 Christoph Burmann Sabrina Zeplin In this paper a holistic model for internal brand management is presented.

It is based on the identitybased brand management approach according to which a brand—just like a person—needs to have a consistent and continuous identity in order to be trusted. Focusing on the role of employees in ensuring consistency of the brand identity, two new behavioural constructs are developed. The first construct—brand citizenship behaviour—outlines what it means for employees to live the brand. The second construct—brand commitment—explains the psychological processes that lead employees to show brand citizenship behaviour. Three key levers for generating brand commitment brandcentred human resources management, brand communication and brand leadership and four context factors culture fit, structure fit, employee knowhow and disposable resources are illustrated as building blocks of internal brand management. The theoretical insights are complemented by many reallife examples extracted from indepth interviews with brand managers and experts. This aim of this research is to highlight and present research agenda to explore the marketing of higher education in Africa, providing significant theoretical and marketing practice implications for academics, academicians, higher education administrators and practitioners on how best to reach out to market higher education in Africa and reach out to prospective students. After an extensive literature review, the research gaps will be presented and the research agenda will include but not limited to the following areas. It is important to consider the demography of Africa and the targeted audience of these Universities, would it make any difference if Universities are not making any marketing communications effort. Is there enough competition to warrant the need to develop a marketing communications strategy.