

The Role of Museum's Dynamic Identities in Enhancing Receiver's loyalty

Dr. Nermin El Sayed Ali Ahmed Abd El Halim

Lecturer, Advertising Department, Higher Institute of Applied Arts, Fifth Settlement

nermeen_halim@hotmail.com

Abstract:

Museums are an important part of the peoples' culture, as they are the visible part of their culture, history, and trends, but rather they are one of the cultural organizations that build and reflect the awareness of societies at the same time, moreover being an important part of cultural tourism linked to the culture of society. Nowadays, the development of digital media led to the need of emphasizing the museums' identity as a cultural organization and its extension in the digital world and to find innovative communication methods as a strategic option to interact with the receiver and emphasize identity with these changes to ensure its existence and continuity and keep the receiver loyalty thus enrich the visual culture. Technology has given visual identity design a great opportunity for creativity and clearness, diversity, and flexibility. They are no longer fixed logos, but rather have a personality and voice presented in different digital media.

Research problem: What are the structural elements of dynamic identity and the methods of their application.

Research objective: 1- Find innovative methods to design museums' dynamic visual identities that enhance their identity and motivate the audience for interaction. 2-Applying modern design methods in building a dynamic identity for museums that reflect their value and originality and have the ability to change and adapt to traditional and modern digital media For this purpose, the research follows the descriptive approach based on collecting information to build a theoretical framework based on previous and analytical studies for the visual identities of some international museums that have adopted the dynamic identity and enhanced museum brand loyalty and visual culture. and applied it to the visual identity of an Egyptian museum.

Keywords:

dynamic identity - receiver loyalty - visual identity.

المخلص:

تعد المتاحف جزءاً هاماً من ثقافة الشعوب، فهي الجزء المرئي من ثقافتها وتاريخها واتجاهاتها، فهي تعد إحدى المؤسسات الثقافية التي تبني وعي المجتمعات وتعكسه في نفس الوقت فضلاً عن أنها جزء هام من السياحة الثقافية الذي يرتبط بثقافة المجتمع.

وفي ظل التطور السريع الذي نعيشه الآن، وتزايد التطبيقات الرقمية جاءت الحاجة إلى تأكيد هوية المتحف كمؤسسة ثقافية وضرورة امتدادها وإثبات هويتها بالعالم الرقمي وإيجاد طرق إتصال إبتكارية كخيار استراتيجي للتفاعل مع المتلقي وتأكيد هويتها في ظل هذه المتغيرات حتى تضمن بقائها واستمرارها والحفاظ علي ولاء المتلقي ومن ثم إثراء الثقافة البصرية للمتلقي.

وقد أعطت التكنولوجيا لتصميم الهويات البصرية فرصة كبيرة للإبداع وأن تكون هويتها أكثر وضوحا وتنوعا ومرونة فلم تعد شعارات ثابتة بل أصبحت لها شخصية وصوت مقدمة في مختلف الوسائل الرقمية المختلفة. مشكلة البحث: تكمن مشكلة البحث في الاجابة علي التساؤل الاتي : ما هي العناصر البنائية للهوية الديناميكية وأساليب تطبيقها.

هدف البحث: ١- ندرة الدراسات التي تختص بدراسة هوية المتاحف عامتا والهوية الديناميكية خاصتا ٢- تطبيق أساليب التصميم الحديثة في بناء هوية بصرية ديناميكية للمتاحف تعكس قيمتها واصالتها ولديها القدرة على التكيف مع الوسائل التقليدية والرقمية الحديثة، لضمان تميزها واستمراريتها وتفاعلها مع المتلقي للحفاظ علي ولائه. وفي سبيل ذلك يتبع البحث المنهج الوصفي القائم علي جمع المعلومات لبناء الاطار النظري القائم علي الدراسات السابقة والتحليلي لهويات بصرية لبعض المتاحف العالمية تبنت الهوية الديناميكية، وتستنتج الباحثة أن الاستفادة من أساليب التصميم الحديثة في بناء هوية ديناميكية بصرية للمتاحف يحافظ علي تفاعل المتلقي والحفاظ علي ولائه وتعزيز الثقافة البصرية .

الكلمات المفتاحية:

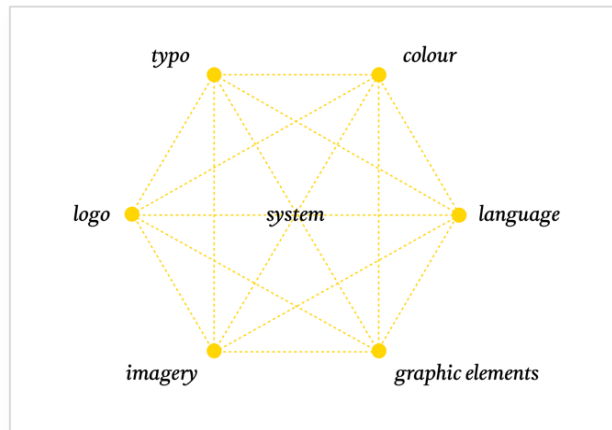
الهوية الديناميكية ، ولاء المتلقي، الهوية البصرية

1- Introduction

In the age of diverse media and platforms, designers not only have a challenge of finding new concepts or communication angles, methods, and audience relationships to enhance the receiver's loyalty but to improve a traditionally static visual identity with a multi-dimensional angle., while a traditional static logo is harder to fulfill the need of multimedia communication. Interaction and immediacy make a logo more vital, and the relationship between the network and the audience is closer (9).

1.1. Museum Brand identity and dynamic brand identity system

A successful museum brand always has a unique visual identity system, with the brand communications and culture that signify this museum brand, to increase symbol recognition through different media (8). Museum Brand identity is a brand's external image that the museum expects to represent itself, it can make receivers easily identify its distinctiveness, significance, value, and personality (1). Through brand communications, brand name, and visual identity (logo, typography, color, language, graphic elements, imagery, and visual system)



(Graph.1) Brand identity components

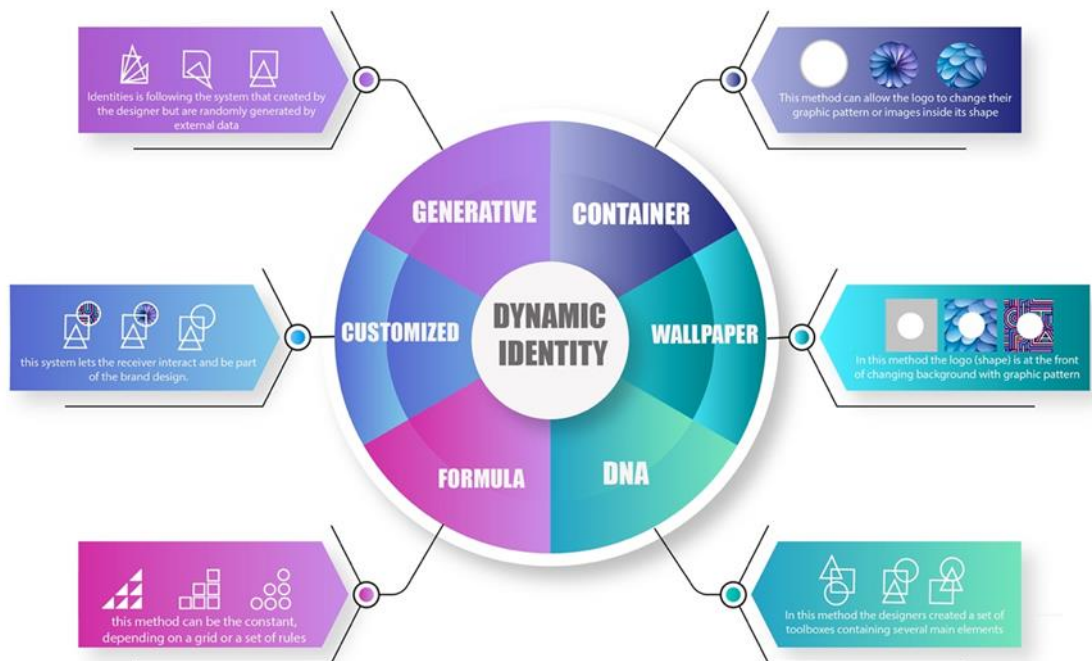
they form together with a system that builds the identity of the museum brand. We can consider that Dynamic branding is a new method for designing logos with various solutions that open the door for creativity and innovation at the same time. (2)

Dynamic visual identity referred to the visual identity that uses several variations resulting from the change of one or more elements of their visual identity system. (11) (Graph 1)

one or more of these components could consist of different variables, resulting in flexibility to the identity. Fixed components help the user recognize their brand; it is the variability that gives a brand room to live, as the audience can see, interact, hear and watch the logo moving, and all kinds of methods are used to create it in different media (14).

1.2 From static-identity to dynamic-identity

In the brand identity system, the main element is traditionally the logo, a set of colors, and font, that's all it takes to create a visual identity but Now a brand has become a platform where like-minded people come together, and an experience that creates the emotional attachment. Today, museum brands have the opportunity to create a non-fixed visual identity by using Dynamic identity. according to van nes [13], there are six different approaches to achieving a dynamic identity, which is the following as Graph (2):



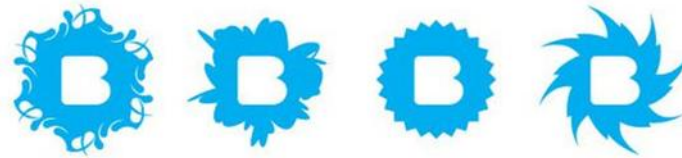
(Graph.2) Dynamic Brand identity techniques

CONTAINER: This method can allow the logo to change its graphic pattern or images inside its shape, as the shape should remain consistent while the content could changes that keep consistency as figure (1) the dynamic identity of the Museum of Arts and Design where the identity depends on a constant shape and the change occurs in its content.

-**WALLPAPER:** In this method, the logo (shape) is at the front of changing background with the graphic pattern as figure (1) the dynamic identity of The Brooklyn Museum in New York where the foremost graphic element (letter B) remains constant and the background changes. (6)



(Fig.1) The brand identity of Museum of Arts and Design



(Fig.1) Brand identity for Brooklyn Museum

- **DNA:** In this method, the designers created a set of toolboxes containing several main elements, instead of making the elements being the heart of the identity. As figure 2 An innovative company (DTV) the second-largest independent production agency in the Netherlands which have an innovative identity. The pixel, the building block used to display all images on screen, is used as visual DNA. The creation of four unique pixels in different combinations and on a different scale enables an endless range of designs, as the result, various solutions were created using these elements. (9)



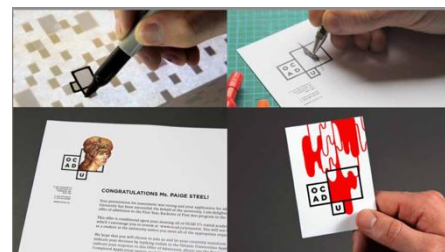
(Fig.2) Brand identity of DTV company

FORMULA: this method can be the constant, depending on a grid or a set of rules, it forms a language, that brings and bound everything together as (figure 3) of a new museum for contemporary arts using only the words 'New Museum' in all the displays, thus creating a brand name. This helped the museum escape from the narrow definitions of an art museum to become recognized as a cultural center.



(Fig.3) Brand identity of new

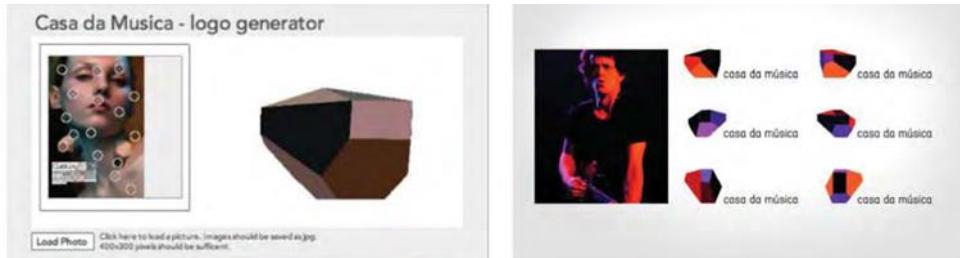
- **CUSTOMIZED:** this system lets the receiver interact and be part of the brand design. Customization is the first step towards letting the identity reflect a positive feeling of community, creating an emotional bond, as in (figure 4) Canada's art and design school, it is an inclusive, vibrant and vital institution built on creativity and innovation. Designing a new identity reflecting their personality. The logo has become a display window for the students. Every year, graduating student winners will be invited to edit on logo design within the basic window framework providing a set of logos for that year. Which makes brand engagement and builds the receiver loyalty. (15)



(Fig.4) Brand identity of OCAD university

-**GENERATIVE:** Generative method seems like the most revolutionary category. Because, Identities is following the system created by the designer but are randomly generated by external data, which is not controlled by the designer as in (figure 5) the Casa Da Musica organizes and

hosts several events, the personality of the brand is dynamic allows an endless variety of solutions for the audience (5)



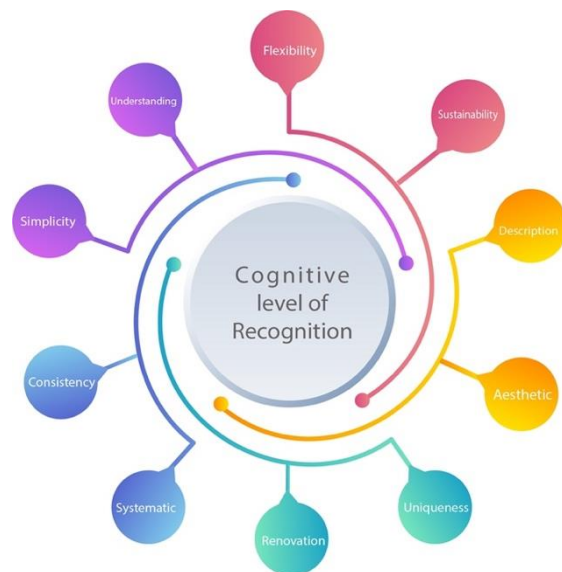
(Fig.5) Brand identity of the Casa Da Musica

2. Interactivity in Dynamic identity

Dynamic identity plays a significant role that it allows the museum to interact with the audience and create a strong bond between them, as the receiver has become active as he is participating and collaborating in the identity, According to Ming-Chieh Hsu(10) study which is based on the analysis of forty-four cases of dynamic identities, from the “interactive design aesthetics, recognition, functionality, and emotional bond. the study concluded the following:

- The principles of dynamic identities as in (Graph.3) which determine that Simplicity, Globalization, Sustainability, Legibility, Consistency, Uniqueness, Attention, Description, Repetition, Flexibility, Modernness, Extendibility, Systematic, Aesthetic, Renovation, and understanding keep the appropriate level of recognition of identity.

- Dynamic Identity methods could foster the audience’s desire for play, and curiosity with the “aesthetically pleasing” method in its design which has diversity, Extendibility, and artistic style to change the visualization that enhances the user’s distinctive personality making the dynamic brand identity have more emotions and activity, Therefore, the concept of “customization” and “formula “in dynamic the design principle of “personalized” becomes more important.

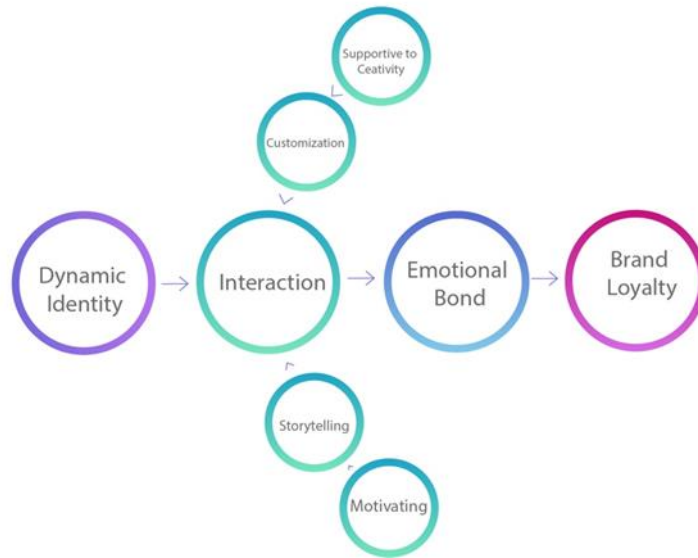


(Graph.3) dynamic identity principles

2.1 The effect of interactivity on brand loyalty

The concept of brand loyalty in heritage and cultural places differs from loyalty in commercial brands as museum brand loyalty could be conceptualized preferences or commitment of receiver while considering distinctive values related to a museum brand. (13) Brand commitment includes positive and strong emotional affection of the audience toward a specific brand. (4) Dynamic identities have changed the receiver’s role from being a passive listener or viewer to becoming an active participant. This development is important for museums, as it indicates that they need not only to design memorable identities but also to promote such

experiences by visual dynamic identities applications. To achieve this, museums could find that the brand communities on digital media are useful for expressing their identity. By promoting multi-media to share experiences, brand loyalty will be enhanced. (7). Through the illustrated (Graph.4), which explains that interactivity and participation in dynamic identity design can be achieved through some techniques that encourage the receiver to Interact and engage such as storytelling, sportive to creativity, and customization, hence it leads to personalization and the receiver's feeling of belonging that create an emotional bond with the brand, which lead to brand commitment and build brand loyalty, hence improving the visual culture.



(Graph.4) The effect of interactivity on brand loyalty

3. case study

3.1. The Swedish History Museum

It is one of the largest history museums in Sweden with a historic collection of more than ten million objects that extends thousands of years. The museum also functions as a center for lectures, concerts, and a variety of activities.

- **Dynamic identity and brand personality:**

the dynamic identity reflects the museum's mission: to create interest and attention in history and to get the audience to think about the link between our past and present. The logo is a combination of a classic serif font that reflects the past and a modern sans-serif font that reflects the present.

- **Level of recognition**

The dynamic identity solutions depend on customization category as the serif font (variable part) which can be replaced with historical pieces giving the museum an opportunity to display their visual expressions and the museum's breadth of exhibitions and activities as we can see the consistency on the modern sans serif font that reflects modernness. The combination of classic and modern is also applied as a graphical theme in the museum's typography, symbols, and imagery. The result is a flexible and motivating identity that allows for endless communication solutions."



(Fig.6) logo of Swedish Museum



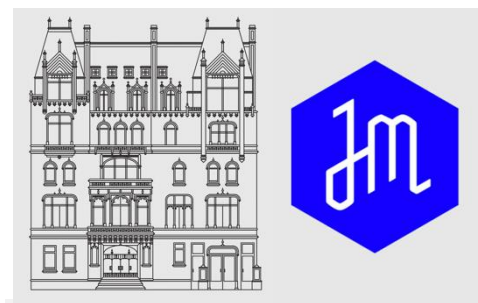
(Fig.7) The Swedish History Museum

- Interactivity and brand loyalty

The new museum's dynamic brand identity aims to reinforce the visitor's experience, depending on interactivity that makes it Sweden's number one storyteller and spark curiosity and interest in Swedish history. dynamic and playful identity based on the serif part can be changed with historical artifacts allowing the museum to be playful in its visual expressions and display the museum's range of exhibitions and activities, These are playful, introduce a variation reflective of the diversity of objects and periods covered, and has an adaptability ideal for a growing collection and a mix of events. The visual fusing of two styles is perhaps most acute in the pictograms but these provide an interesting contrast of present-day utility and an archaic past, a stark reminder of the significant and distant changes that have provided a foundation for today's fast and almost imperceptible development. (16)

3.2. The Jewish History Museum

The Jewish Museum is located in New York and contains seven-story of a gorgeous mansion (figure .8) It is a distinguished museum in the United States. devoted to art and Jewish culture. It is the third-largest kind in the world that has a distinguished collection of 30,000 objects, renowned for its extent and quality. The museum's reach expands to a diverse audience through an extensive schedule of internationally acclaimed temporary exhibitions and public programs.



(Fig.8) The Jewish History Museum History Museum

- Dynamic identity and brand personality:

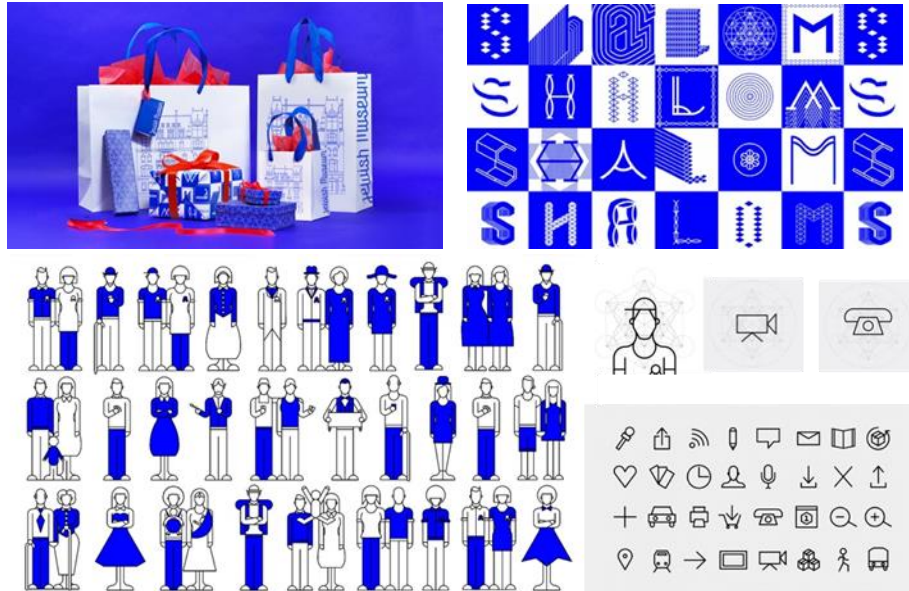
The new dynamic identity was based on 'sacred geometry' an ancient geometric system from which the Star of David was formed to reflect the Museum's commitment to exploring art, Jewish culture, and connection between the history and the present. The main goal was to connect the historical with the contemporary to engage numerous generations.



(Fig.9) The Jewish History Museum dynamic identity

-Level of recognition

The dynamic identity solutions depend on the formula category as it depends on the ‘sacred geometry’ grid system, (figure 12). The entire branding system is designed on this geometric grid, from the word and logo, patterns, icons, typography, and illustrations (figure 9). The result is a flexible and motivating identity that allows for endless communication solutions. (17)

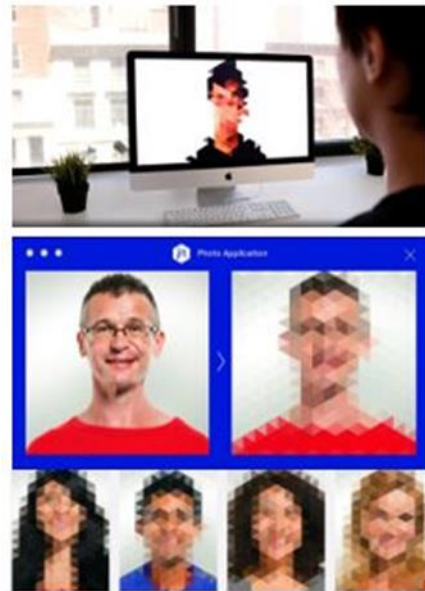


(Fig.10) The Jewish History Museum dynamic identity

-Interactivity and brand loyalty

The museum's dynamic brand identity aims to enhance the visitor's experience, depending on interactivity, to incorporate photography into the new identity, they built a processing app that turns any photo or webcam stream through the same geometric parameters into “a Jewish Museum illustration.”

It’s smart, powerfully communicative, and great-looking. In addition to flexible and responsive website features, that allows visitors to interact with the online group in new ways and communicate via social media. providing them with a high-quality multimedia platform for content including. including live streaming, embedded video content, archival video access, and original content such as online-only exhibitions. This system invites surprise and flexibility across all media, while always combined in visual language.” (18)



(Fig.11) interactivity on The Jewish Museum dynamic identity

3.3. WA (the western Australian museum) Museum

The Western Australian Museum is the leading cultural organization in the state, containing the WA's scientific and cultural collection. The Museum has been making the state's natural and social heritage available and engaging within research, exhibitions, and public programs for more than 120 years.



(Fig.12) WA History Museum

-Dynamic identity and brand personality:

The visual identity is designed to express the museum's personality and aim to be a strong reflection of the Western Australian community and inspire the audience to explore and share their identity, culture, environment, and sense of place, so the visual identity has attempted to reflect their future ambitions and reaffirm the organization as a leading cultural icon and to put people at the heart of its brand and asking audience is rethinking their world.

- Level of recognition

The dynamic identity solutions depend on customization category as letter M (variable part) such as a window into audiences' own experiences shared through social media, creating hundreds of logo variations allowing them to explore and share their identity, culture, environment, and sense of place, we can also see the consistency on the other part of the logo (letter WA) to keep the logo recognition. Hence the result is a dynamic and motivating identity that allows for endless communication solutions.



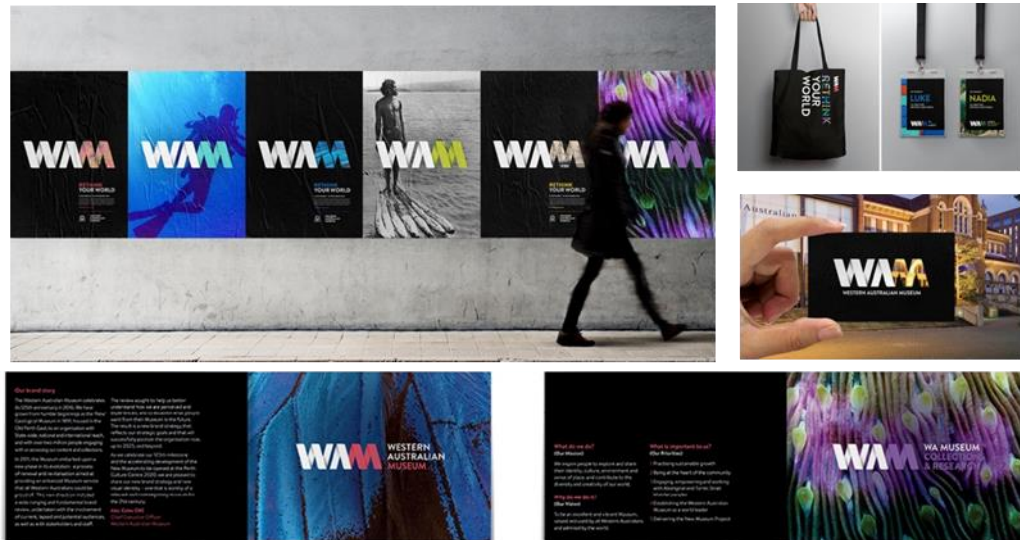
(Fig.13) WA History Museum dynamic identity

-Interactivity and brand loyalty

The museum's dynamic brand identity aims to enhance the visitor's experience to explore and share their identity, culture, environment, and sense of place, so the visual identity has depended on interactivity, Asking the audience to rethink their world, a generative logo device was created as a window into peoples' own experiences shared through social media, creating hundreds of logo variations and giving a true account of the society in which we live. To individualize the museum's eight sites across the state, the design used local imagery and textures to showcase each region, which reflects a positive feel of the community, creating an emotional bond that enhances museum brand loyalty. (19)



(Fig.14) Interactivity in WA History Museum dynamic identity



(Fig.15) Interactivity in WA History Museum dynamic identity

4. practical study

4.1 Museum of Islamic Art, Cairo

The "Museum of Islamic Art" is the largest museum of Islamic art in the world; Where the museum includes about 100,000 archaeological masterpieces of a variety of Islamic arts from India, China, and Iran through the arts of the Arabian Peninsula, the Levant, Egypt, North Africa, and Andalusia. These masterpieces were characterized by the comprehensiveness of the branches of Islamic art throughout the ages, making them a beacon of Islamic arts and civilization throughout the ages.

The visual identity is designed to express the museum's personality as the shape of the logo design depends on the six-pointed star motif which is the most common geometric pattern in Islamic art, in addition to the visual identity of the museum based on the Islamic decoration and the distinctive colors of Islamic art But it lacks flexibility, modernity, and interactivity.



(Fig.16) logo of Islamic Museum

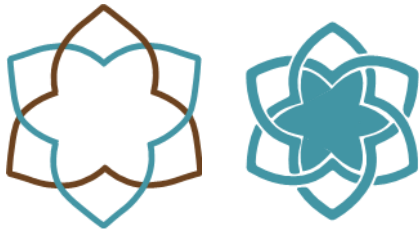
-Suggested design solutions

- Dynamic identity and brand personality and Level of recognition

The new design of the museum logo preserved the essence of the previous design, which relied on the star while changing the color identity to add the element of modernity while preserving the distinctive color palette of Islamic art and giving two flexible logo designs.

- **Interactivity and brand loyalty** the new dynamic identity was based on DNA while using the negative space of the logo design and logo design elements (fig.18). that will be used as part of the interaction between visitors and the receiving audience through the # endless Art hashtag through social media and interactive ads, where the receivers interact with the identity through designing endless forms of the pattern that characterize Islamic art as a result, various solutions were created using Islamic elements(fig.19).and competition will be held to choose the design that will impress the audience and who will get the largest number of shares and likes as The winning design will be implemented for the museum's identity applications, (fig.20).creating a

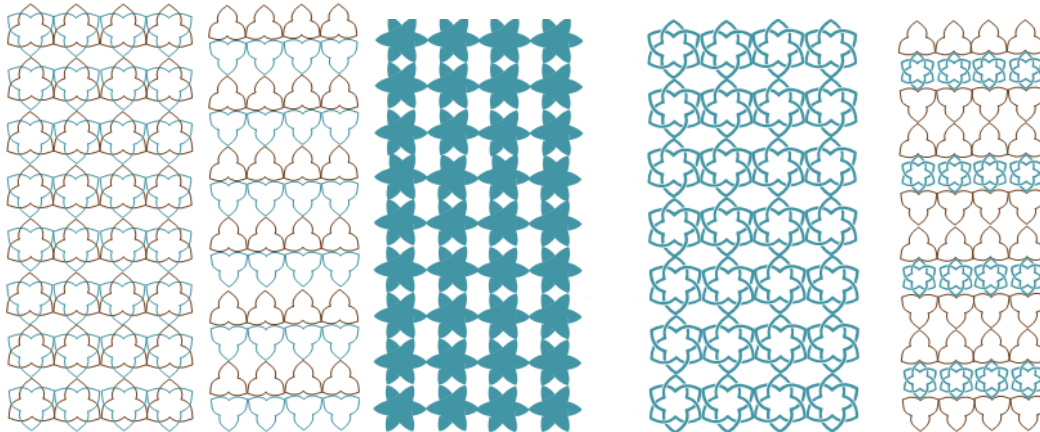
relationship between the recipient and the museum, which helps enrich the visual culture and the public's knowledge of history and art.



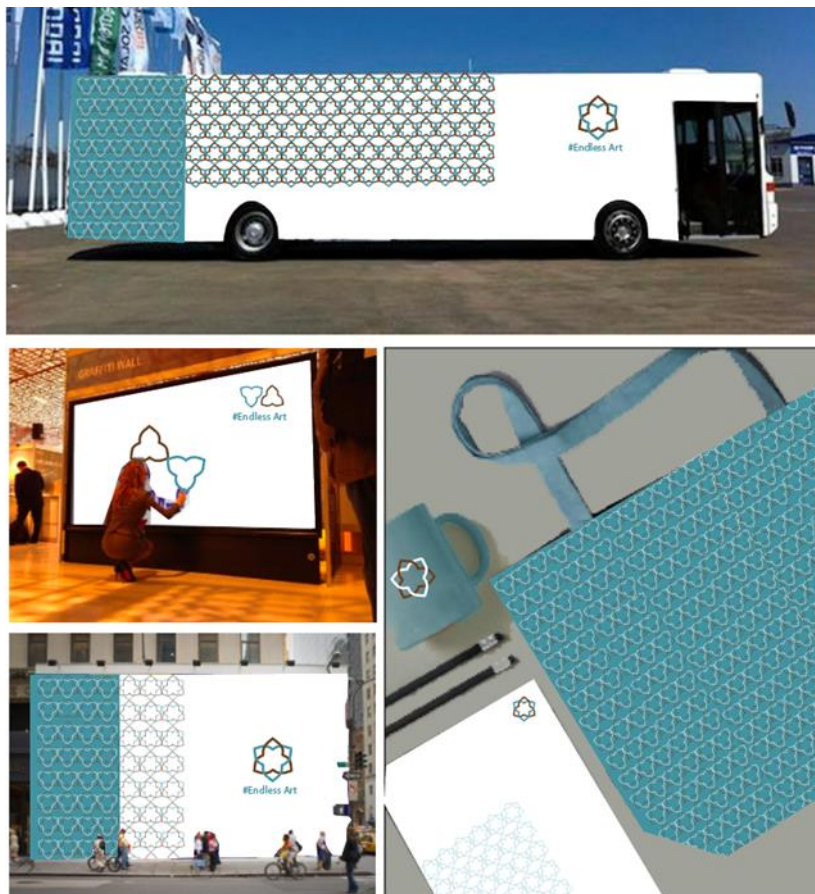
(Fig.17) Islamic Museum logo design solutions design solutions



(Fig.18) pattern elements



(Fig.19) Islamic Museum design solutions



(Fig.20) Islamic Museum design implementations

5. Result and Recommendation

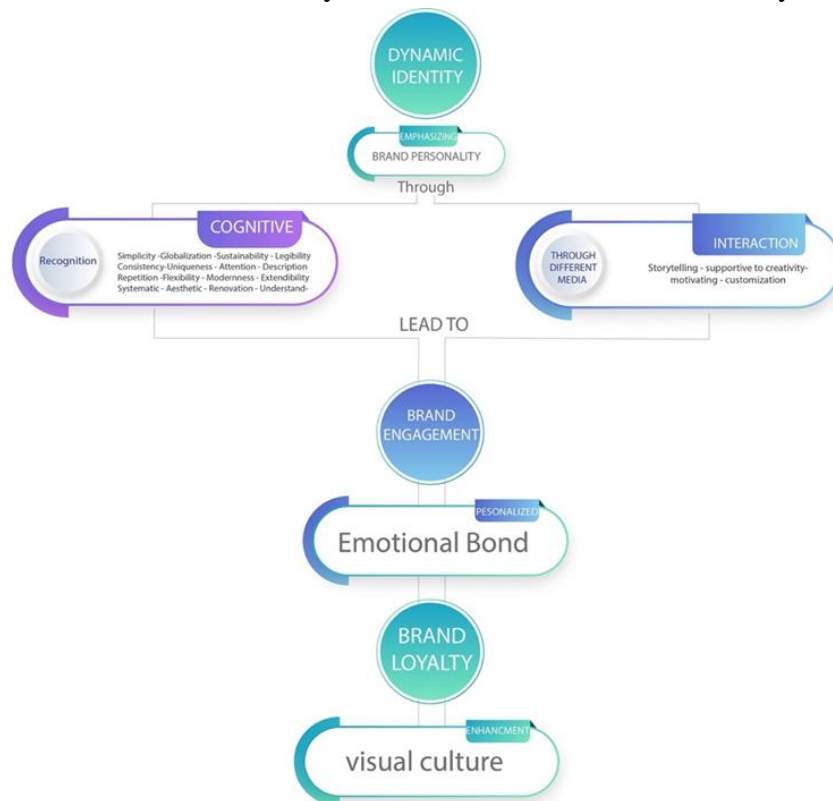
With the rapid development of the media and platforms, museum brands need new ways of thinking and creative concepts to design a dynamic visual identity that enhances their identity and motivates innovation to build creative relationships with their audience.

The levels of museum brand recognition must be maintained during the design of the dynamic identity process, especially in the customization category where interaction with the audience is part of the identity design.

Dynamic identities aim to enhance the receiver's experience, interaction, and participation and emphasize the concept of creativity in all identity applications while maintaining brand recognition and preserving its visual identity and aesthetics.

The interaction process between the receiver and the museum dynamic identity builds a close emotional bond between the receiver and the brand, Through the following illustration (Graph.5), shows that when the design of the dynamic identity emphasizes the museum brand personality by maintaining the principles of design (flexibility, modernity, consistency, and exclusivity ...), levels of brand recognition for the brand, interacting with the receiver through traditional and digital multiple means and taking advantage of some techniques that encourage the receiver for Interaction and engagement such as storytelling, sportive to creativity, and customization, which leads to personalization and the emotional bond between brand museum and audience, which improves the feeling of and belonging and brand loyalty, and thus raises the visual culture of the audience.

- The research recommends the need to pay attention to developing visual identity curricula in art faculties to keep pace with the development that occurred with the entry of computers into the fields of art, as well as trying to develop contemporary artistic visions to develop the identity of museums in order to confirm identity and enrich visual culture in society.



(Graph.5) building an emotional bond between the receiver and the brand through dynamic identity

6. References:

1. Aaker & Joachimsthaler (2002). Brand leadership. NY: Free Press.
2. Abd EL Halim Hanzada, Gihan ElRify, Dina.G Aboud, Applying Dynamic Branding: Tate Gallery Rebranding Comparative Case Study, JSOS, Volume 1_Issue 5_Pages 321
3. Beatty, S.E. and Kahle, L.R. (1988) Alternative hier- archies of the attitude–behavior relationship: The impact of brand commitment and habit. Journal of the Academy of Marketing Science 16(2): 1–10.
4. Chaudhuri, A. and Holbrook, M.B. (2001) The chain of effects from brand trust and brand affect to brand performance: The role of brand loyalty. Journal of Marketing 65(2): 81–93.
5. David Delahunty, 2013, The evolution of visual identities from static identities to dynamic identities, Master of Science in Interactive Digital Media, University of Dublin, Trinity College
6. Francesco E. Guida- Dynamic identities for the Cultural Heritage -Best practices in heritage conservation and management From the world to Pompeii - Aversa | Capri-June 12th- 14th, 2014
7. Kamboj Shampy , Rahman, 2016, The influence of user participation in social media based brand communities on brand loyalty: Age and gender as moderators, Journal of Brand Management, 23, 679.
8. Lin, P.S. (1985). Cooperate identity System/CIS. Taipei: YTF Publisher.
9. Ming Chieh Hsu, (2013) Exploration of Dynamic Identities in Interaction Design, The Asian Conference on Technology in the Classroom, Yuan Ze University, Taiwan.
10. Ming-Chieh Hsu- Annotation of Dynamic Identities in Interactive Aesthetics- Advances in Journalism and Communication 2013. Vol.1, No.4, 41-49
11. Riky Azharyandi Siswanto, Jasni Dolah, 2019 , The Paradox of Dynamic Corporate Identity, Bandung Creative Movement International Conference in Creative Industries
12. Tiago Martins ,2019, Dynamic Visual Identities: From a Survey of the State-Of-The-Art to a Model of Features and Mechanisms, ResearchGate ,10.34314/v1.v53i2.4649
13. Van Nes ,irene,2012, dynamic identity- How to create a living brand, BIS Publishers ,Amsterdam
14. Wheeler, A. (2009). Designing brand identity: An essential guide for the whole branding team. NY: John Wiley & Sons Inc.

Websites

15. http://www.underconsideration.com/brandnew/archives/ocad_u_all_new.php
16. <https://bpando.org/2014/02/28/logo-historiska/>
17. <https://andwalsh.com/work/all/jewish-museum-identity/>
18. <https://thejewishmuseum.org/press/press-release/graphic-identity-release>
19. <https://www.behance.net/gallery/49180887/WA-Museum-Rebrand>

6.1 graphs reference

6.1.2 Graphs

- 1- https://issuu.com/bis_publishers/docs/dynamic_identities
- 2- Designed by the Author
- 3- Designed by the Author
- 4- Designed by the Author
- 5- Designed by the Author

6.1.3. Figures

- 1- https://issuu.com/bis_publishers/docs/dynamic_identities
- 2- <https://www.pentagram.com/work/museum-of-arts-and-design>
- 3- <https://2x4.org/press/2x4-featured-in-dynamic-identities-how-to-create-a-living-brand/>
- 4- https://issuu.com/bis_publishers/docs/dynamic_identities
- 5- https://issuu.com/bis_publishers/docs/dynamic_identities
- 6- <https://bpando.org/2014/02/28/logo-historiska>
- 7- <https://bpando.org/2014/02/28/logo-historiska>
- 8- <https://thejewishmuseum.org/press/press-release/graphic-identity-release>
- 9- <https://www.behance.net/gallery/83621981/Jewish-Museum-Brand-Identity>
- 10- <https://www.behance.net/gallery/83621981/Jewish-Museum-Brand-Identity>
- 11- <https://www.behance.net/gallery/83621981/Jewish-Museum-Brand-Identity>
- 12- <https://www.behance.net/gallery/49180887/WA-Museum-Rebrand>
- 13- <https://www.behance.net/gallery/49180887/WA-Museum-Rebrand>
- 14- <https://www.behance.net/gallery/49180887/WA-Museum-Rebrand>
- 15- <https://www.behance.net/gallery/49180887/WA-Museum-Rebrand>
- 16- <https://www.miaegypt.org/en-us/museum/panorama/panorama>