



VISUAL IDENTITY IN THE DIGITAL AGE Decoding Brand Adaptation in the Digital Environment

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ABSTRACT

The concept of Corporate Visual Identity (CVI) integrates key elements such as logo, colour and typography, which are fundamental for brand identification and positioning. This study analyses the logos of the top 100 global brands (Interbrand 2024), through a systematic analysis of the visual elements: composition, symbol, colour, typography and coherence on platforms such as websites and Instagram. The study's findings underscore the adaptability and coherence of IVC across various digital platforms as pivotal elements in strategic brand management. The research makes a theoretical contribution to this field by providing a validated, scalable model for future research and offers practical insights.

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1. Introduction

The Corporate Visual Identity (CVI), otherwise termed the graphic identity, is regarded as the symbolic representation of a company's corporate identity (Sánchez & Pintado, 2009). Consequently, it is configured as a very relevant area for the representation of the brand.

In this regard, it is imperative to acknowledge that the fundamental components of the DVI encompass the corporate name, logo, colour palette, typeface and tagline (van den Bosch et al., 2006). It is evident that the DVI transcends the scope of a mere logo, encompassing elements such as symbol, typography and colour, which are collectively deemed as indispensable.

The logo, as the ultimate expression of a company's DVI, serves as a unique, distinctive and creative graphic element that facilitates the organisation's identification and differentiation from competitors (Foroudi et al., 2017). Consequently, logos are considered fundamental to brand identity, enabling the organisation to be recognised and distinguished in a competitive market (Keller, 2013). This underscores the necessity for dedicated attention to be paid to logos within companies.

Digital marketing and the utilisation of social networks within marketing and communication strategies have become indispensable tools in the contemporary marketing arsenal (Carpio-Jiménez et al., 2024). From a strategic communication perspective, it is imperative that these strategies encompass all forms and channels of communication, with corporate websites serving as a pivotal component of online corporate communication (Carrillo, 2014).

1.1. Corporate Visual Identity Strategic Construction

The strategic management of the brand is conducive to the creation of value, the differentiation and growth of the company, and the generation of a powerful brand image. It is imperative to acknowledge the fundamental role of the brand in increasing leadership, improving reputation, and, above all, in rendering the invisible visible (Olivares-Delgado et al., 2024). In this regard, a robust brand orchestrates its image and notoriety by cultivating brand recognition and brand recall, exerting a direct influence on purchasing decisions (Keller, 1993).

Brand awareness is defined as the performance of brand recognition and recall, characterised by the manner in which consumers make their decisions (Boix et al., 2017). The concept of brand image encompasses the attributes and values that an organisation seeks to convey. However, it is important to recognise that these attributes may not be uniformly internalised or valued by consumers, which underscores the significance of leveraging social networks to target specific audiences (Suárez Vergne et al., 2021). It is therefore essential to ensure the coherence of the DVI in all the media used by the company in order to enhance the value of this strategic management (Suárez Vergne et al., 2021). Corporate identity and corporate branding are closely linked and, arguably, should be inseparable (Balmer & Podnar, 2021). The corporate brand values should be related to a common corporate identity, and in turn, these corporate brands can be seen as a way of communicating corporate identity (Kay, 2006).

Corporate Visual Identity, or CVI, is fundamental, both for its corporate and symbolic value, as well as for becoming an identifiable physical symbol (Pérez-Ordoñez et al., 2023). The CVI can be defined as a symbolic translation of the corporate identity (Villafañe, 2011), with identifiers including the logo, colour and typography, playing a fundamental role in the identification, differentiation and positioning of the company within its competitive field.

The logo constitutes a pivotal component of the corporate visual identity, serving the function of identification, with the aim of projecting a positive image, transmitting values, and differentiating the brand from its competitors (Caldevilla Domínguez, 2009). Additionally, it facilitates the establishment of an emotional bond between the brand and its consumers, thereby fostering a sense of familiarity and trust (Foroudi et al., 2014).

A logo can be regarded as a brand management instrument. Beyond the realm of graphic design, it should be conceptualised as a catalyst for brand value, serving as the foundation of corporate visual identity (Foroudi et al., 2014). Its aesthetic allure facilitates the articulation of identity (Park et al., 2013). Based on this premise, Van Grinsven and Das (2016) posit that increased exposure to the logo can enhance brand recognition. The logo constitutes an essential component of the brand's associative network, which serves to evoke and establish the brand's relationship with the corporation and its

visual image (Erjansola et al., 2021). Van Ginseng and Das (2016) further posit that increased exposure to the logo can result in enhanced brand recognition.

Given that the logo is one of the brand's most important tools for distinguishing and promoting itself, it can be argued that it occupies a prominent place in consumers' memory and facilitates recall and evocation (Barroso et al., 2022). Consequently, as posited by Van Grinsven and Das (2016), the creation of brand recognition through the logo is a pivotal factor in achieving success in the market. It is imperative to acknowledge that any modification in logo design can lead to a shift in consumer expectations (Barroso et al., 2022).

1.2. The Digital Ecosystem: A New Landscape for Brands

In recent years, the expansion of technology, the emergence of new design trends and the evolution of marketing and communication in general have opened the way to new forms of communication, giving rise to the term "digital identity" to refer to that which is presented in multiple channels (Sanz-Peralta et al., 2023). These changes necessitate the provision of an optimal user experience, which is often achieved through adaptations of web designs to various devices and screens, or variations in graphic proposals that enhance flexibility, agility, and adaptability within the contemporary digital ecosystem (Sanz-Peralta et al., 2023).

Websites serve as strategic communication instruments, integrating information regarding products or services, along with corporate content that is purposefully presented to align communication with business objectives. They also function as a conduit between the company and its stakeholders (García García et al., 2017).

While websites are an integral component of a company's digital communication strategy, effective strategic planning of their content is paramount to ensure the efficacy of this communication function (García García et al., 2017).

Another pivotal element of this digital ecosystem is social media. These networks have been shown to facilitate a shift in the traditional unidirectional communication paradigm between brands and their target audiences, thereby transforming into a bidirectional ecosystem (Gómez Nieto & Benito Vielba, 2014).

These networks have facilitated a deeper understanding of target audiences, enabling the exploration of diverse profiles and fostering brand loyalty (Viaño, 2010). Consequently, social networks have enabled personalised communication between brands and customers (Rodrigo & Martin, 2011). From an even more integrative perspective, social networks can be implemented with the intention of generating corporate identity of the company (Del Prete & Redon Pantoja, 2020).

This new communication landscape based on digital platforms and social media is changing rapidly. This is why marketing and communication strategies themselves need to be constantly updated, leading to new and creative ways of attracting target audiences.

According to Statista (2024a), Instagram currently boasts an estimated 2 billion users, ranking it third among social networks in terms of active users. Instagram's distinction lies in its focus on visual content, a feature that has contributed to its widespread adoption by brands for communication purposes (Jurišová, 2020). Consequently, Instagram has evolved into a highly sought-after platform for companies across diverse sectors and sizes, showcasing an array of brands to a vast audience.

1.3. Integrated Digital Strategy and Visual Consistency

Corporate identity is defined as a series of attributes, values and beliefs that we associate with a specific brand, enabling it to be distinguished from others (López-Iglesias et al., 2024). While brand presence may be resolved in isolation, it may not be harmonious across different digital platforms (López-Iglesias et al., 2024) and may not even be consistent with other more traditional digital channels, such as websites.

The corporate visual identity must be coherent, with all visual elements conveying a consistent message that reinforces each other (van den Bosch, 2005).

Design affects both the corporate identity and the way the organisation presents itself, as well as the corporate image, i.e. how the organisation is perceived by external stakeholders (van den Bosch, 2005).

There are few studies that address the discrepancy in the coincidence of elements of corporate visual identity. In this context, López-Iglesias et al. (2014) have demonstrated that discrepancies arise between

these elements, becoming evident when analysing the presence across social networks in relation to corporate websites. While the utilisation of visual identity remains appropriate, this study underscores the heterogeneity of approaches employed in digital strategy implementation (López-Iglesias et al., 2014).

From a strategic communication perspective, this should include all forms of communication, including corporate websites as a key element of online corporate communication (Carrillo, 2014). Although the website can be considered a fundamental pillar of digital marketing and is essential for building trust and facilitating conversion (Corrales et al., 2017), if no concrete actions are taken to promote the corporate website, it could remain anonymous (Alcaide et al., 2017). Moreover, given the strong growth trend of social media, companies would be wise to invest in these platforms, as they are where their customers and potential customers are (Alcaide et al., 2017).

Social media provides a direct link with consumers and plays a crucial role in shaping perceptions in the minds of consumers, which is important for building a strong brand (Challa & Anute, 2021). The creation of a visual style is reflected in brand positioning. For brands utilising Instagram, it is imperative to adhere to specific principles to ensure consistency in communication and the generation of valuable content, thereby fostering an easily identifiable identity among target demographics (Jurišová, 2020).

2. Objectives

The present study focuses on analysing the differences in the implementation of the corporate visual identity (IVC) on the official website and the official Instagram profile of the best global brands according to Interbrand in 2024. Through the analysis of the logos present in Interbrand's annual ranking for the year 2024, which shows the 100 companies with the highest brand value, the aim is to find out how the best brands adapt their IVC to different digital contexts. The selection of Instagram for the purpose of comparison is predicated on the visual nature of the platform, the popularity it has garnered among brands (Jurišová, 2020), and its growth of over 10% in users since 2018 (Statista, 2024b).

The significance of this research stems from the paucity of empirical studies that explore corporate visual identity in digital environments, and more specifically, the effects of brand impact at the corporate level on social networks as an element of communication. Furthermore, from a visual impact perspective, this study seeks to identify the consistency that such visual elements should have in the various digital channels to facilitate brand recall and maintain its leadership position.

3. Methodology

The work is grounded in content analysis, a methodological approach that facilitates objective and systematic inquiry (Berelson, 1952). It is a systematic procedure for acquiring information, entailing the establishment of a series of analytical categories to be applied to a given reality (Clemente & Santalla, 1991).

3.1. Sample

A sample was derived from the brand ranking published on an annual basis by Interbrand. In this instance, the companies included in the 2024 report were considered. Interbrand is a consulting firm specialised in branding that has been operating on a global scale for more than 40 years and is also known for the annual ranking it has been offering for more than 20 years, in which it presents the 100 companies with the highest brand value.

The decision was taken to delimit the sample on the basis of this ranking, due to its recognition. In this way, the brands present in the ranking and which can be considered as possible companies capable of bringing together the best practices in this sense are taken as a reference.

The logos analysed for these 100 selected brands were those present on three different levels. Firstly, those present in the Interbrand ranking, as it is understood to refer to formal corporate use; secondly, those reflected in the header of their own website; and finally, those used in the verified Instagram profile photograph. Consequently, the final number of logos analysed was 300.

It is important to note that the scope of the analysed platforms was considered in their national versions, i.e. the website in Spain and the Instagram profile in Spain. To ensure consistency in data

collection, the Spanish profile was used as a reference for Instagram; however, in the absence of a specific Spanish profile, the global one was used.

3.2. Analysis tool: Variables and Categories

In order to develop an analytical tool to study reality in an objective manner, a series of variables and their corresponding categories were established. The basic components of the DVI were considered: symbol, colour and typography, to establish the variables and categories detailed below:

- **Composition.** The number of elements present in the logo dictates the classification of these elements as isotypes, logotypes, imago types or isologues (Harada Olivares, 2014). As Harada Olivares (2014) notes, isotypes represent the presence of only a symbol, while logotypes indicate the presence of only text. In the case of a composite form, two typologies emerge, contingent on the integration of text and symbol. The imago-type (or logosymbol) is characterised by the clear differentiation of the name and icon, with the capacity to function independently of each other. In contrast, the isologo (or isologotype) presents both components, logotype and isotype, in a superimposed and integrated state, precluding independent functioning.
- **Degree of Representation of the Figure.** The categorisation of symbols is dependent upon the degree of abstraction exhibited; the presence of any symbol being able to be categorised as figurative (lesser degree of abstraction) or abstract (greater degree of abstraction) (Wong, 2011). The categorisation of symbols is thus performed into two classifications, with the addition of a third category: the category 'figurative text', which refers to the form composed of characters or letters (Wong, 2011). The final question does not apply to logos, but to the rest; where the artistic form of representing the text generates a symbol or icon.
- **Colour.** The brand is seen as an experience that mixes various elements, including the number of colours that make up its chromatic code (Pol, 2020). In this regard, the initial consideration is directed towards the quantity of colours present, categorised as either a single colour, two colours, or more. Subsequently, a colour (or, in the case of a two-colour option, both colours) is subjected to an analysis based on the tones as delineated by Munsell (1907), which categorises colours into primary (red, yellow, green, blue, and purple) and intermediate (yellow-red, green-yellow, blue-green, purple-blue, and red-purple) tones. It is important to note that, in the case of yellow-red, two aspects are considered: orange (which corresponds to this intermediate tone with high luminosity) and brown (referring to the same, but with low luminosity). In addition, black is also considered. In the case of more than two colours, it is coded as "multicolour"
- **Typography.** The following four typographic styles are distinguished on the basis of those established by Shaikh et al. (2006): On the one hand, differentiation is observed between serif and sans serif fonts, contingent on the presence or absence of a finial. Additionally, script fonts are distinguished based on their gestural, calligraphic or Egyptian characteristics, in relation to manual writing. A further categorisation is made between display or decorative fonts, which do not align with the aforementioned typographies due to their non-conforming nature, resulting in a highly diverse array of outcomes.

Table 1. Study variables and categories

	Composition	Degree of representation figure	Number of colours	Colour 1 and colour 2	Typographic style
Categories	Isotype	Figurative	1, 2 o	Red	Serif
	Logo	Abstract	3 or more	Yellow	Sans serif
	Isologo	Figurative text		Green	Script
	Imagotipo			Blue Purple	Display
				Yellow - red (brown)	
				Yellow - red (orange)	
				Green-yellow	
				Blue-green	
				Purple-blue	
				Red-purple	
				Black	
				Multicolour	

Source: Own elaboration, 2024.

3.3. Analysis Procedure

Following the establishment of a sample consisting of the corporate representation of the logo of the top 100 brands in the Interbrand ranking of 2024, the analysis variables are applied to the 300 logos that comprise the total sample.

This analysis was conducted between November and December 2024, with the objective of collecting the data in the most efficient timeframe possible in order to mitigate the risk of data changes. Subsequent to the collection of all the data, a statistical analysis was performed. This analysis incorporated a combination of descriptive statistical techniques, including relative frequencies, cross-tabulation between categorical variables, and an inferential analysis based on chi-square tests for the specific identification of significant differences between digital platforms and patterns of adaptability to them. In order to ensure the robustness of the results obtained, the Bonferroni correction was applied for specific comparisons between the categorical variables analysed, where the significance level of 0.05 was used.

4. Result

The results obtained from the application of various statistical techniques and the typology of results are presented below.

Initially, Table 2 provides a general descriptive analysis, illustrating the main composition, the representation of the figure used (if applicable and not text), the number of tones and the typography across three distinct contexts: general corporate, website and Instagram.

With regard to the composition of the logos, it can be seen that there is considerable variation depending on the channel used. Logotypes dominate in the corporate sphere (39%) and on websites (45%), however, on Instagram, the isotype is the most prevalent, accounting for 45% of all logos. In contrast, logotypes and isotypes exhibit a comparatively diminished presence across all three domains, with 24% and 22% prevalence, respectively, in the corporate context.

Furthermore, an examination of logos according to their representation of figures reveals that those of a higher degree of abstraction emerge as the most prevalent. These figures stand at 41% in the corporate sphere, 37% on web-based platforms, and 43% on Instagram. Figurative logos, on the other hand, demonstrate a lower presence across all channels, particularly those based on text. The predominance of logos is particularly evident in corporate contexts and websites. In relation to the number of shades of colour employed in the logos, it is evident that the majority of brands opt for a single shade. This tendency is particularly pronounced on Instagram, where 84% of brands adhere to a single shade. In contrast, other channels exhibit a greater diversity of tones, although these are also predominantly single.

Finally, the analysis reveals that the predominant typography in the corporate environment is sans serif (64%), while on the web and Instagram, this tendency is less evident, likely due to the high level of adaptation to the non-use of text in these channels.

Table 2. Representation of the CVI of the 100 Interbrand brands according to the channel used.

	Corporate	Web	Instagram
<i>Composition</i>			
Imagotipo	24%	19%	9%
Isologo	22%	17%	18%
Isotype	15%	19%	45%
Logo	39%	45%	26%
<i>Representation</i>			
Abstract	41%	37%	43%
Figurative	15%	13%	13%
Figurative text	6%	6%	16%
Text	38%	44%	26%
<i>No. of colour shades</i>			
A tone	70%	75%	84%
Two-tone	24%	25%	16%
More than two shades	6%	0%	0%
<i>Typography</i>			
Sans serif	64%	10%	0%
Script	10%	0%	0%
Serif	13%	0%	0%
Without typography	13%	90%	100%

Source: Own elaboration, 2025.

As illustrated in Table 3, a significant proportion of brands opt to modify their logos when utilising them across various channels. Specifically, 37% of brands vary their logo for adaptation on the website, while this figure rises to 50% on Instagram. The predominant modification undertaken for website adaptation is colour, with 65% of brands modifying it for its appearance in this context. However, this practice is observed in only 24% of brands on Instagram.

The most significant change related to Instagram is the alteration of the composition, accounting for 60% of the modifications, compared to 22% on the web. As evident, changes predominantly occur in a single element of the CVI, in isolation; however, 13% of brands on the website and 16% on Instagram vary both composition and colour.

Table 3. Comparison of DVI changes by channel.

	Web	Instagram
Proportion of brands with change	37%	50%
<i>Change observed</i>		
Colour	65%	24%
Composition	22%	60%
Composition and colour	13%	16%

Source: Own elaboration, 2025.

As demonstrated in Table 4, 75% of corporate brand logos are maintained when applied to the website, while only 33.3% are maintained on the Instagram profile. This finding reflects the adaptation of the logos when used corporately on the Instagram platform, where 66.7% of corporate logos are transformed into isotypes.

In the case of isotypes, the majority of brands maintain their composition on the web (72.7%) and Instagram (81.8%), suggesting a high degree of adaptability to both digital formats. A particularly noteworthy finding emerges with regard to isotypes. As illustrated in Table 4, corporate brands that adopt an isotype configuration are predominantly maintained on the web (86.7%) and Instagram (100%). With regard to logos, the majority of these are retained on websites (97.4%), though on Instagram, this percentage declines to 66.7%, reflecting the simplification sought in social networks. This phenomenon is further accentuated when observing the adaptation of corporate logos to Instagram, where text-based logos are transformed into isotypes, representing solely symbols (28.2%). Finally, it has been observed that marginally, 4.5% of Instagram profiles do not utilise the logo as their profile picture, opting for alternative images instead.

Table 4. Comparative analysis of logos on the web and Instagram (IG) Vs corporate according to type of composition.

<i>Corporate Composition</i>	<i>Imagotipo</i>		<i>Isologo</i>		<i>Isotype</i>		<i>Logo</i>		<i>Image</i>
	Web	IG	Web	IG	Web	IG	Web	IG	IG
Image	75% ^b	33,3% ^c	4,2% ^a	0% ^{a,b}	12,5% ^a	66,7% ^b	8,3% ^a	0% ^a	0% ^{a,b,c}
Isologo	0% ^a	0% ^{a,b}	72,7%	81,8% ^c	9,1% ^a	13.6% ^{a,b}	18,2% ^a	0% ^a	4,5% ^b
Isotype	6,7% ^a	0% ^{a,b}	0,0% ^a	0% ^{a,b}	86,7% ^b	100% ^b	6,7% ^a	0% ^a	0% ^{a,b}
Logo	0,0% ^a	2.6% ^{a,b}	0,0% ^a	0% ^a	2,6% ^a	28.2% ^{a,b}	97,4% ^b	66,7% ^c	2,6% ^b

Note: Chi-square analysis, columns with different subscripts indicate significant differences when comparing Web columns to each other and Instagram columns to each other ($p < 0.05$, Bonferroni correction).

Source: Own elaboration, 2025.

Finally, as illustrated in Table 5, the analysis of brand adaptation to diverse digital platforms reveals a notable shift in colour usage. Notably, a significant proportion of brands, specifically 75%, have adopted a single tone in alignment with their corporate colour identity, both on the web and on Instagram.

Table 5. Comparison of the change in colour tone according to channel.

	Change to one colour		Change to two colours	
	Web	Instagram	Web	Instagram
<i>Change observed</i>				
Colour	75%	75%	0%	25%
Composition and colour	25%	100%	0%	0%

Source: Own elaboration, 2025.

To conclude, it should be noted that black is the predominant colour in the logos adapted for Instagram (42%), followed by red (25%). In the case of web pages, 68% opt to modify their colour to white, while the remainder are shown in equal proportions in terms of black and blue.

5. Conclusions

The study demonstrates the significance of the CVI as a vital instrument for the strategic management of brands, particularly highlighting its coherence and adaptability as pivotal components of its methodology. The CVI's purpose is not merely aesthetic; it is a tool designed to facilitate identification and distinction, thereby conveying the brand's values and identity (Caldevilla Domínguez, 2009; Villafañe, 2011).

A comprehensive analysis of the top 100 brands in Interbrand's 2024 ranking, alongside the strategic adaptations made by various companies in specific digital contexts, such as websites and the social network Instagram, underscores the necessity for visual adaptations tailored to each digital environment. This analysis highlights not only the imperative for logo adaptability but also the importance of maintaining a coherent brand communication. While there have been observed variations in the proposals, these have mainly revolved around colour and composition, without any drastic changes, such as the use of a logo that is totally different from the corporate logo. This reflects the indispensable qualities of the IVC: coherence and adaptability.

A general observation reveals that the predominant change, when comparing the corporate logo to the website logo, is in the colour; this decision is based on the adjustment of the tone to guarantee visibility. On Instagram, the main modification occurs in the composition, as it prioritises the use of isotypes to simplify and thus align with the visual essence of this social network. The results demonstrate that logos are the most commonly used type of logo, both in a corporate context and on websites. Meanwhile, on Instagram, there is a decline in the use of logos, with isotypes becoming the primary focus. This stands in stark contrast to their minimal presence in corporate logos and on the website. It is noteworthy that brands that traditionally employed logos in their corporate identity have undergone a significant shift towards prioritising isotypes for representation on Instagram. However, brands that initially incorporated logos into their website applications do not undergo a comparable reduction in logo usage; in fact, their logo usage remains largely consistent. The issues under discussion demonstrate the need for visual simplification and adaptation, primarily for social networks. The logos corresponding to the isologo composition are the ones that showed the greatest versatility, since they maintain their composition to a large extent regardless of their digital application.

The figures in those logos that use them, i.e. all but the logos, are primarily of an abstract nature, as opposed to specific and identifiable figures, thus allowing them to be associated with broader concepts.

With regard to colour, a tendency towards monochrome is evident in the adaptation to the respective channels, although both platforms exhibit instances of colour changes to a single tone, a phenomenon more pronounced on Instagram. The predominant colour of the Instagram logos is black, while on web pages, a shift towards white is observed. This phenomenon may be attributed to practical considerations pertaining to visibility, given that in numerous instances, the background is photographic or dark.

Regarding to typography, its significance in the corporate sphere is notable, with the exception of isotypes. In this context, the predominance of san serif typography among brands is evident, a style associated with simplicity and clarity (Quispillo Parra, 2025). However, as this element of the DVI is contemplated, typography, in its adaptation in the digital sphere, is seen to lose prominence in these environments, being used less frequently. This results in a prioritisation of simplification and the use of symbolic elements in purely visual social networks, as is the case, especially, on Instagram.

5.1. Theoretical Contributions

This study makes a significant contribution to the theoretical knowledge of CVI, its application and consistency in digital environments, an area that is limited (López-Iglesias et al., 2014). It provides patterns and main adaptations that occur in the main brands worldwide around the three elements of CVI: symbol, colour and typography, and, consequently, its own composition.

The analytical framework employed in this study provides a theoretical foundation for future DVI initiatives, as it enables the systematic analysis of 300 logos based on the identified variables. This analysis demonstrates the inclusivity and representativeness of the variables, emphasising the scalability of the analytical tool.

Furthermore, this work, by detecting the use of isotypes and elimination of typography, reflects the importance of visual simplification, especially in social networks such as Instagram, thus reinforcing the idea that the DVI must generate visual impact and differentiate itself from the competition (Caldevilla Domínguez, 2009).

In conclusion, this research makes a significant contribution to the existing literature on digital contexts and the manner in which brands adapt to them. It provides a unique perspective on strategic brand management and the necessity for utilisation and adaptation in web design and social networks to ensure flexibility and visibility due to the diversity of platforms employed (Sanz-Peralta et al., 2023).

5.2. Practical Contributions

The primary practical contribution of this study to the business environment is that it serves as a guide for adapting the DVI in different digital media. Consequently, this study can be useful for brand managers and designers to understand how the main brands do it and, consequently, how to maintain maximum coherence between the corporate brand and its use in different digital contexts.

Furthermore, the study can function as a style guide for brand management decisions, encompassing both the original design and its adaptation. This is due to the fact that the study not only addresses the adapted use of logos in different digital contexts, but also identifies the general patterns exhibited by the main brands in corporate logos.

In summary, while the study demonstrates how brands modify their logos according to the platform used, these alterations ensure the coherence of the platform and adhere to the CVI framework, with modifications occurring within one of its elements or in its composition. This approach fosters multichannel consistency.

6. Limitations and Future Lines of Research

This study has been applied to the brands with the highest value worldwide; however, it could be applied only to the 100 most valued brands in Spain or other countries in order to ascertain whether it is applied in a differentiated manner.

Likewise, as mentioned above, thanks to the validation of the analysis tool, it could be applied to other logos to identify patterns in other contexts. For instance, if the sector in which each brand operates were identified, it would be possible to ascertain if there are patterns according to the industry, type of product or business object they address.

Furthermore, by applying the same tool, by looking at the year of creation and the last year of modification of DVI, possible patterns by decade could be identified.

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