

Natália Nagyová, Jaroslav Bednárík

Position of Corporate Social Responsibility in a Corporate Design

Abstract

In the study, we address the current issues of corporate social responsibility in the context of applying its principles in corporate design through sustainable design. We draw attention to the importance of applying the mentioned concept in corporate identity and finding its feasible form using materials. By this, we can build trust in corporate social responsibility among the target audience. In the practical part, we research whether the leading telecommunications companies in the field of the corporate social responsibility can implement this concept in corporate design. We point out the currently used forms of sustainable design for selected entities.

Key words

Corporate design. Corporate identity. Corporate social responsibility. Design. Sustainability.

Introduction

In recent years, we have observed a particular increase in the number of entities incorporating the concept of corporate social responsibility into their activities. In theory, we see the current of opinion that this concept significantly affects the image that the recipient creates in their mind about the particular organization. Some authors go even deeper and argue that the concept is also one of the subsystems of corporate identity¹. The expected prerequisite is to capture the concept in the philosophy or culture of the company. However, if the concept and identity are to be unified, it is essential that this concept can also be found in corporate design. At work, we look for penetrations and look for sustainability in corporate design.

1 Corporate Identity

Corporate identity is a term used to identify the nature of the company, the reason for its existence, and includes many other characteristics typical for the company, such as history, culture, philosophy, communication and industry. Besides, identity cannot be separated from the personality of the organization². As we also recognize, this is an umbrella concept that combines several areas focusing on one mutual goal – to provide each subject with its character and thus differentiate itself from similar subjects³. It is crucial that the areas are in a certain symbiosis and that there can be a synergistic effect with a positive impact on the public's perception of the brand. The term of corporate identity covers several areas, and

we observe a specific plurality of opinions on the question – which areas belong to this system. The abovementioned authors Kafka et al. define four basic subsystems: communication, culture, product and design⁴. It is a standard current of opinion, which is also faced with various variations. The authors Lu et al. point out the view that social responsibility is an essential part of the corporate identity system⁵. Also, they consider this concept to be one of the components of corporate identity that helps build a corporate reputation. In this conceptual model of the corporate identity system, the mutual construction and interconnection of individual subsystems are essential, while in the meantime, a synergistic effect occurs⁶.

2 Corporate Social Responsibility as Part of Corporate Identity

Corporate social responsibility (CSR) is a concept that is considered as “*the voluntary integration of social and economic aspects into everyday corporate activities and interactions with stakeholders*”, as

defined by Jurášková et al.⁷. The corporate social responsibility concept aims to create conditions for sustainable development in the economic, financial, social and environmental fields. Besides, the entity must take responsibility for it⁸. This concept is to represent the intersection of three areas, the pillars, in particular environmental, economic and social. We can say that the principles of responsible and sustainable behaviour are rooted in the organization and placed here as well. Maignan et al. argue that the CSR should not be seen as a peripheral value of corporate identity, but as a critical element that reveals the ethos of society, which directly determines the nature of its corporate identity and how that identity is revealed externally⁹. Sustainability in corporate identity helps build a tone of differentiation and an overall integrated market approach. If corporate sustainability is highly linked to corporate identity at the strategic level and is viewed comprehensively, there is a desired overlap in formulating the

organization's mission and values. We conclude that such a consensus is necessary as it reflects the true nature of the organization¹⁰. Later we can build the image of a sustainable company that has a defined concept of corporate social responsibility.

3 Sustainable Design

Balmer et al. argued that corporate identity represents an individual personality, a particular personality. They linked it with human characteristics¹¹. Based on their reasoning, we can take corporate design as a face. A face that embodies the philosophy, values, culture and other characteristics of the organization. This idea was also expressed by the author Topalian, who claims that every organization has its face, which is embodied by its visual identity¹². Corporate design is designed based on the core value of a brand or group, communication

¹ VYSEKALOVÁ, J., MIKEŠ, J.: *Image a firemní identita*. Prague : Grada Publishing, 2009, p. 20.

² BALMER, J. M. T., WILSON, A.: *Corporate Identity: There Is More to It than Meets the Eye*. In *International Studies of Management & Organization*, 1998, Vol. 28, No. 3, p. 13.

³ MATÚŠ, J., ĎURKOVÁ, K.: *Moderný marketing*. Trnava : Univerzita sv. Cyrila a Metoda, 2012, p. 196.

⁴ KAFKA, O., KOTYZA, M.: *Logo & Corporate identity*. Prague : Grafické studio Kafka Design, 2014, p. 8; See also: PRAVDOVÁ, H., HUDÍKOVÁ, Z., PANASENKO, N.: *Homo Corporalis as the Communicated Muse and Centrepiece of Commercialized Culture*. In *European Journal of Media, Art and Photography*, 2020, Vol. 8, No. 1, p. 69.

⁵ LU, J. et al.: *Linking Corporate Social Responsibility with Reputation and Brand of the Firm*. In *Amfiteatru Economic*, 2019, Vol. 21, No. 51, p. 450.

⁶ LU, J. et al.: *Linking Corporate Social Responsibility with Reputation and Brand of the Firm*. In *Amfiteatru Economic*, 2019, Vol. 21, No. 51, p. 454.

⁷ JURÁŠKOVÁ, O. et al.: *Velký slovník marketingových komunikací*. Prague : Grada Publishing, 2012, p. 47.

⁸ BEDNÁRIK, J.: *Change of Paradigm in Personnel Strategy – Corporate Social Responsibility and Internal Communication*. In *Communication Today*, 2019, Vol. 10, No. 2, p. 44; See also: KUBOVICS, M., ZAUŠKOVÁ, A., ŠČEPKOVÁ, S.: *Perception of Data from the Ecological Activities of Companies Using Innovative Communication Tools*. In *Communication Today*, 2021, Vol. 12, No. 2, p. 86.

⁹ MAIGNAN, I., RALSTON, D. A.: *Corporate Social Responsibility in Europe and the U.S.: Insights from Businesses' Selfpresentations*. In *Journal of International Business Studies*, 2002, Vol. 33, No. 3, p. 502.

¹⁰ SIMOES, C., SEBASTIANI, R.: *The Nature of the Relationship Between Corporate Identity and Corporate Sustainability: Evidence from The Retail Industry*. In *Business Ethics Quarterly*, 2017, Vol. 27, No. 3, p. 11; See also: HLADÍKOVÁ, V.: *Mobbing And Cybermobbing: Risk Aspects Of (Digital) Communication In The Workplace And Possibilities Of Legislative And Non-Legislative Protection Under The Conditions Of The Slovak Republic*. In *Media Literacy and Academic Research*, 2020, Vol. 3, No. 2, p. 89.

¹¹ BALMER, J. M. T., SOENEN, G. B.: *The Acid Test of Corporate Identity Management™*. In *Journal of Marketing Management*, 1999, Vol. 15, No. 1, p. 82.

¹² TOPALIAN, A.: *Corporate Identity: Beyond the Visual Overstatements*. In *International Journal of Advertising*, 1984, Vol. 3, No. 1, p. 58; See also: MAGO, Z.: *The Concept of Timelessness Applied to Advergaming*. In *Acta Ludologica*, 2018, Vol. 1, No. 2, p. 21.

goals and market position¹³. The organization must be able to personalize these elements of the organization appropriately. Corporate design is “a comprehensive summary of all visual outputs presented by an entity”¹⁴. If a company has a defined concept of corporate social responsibility in its operation, this aspect must play a role in the design of the company itself. Several authors warn against customers’ distrust of the concept of corporate social responsibility, as they suspect that the company is abusing the concept for a marketing campaign with positive economic benefit¹⁵. It is essential that the concept is applied throughout society and sustainable design can be one of the forms. Sustainable design can be a form of presenting sustainability in realistically usable conditions and thus affirming the public in corporate social responsibility. Eric Benson defines the five principles of sustainable design. He highlights respect and care for communities, improving life, protecting the environment, minimizing non-renewable resources and, finally, changing attitudes towards nature’s capacities¹⁶.

Logo

“A logo uses a combination of shapes, colors, symbols, and sometimes letters or words in a simple design that symbolizes the values, quality, and promise offered by product or service producers”, says Slade-Brooking¹⁷. The logo has several functions that can be defined as – logo as a symbol, emotional function of the logo and information function of the logo¹⁸. Based on research, Simoes et al. evaluated the values associated with sustainability, in particular: truth, sharing, progress, society, reciprocity, solidarity, social justice, health, environmental protection, sustainable development, pleasure, transparency and knowledge sharing¹⁹. Incorporating some of these values can be challenging in some instances, as there may be a mismatch between the needs of the company and its logo. As these are relatively abstract concepts, we can assume that there will often be subjective perceptions as well. We evaluate a sustainable logo as the subjective opinion of the recipient. We consider it instead as a set of small elements suggesting facts of a company and its values.

Typography

“A font consists of characters expressing letters, numbers and punctuation marks, which are used to form words, sentences and the whole text. From a typographical point of view, a font is a set of characters with certain visual properties, united by the same shape elements”. Besides, the font has its anatomy – the characteristic appearance of individual letters or signs. Characteristic features include alphabet type, ductus, font spacing, shading, and width²⁰. The author Wheeler defines the essential aspects of choosing a font for corporate design, as personality, individuality or culture are an essential aspect in choosing a font²¹. Thus, the font should represent a typographic expression of the essence of the company. If the company operates within the principles of corporate social responsibility, this concept should also have specific expression in writing.

The ductus of individual letters can represent the most significant space for the pursuit of sustainability in graphic design. Designer Rhatigan points to the problem posed by printing and related material consumption. Together with the design team, they came up with the first “sustainable” font. It is an

experiment. The use of fonts should reduce ink consumption by 33% compared with standard fonts²².



Figure 1: Ryman Eco-sustainable font vs. Times New Roman

Source: own processing

The question arises as to how the choice of writing affects the environment and society. Choosing a font with a smaller ductus can mean savings in materials and printing costs. Thus, we can say that the composition is also an aspect that significantly affects the consumption of materials – both economic and environmental aspects.

Colours

Colour can be characterized as “visual perception caused by the visible component of electromagnetic radiation”²³. Considering the colour concerning sustainability, we can define two approaches. The first approach is based on the psychological significance of colours. Simoes et al. draw attention to the use of natural tones of colours and materials; there, we can mention the environmental pillar²⁴. In connection with colour,

there is printing. Minimizing printing costs is one of the main goals of sustainable design. It is essential to consider how the choice of colours will subsequently affect the printing of promotional materials, architecture, materials and other elements of corporate design in this regard. Today, it provides constant innovation and this area already offers alternatives. These are vegetable colours, representing a vegan alternative.

Architecture

Architecture is also one of the elements of corporate design. Buildings also bear the corporate design and identity in general. For this reason, they should also have a specific uniform arrangement in line with the rest of the corporate design. At present, we have come across the concept of sustainable architecture. The goal of sustainable architecture is to reduce the negative impacts of buildings under construction on the environment throughout the project life cycle²⁵. Author Othman defines some possibilities of applying corporate social responsibility in architecture, in particular:

- environmentally friendly, non-toxic materials;
- perceiving the requirements of stakeholders and involving them in design decision-making to ensure that the equipment developed meets their needs;
- equipping buildings with

facilities for people with special needs;

- seeking feedback from parties involved and
- the use of sustainable materials and technologies, which can also be a more cost-effective alternative²⁶.

Promotion Materials

The materials that are part of every business represent high printing and consumption costs. It is essential to choose alternatives that reduce the impact on the environment, thus building the image of an organization that is not indifferent to the issue of the environment. The unnecessary complexity of promotional materials, whether after colour adjustment or in terms of the overall appearance and type of media, often represents an increase in costs. It results in unnecessary expenses and an impact on the environment. We can say that sustainability and corporate social responsibility also has its place in corporate design, but it has a rather supporting role, which is not less important. It completes the overall picture of corporate design, which must be uniform and in line with the overall corporate design. It is essential that the same values stand out from this image and that there is no distortion and exception to this image.

¹³ LANDA, R.: *Graphic Design Solutions*. Massachusetts : Wadsworth Cengage Learning, 2013, p. 245.

¹⁴ KAFKA, O., KOTYZA, M.: *Logo & Corporate Identity*. Prague : Grafické studio Kafka Design, 2014, p. 15.

¹⁵ MAIGNAN, I., RALSTON, D. A.: Corporate Social Responsibility in Europe and the U.S.: Insights from Businesses’ Selfpresentations. In *Journal of International Business Studies*, 2002, Vol. 33, No. 3, p. 512.

¹⁶ SHERIN, A.: *SustainAble: A Handbook of Materials and Applications for Graphic Designers*

and *Their Client*. Massachusetts : Rockport Publishers, 2008, p. 19.

¹⁷ SLADE-BROOKING, C.: *Creating a Brand Identity: A Guide for Designers*. London : Laurence King Publishing, 2016, pp. 24-25.

¹⁸ VYSEKALOVÁ, J. et al.: *Psychologie reklamy*. Prague : Grada Publishing, 2012, pp. 247-248.

¹⁹ SIMOES, C., SEBASTIANI, R.: The Nature of the Relationship Between Corporate Identity and Corporate Sustainability: Evidence from The Retail Industry. In *Business Ethic Quarterly*, 2017, Vol. 27, No. 3, p. 12.

²⁰ POULIN, R.: *Jazyk grafického designu*. Prague : Slovart CZ, 2012, p. 247.

²¹ WHEELER, A.: *Designing Brand Identity*. New Jersey : John Wiley & Sons, 2009, p. 133.

²² Ryman Eco. [online]. [2022-10-13]. Available at: <<http://rymaneco.co.uk/>>.

²³ POULIN, R.: *Jazyk grafického designu*. Prague : Slovart CZ, 2012, p. 58.

²⁴ SIMOES, C., SEBASTIANI, R.: The Nature of the Relationship Between Corporate Identity and Corporate Sustainability: Evidence from The Retail Industry. In *Business Ethic Quarterly*, 2017, Vol. 27, No. 3, p. 16.

²⁵ OTHMAN, A. A. E.: Corporate Social Responsibility of Architectural Design Firms Towards a Sustainable Built Environment. In *Architectural Engineering and Design Management*, 2009, Vol. 5, No. 1, p. 38.

²⁶ OTHMAN, A. A. E.: Corporate Social Responsibility of Architectural Design Firms Towards a Sustainable Built Environment. In *Architectural Engineering and Design Management*, 2009, Vol. 5, No. 1-5, pp. 38-40.

4 Method

The basis of the theoretical part of the paper were domestic and foreign literary sources dealing with the issue of corporate social responsibility, corporate design and, last but not least, sustainability in the form of sustainable design. When choosing the sources, we considered the content compliance and the innovations concerning the innovative solution of the issue.

The practical part was research; the aim was to find out how many companies apply sustainable design in their activities. We intended to find out whether companies that have applied corporate social responsibility apply its principles in the case of corporate design. Also, we wanted to find out how they apply these principles. We expect that companies will engage in “traditional” activities such as recycling, energy-saving and the like. We researched telecommunications companies in Slovakia, as they are often the largest companies in the Slovak market and mostly have a defined social responsibility in their activities. We researched O2, Orange, Telekom and 4ka (Swan). Besides, it should be mentioned that Orange is considered a leading company in the field of social responsibility in Slovak conditions. To obtain the necessary information, we used analysis in the practical part, where we examined the content of materials and looked for direct or contextual expressions of sustainable design. All annual and corporate social responsibility reports, press releases, articles and social media contributions were the basis. These were the most effective materials to reach our goal, as in

this way, the companies themselves approached their activities and progress in the application of social responsibility. We examined the content based on predetermined categories. We researched areas such as promotional materials, suppliers, architecture, disadvantaged groups, energy and recycling. Other sources were visual and audiovisual materials such as photos and videos. We also visited several branches of the companies and searched for elements of sustainable design. Furthermore, we examined the mention of corporate social responsibility in the annual report, a separate corporate social responsibility report and the direct use of the term sustainable design.

5 Results

We found that all companies, except 4ka, which is covered by Swan, have applied social responsibility. In the annual reports, we found an approximation of the activities within this concept for the remaining three. However, only T-mobile and Orange also have a separate corporate social responsibility report. We conclude that these two companies pay more attention to this activity than O2, which was later substantiated by other results. We investigated where the beginnings of the application of this concept begin. As we can see, Orange was the first to define social responsibility, it was mentioned in the annual report and it was the first to produce a separate report on CSR. Based on this fact, we can assume that it will also be a leading company and we find the very first activities supporting sustainable design in this company, as it has been dealing with this issue for the longest time. Within the research,

we looked for the direct use of the term “sustainable design”. No company used this term directly. The term “sustainable design” is not used by companies. Therefore we can say that the basic unit was the context. We looked for activities that are defined as activities within the sustainable design. We based our knowledge on the theoretical part of the work.

The first area we researched was promotional materials. In this part, we identified the most activities with T-mobile. As seen in its activities, the topic of environmental responsibility is communicated and the principles of sustainable design are also used – e.g., T-shirts made of recycled plastic from the Abraka brand workshop, thus also supported local production. T-mobile leads in this area. We think that promotional materials are the first materials associated with corporate design. It would be assumed that sustainable design would be the first to be used in these materials, but this type of design also requires considerable resources. Therefore, we assume that compared to other activities, this area is not that well developed compared to the others.

Table 1: Using sustainable design in the promotional material

O2	Orange	T-mobile	4ka
in 2019, they cancelled big boards and billboards	eco-tree – a large-capacity solar charger shaped like a tree	recycled paper bags	
	campaign – green guerrilla – moss inscriptions	environmental exposure communication	
	minimalization of visual waste	Magio beach as an example of environmental responsibility (less plastic, renewable resources, bio waste)	
	using recycled paper	elecom night run (t-shirts made of recycled plastic, no papers – developed application, cups made of recycled material, safety vehicles – electronic)	
		use of duplex printing	

Source: own processing

We researched whether the activities within printing, design or architecture are covered in the company by local suppliers and, in general, whether it approaches the selection of suppliers based on the principles of sustainability. We could not find any information about O2. On the other hand, we found out that both Orange and T-mobile supported local design, either by choosing illustrators in creating the new headquarters of Orange, or T-mobile chose a small brand Abraka, producing textiles from recycled material from PET bottles. The company has tried to support local creators and even sustainability. From our point of view, this activity

is increasingly supported. Some consumers directly favour local producers and thus, the choice of such a producer by these companies could be a step with a positive effect on consumer perceptions. To create positive relationships with our surroundings, we consider the selection of suppliers from a given location contributing to a positive public opinion. One can perceive it as belonging and support that the public will undoubtedly appreciate. Oranges uses a selection of safe suppliers with low environmental impact, environmental supplier management programs and creation of design cooperating with Slovak illustrators – Michaela Chmeličková, Sabína Liptáková and Ivana

Šáteková. T-mobile has a consistent selection of suppliers (exclusion of those who act in breach of the CAP) and had cooperation with the Slovak company Abraka. Within the architecture, we tried to find whether there was support for local companies. We have once again stressed out the cooperation with Slovak illustrators as of Orange. The company has a green building, as ecological principles were applied in its construction. Telekom, in turn, uses the waste heat for reheating. In architecture, both companies make effort to apply the principles of sustainable design. Green walls and various system optimizations also prove this effort. As for Orange, the principle of feedback was also applied when employees were also involved in the planned project for the construction of the headquarters and their ideas were incorporated.

Both companies are committed to digitizing stores. Within the complex look, Orange leads considerably in the implementation of the principles of sustainable design. We found more examples in its favour, so we can assume that T-mobile is at a disadvantage in this regard.

We assume that progress in the development of technologies and more environmentally friendly materials will significantly affect this area of corporate design. Based on theoretical research, we have concluded that architecture is an area where the elements of sustainable design can be most

observed. We believe that over time, this area will be given more attention and will continue to develop.

Table 2: Using sustainable design in architecture

O2	Orange	T-mobile	4ka
	Headquarters in Bratislava - the building is environmentally and population friendly. During its construction, ecological principles and solutions were applied, meeting the conditions of certification of the building as "green". The building has an option to get a recognized ecological certificate of leadership in energy and environmental design, as the first multifunctional building in Slovakia	Košice building of Slovak Telekom - technology using waste heat for reheating - reduction of thermal demands	
	planting orange kalanchoe flowers into the ground where telecommunication cables were dug	decommissioning of all single layer underground tanks	
	green walls with plant motifs in the company's headquarters	wastewater cleaning stations, grease filters and oil filters	
	server consolidation and virtualization program	store digitization - electronic ticket	
	the architecture of the company's headquarters built based on employees' votes	no water in plastic bottles	
	architecture - creation of design in cooperation with Slovak illustrators - Michaela Chmeličková, Sabína Liptáková and Ivana Šáteková	Green coloured walls	

	air-con setting optimization	reducing the number of buildings and thus, emissions	
	construction of bicycle parking spaces in front of the headquarters		
	store digitization - electronic order list		
	in stores the presence of material such as wood, stone		

Source: own processing

Sustainable design also pays attention to involved parties such as disadvantaged groups. As part of these activities, we identified individual efforts in the companies presented. Both companies, Orange and T-mobile, try to adapt stores for the disabled and provide them with assistance. Furthermore, Orange creates simplified use for the visually impaired. On the other hand, T-mobile has been committed for a long time to support deaf people and provides training in sign language.

Another part was energy, as it is also indirectly related to design. Specifically, we researched whether certain elements are absent or how they are replaced. Thus, the use of biometric signatures, electronic invoices or hybrid cars can be used. Also using a mobile application instead of plastic loyalty cards. Orange and T-mobile are also active in this category. However, we have to point out a particular disparity, as Orange leads significantly again. The company O2 uses only the biometric signing of the contracts. Orange uses car sharing for business trips - the possibility of using a conference call replacement, automatic

shutdown of computers after working hours, activity "commute to work on a bicycle" (93 employees per month involved, drove 11,242.20 km and saved 2,786.23 kg of CO2 and more. T-mobile uses energy from renewable sources, optimization of supporting technologies and more.

As part of recycling, we have already found examples from O2. Orange and T-mobile are also involved in phone recycling. As they are telecommunications companies, it is reasonable to be committed to an environmental activity of their activities. Companies need to be able to help in the area in which they operate.

6 Discussion

It is visible that the telecommunications company 4ka does not apply corporate social responsibility. O2 applies corporate social responsibility but communicates very little about it in terms of sustainable design. Instead, we found communication activities related to social responsibility that did not affect sustainable design. Orange and T-mobile are companies with implemented elements of sustainable design. When comparing

these two companies, according to our data, we conclude that T-mobile runs more promotional activities and communicates sustainability. However, it is challenging to assess the total amount of promotional materials. On the other hand, Orange leads to a large extent in the application of sustainable design, while this activity has been included to a lesser extent in its communication activities. We could guess why this happens. Either this is a communication advantage on the part of T-mobile, or Orange is doing more in sustainable design, but there is no need to mention it. From our point of view, the principles of sustainable design must be applied in practice. It is not just about companies that have a defined social responsibility; every company today should strive for sustainability and improve society. In our view, companies that adhere to this concept are directly expected to be able to apply it in as many activities as possible. This activity should automatically come from their beliefs; they support this concept by applying sustainable design. They point out that this is a serious interest that will be more difficult for the public to question. In this way, they can avoid possible accusations of greenwashing. It is

essential to mention that all these activities should be compared in connection with activities that cannot be associated with sustainable design, or which directly refute it. It is a frame of the activities that the mentioned organizations are active in, but we cannot assess how much it could be compared with the rest of the activities in the given areas. The limit of this study is the reluctance of subjects to participate in the research, so it is necessary to re-examine the issue to achieve the optimal fulfillment of the goal. It is necessary to examine each company in more detail.

As companies in this sector are mostly active in the field of social responsibility, one of them is number one in the leading areas in this field; there is a particular assumption that we will first find examples of sustainable design. So far, we can say that companies focus on these elements. Companies apply these principles mainly in architecture, energy-saving and recycling. As for promotional materials, there is a specific decrease. As we assumed already based on the elaboration of the theoretical part of the work, sustainable design plays rather a supporting role. It is less applied directly to the main elements of corporate design. We believe that further research will bring new insights and knowledge.

7 Conclusion

Sustainable design represents an effort for sustainability in all activities in corporate design and its applications such as promotional graphics, architecture, fleet and others. This effort should be with all entities, regardless of the implementation of the concept

of corporate social responsibility. We assume that companies that dedicate themselves to this activity should consider sustainable design. In this work, we investigated how companies can handle the possibilities of sustainable design and implement it in their activities. The acquired knowledge speaks of an individual effort and the application of these principles. We can say that companies are working on the application of sustainable design in practice. In a comprehensive view, we assess that companies are more successful in activities in the field of energy-saving, sustainable architecture and similar activities. Including sustainable design into promotional activities and, thus, deeper into the design of the company is a challenge. This area needs even more research in order to identify other options and put them into practice. The aim is also to reveal more about the thinking of companies in this area, which will require primary research. The limitation of this work can also be a lack of information from secondary sources. We cannot accurately assess the accuracy and consistency with which companies publish information about their activities. For this reason, it would be necessary to carry out further research and pay more attention to each company, which would bring a more comprehensive view of the issue.

The topic of corporate social responsibility is a current topic concerning life in society, but the application of this concept in design is not considered to such an extent. In our opinion, this is a demonstration of real functioning

based on these principles, and thus certain doubts are solved. We think that this area needs further research, leading to offer a broader view.

Acknowledgement

The research was supported by the Scientific Grant Agency of the Ministry of Education, Science, Research and Sport of the Slovak Republic and the Slovak Academy of Sciences (VEGA, No. 1/0458/21) under the project entitled "Management of the "Groundswell" Concept by Business Entities in Promotion of Environmentally-friendly Products in Times of Technology Interference".

Bibliography

BALMER, J. M. T., SOENEN, G. B.: The Acid Test of Corporate Identity Management™. In *Journal of Marketing Management*, 1999, Vol. 15, No. 1, pp. 69-92. ISSN 0267-257X.
 BALMER, J. M. T., WILSON, A.: Corporate Identity: There Is More to It than Meets the Eye. In *International Studies of Management & Organization*, 1998, Vol. 28, No. 3, pp. 12-31. ISSN 0020-8825.
 BEDNÁRIK, J.: Change of Paradigm in Personnel Strategy - Corporate Social Responsibility and Internal Communication. In *Communication Today*, 2019, Vol. 10, No. 2, pp. 42-56. ISSN 1338-130X.
 HLADÍKOVÁ, V.: Mobbing And Cybermobbing: Risk Aspects Of (Digital) Communication In The Workplace And Possibilities Of Legislative And Non-Legislative Protection Under The Conditions Of The Slovak Republic. In *Media Literacy and Academic Research*, 2020, Vol. 3, No. 2, pp. 88-108. ISSN

2585-8726.
 JURÁŠKOVÁ, O. et al.: *Velký slovník marketingových komunikací*. Prague : Grada Publishing, 2012.
 KAFKA, O., KOTYZA, M.: *Logo & Corporate Identity*. Prague : Grafické studio Kafka Design, 2014.
 KUBOVICS, M., ZAUŠKOVÁ, A., ŠČEPKOVÁ, S.: Perception of Data from the Ecological Activities of Companies Using Innovative Communication Tools. In *Communication Today*, 2021, Vol. 12, No. 2, pp. 84-99. ISSN 1338-130X.
 LANDA, R.: *Graphic Design Solutions*. Massachusetts : Wadsworth Cengage Learning, 2013.
 LU, J. et al.: Linking Corporate Social Responsibility with Reputation and Brand of the Firm. In *Amfiteatru Economic*, 2019, Vol. 21, No. 51, pp. 442-460. ISSN 1582-9146.
 MAIGNAN, I., RALSTON, D. A.: Corporate Social Responsibility in Europe and the U.S.: Insights from Businesses' Selfpresentations. In *Journal of International Business Studies*, 2002, Vol. 33, No. 3, pp. 497-514. ISSN 0047-2506.
 MATÚŠ, J., ĐURKOVÁ, K.: *Moderný marketing*. Trnava : Univerzita sv. Cyrila a Metoda, 2012.
 MAGO, Z.: The Concept of Timelessness Applied to Advergimes. In *Acta Ludologica*, 2018, Vol. 1, No. 2, pp. 18-33. ISSN 2585-8599.
 OTHMAN, A. A. E.: Corporate Social Responsibility of Architectural Design Firms Towards a Sustainable Built Environment. In *Architectural Engineering and Design Management*, 2009, Vol. 5, No. 1, pp. 36-45. ISSN 1752-7589.
 POULIN, R.: *Jazyk grafického designu*. Prague : Slovart CZ, 2012. Ryman Eco. [online]. [2022-10-13]. Available at: <<http://rymaneco.co.uk/>>.

PRAVDOVÁ, H., HUDÍKOVÁ, Z., PANASENKO, N.: Homo Corporalis as the Communicated Muse and Centrepiece of Commercialized Culture. In *European Journal of Media, Art and Photography*, 2020, Vol. 8, No. 1, pp. 68-84. ISSN 1339-4940.
 SHERIN, A.: *SustainAble: A Handbook of Materials and Applications for Graphic Designers and Their Client*. Massachusetts : Rockport Publishers, 2008.
 SLADE-BROOKING, C.: *Creating a Brand Identity: A Guide for Designers*. London : Laurence King Publishing, 2016.
 SIMOES, C., SEBASTIANI, R.: The Nature of the Relationship Between Corporate Identity and Corporate Sustainability: Evidence from The Retail Industry. In *Business Ethic Quarterly*, 2017, Vol. 27, No. 3, pp. 1-31. ISSN 1052-150X.
 TOPALIAN, A.: Corporate Identity: Beyond the Visual Overstatements. In *International Journal of Advertising*, 1984, Vol. 3, No. 1, pp. 55-62. ISSN 1759-3948.
 VYSEKALOVÁ, J. et al.: *Psychologie reklamy*. Prague : Grada Publishing, 2012.
 VYSEKALOVÁ, J., MIKEŠ, J.: *Image a firemní identita*. Prague : Grada Publishing, 2009.
 WHEELER, A.: *Designing Brand Identity*. New Jersey : John Wiley & Sons, 2009.

Authors

Mgr. Natália Nagyová, PhD.
 nagyova6@ucm.sk

doc. Ing. Jaroslav Bednárík, PhD.
 jaroslav.bednarik@ucm.sk

Faculty of Mass Media Communication
 University of Ss. Cyril and Methodius in Trnava
 Námestie J. Herdu 2
 91701 Trnava
 SLOVAK REPUBLIC

Profile of the Authors

Natália Nagyová completed her doctoral degree at the University of Ss. Cyril and Methodius in Trnava, Faculty of Mass Media Communication in 2022. She deals with issues of CSR, sustainability and graphic design. She has participated in the creation of several corporate designs, either as part of her work in an advertising agency or independently as a freelancer.

Jaroslav Bednárík graduated from the STU in Trnava and received a PhD degree in 2009. Since 1997, he has been working at the University of Ss. Cyril and Methodius in Trnava, Faculty of Mass Media Communication. In 2012 he received the title of Associate Professor. He deals with personal management, sustainable development and CSR.