“Management of visual communications in insurance companies (on the example of using icons in logos)”

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MANAGEMENT OF VISUAL COMMUNICATIONS IN INSURANCE COMPANIES (ON THE EXAMPLE OF USING ICONS IN LOGOS)

Abstract

This article is devoted to the study of insurance business development in Ukraine and Russia in the late XIX – early XXI centuries, generation and identification of special aspects of formation and use of sacred art elements in corporate identity of insurance companies.

The purpose of this article is to discuss the concept of management of visual communications in insurance companies, an important component of which is the formation and development of brands in the insurance market, which include elements of sacred art.

Corporate identity gives insurers a new methodology for managing marketing communications. The author proves the corporate identity of insurance companies and its place in the system of marketing communications. Due attention is paid to corporate identity of National Joint-Stock Insurance Company "Oranta" (Ukraine), Insurance LLC "Oranta" (Russia) and Insurance Company "Rossiya" (Russia). There are given examples of the use of Orans (Oranta) and the Burning Bush icons inscriptions in corporate identity of insurance companies. The author describes icons in corporate identity of insurance companies and definitely their role in the communication process. Conflict situations over the use of the Orans brand in Ukraine are analyzed. The need to be careful enough in using sacred symbols in the corporate style of insurance companies is emphasized. Evolution of the logo insurance companies is presented.

Examples of integrating corporate identity into the strategy and tactics of insurance companies are shown.

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INTRODUCTION

The contemporary economic literature actively studies the issue of managing corporate identity and visual communications in insurance companies.

The experience of work on the market of foreign and domestic insurers confirms the need to focus on the marketing activities with a considerable attention to the formation of corporate style, which characterizes and reflects the uniqueness, originality, specificity and individuality of the company. Due to corporate identity, insurers have the opportunity to identify in the minds of specific insurance services with the activities of the insurer, compare the forms and methods of work with competitors.

As it is known, the company's corporate identity system includes the following elements: a trade mark, a logo, a corporate block, a corporate slogan, a corporate color or a combination of colors, a firm set of fonts, firm polygraphic constants, a single musical design. In addition to the listed main elements, insurers may use: business documentation; advertising and informational printed materials; various elements of outdoor advertising; branded souvenirs.

A trademark in a market economy is an expensive asset. To manage it is an art.

The information transparency and corporate governance mechanisms affect the demand for insurance (Chiang & Lin, 2014). Corporate governance has become a critically important for the developed, as well as developing economies, to maintain sustainable economic and business sector development (Haque & Arun, 2016).

It is difficult to underestimate the influence of the quality of corporate governance on the formation of the cost of the insurer's brand.

In modern conditions of functioning of the insurance market, insurers have two important objectives, namely: on the one hand, the need to increasingly focus on customer's wishes and, on the other hand, to constantly improve the company's performance (Oliynyk, 2015).

Another important component is the management of the insurer's brand.

The basis of the brand management concept is: consumers' evaluation of existing brands; ensuring the appropriate level of properties and quality of the brand expectations of consumers; development of the brand; formation of brand perception enhancement by consumers and of the brand's superiority and realization of its goal – ensuring its profitability; tracking brand behavior in the market.

The methodology of brand management is formed by the processes of tracking and measuring profitability, which is determined by the following factors: the leading position in price; visual community, which forms the "personality of the brand"; real and perceived (subjective) quality; trustful, enthusiastic attitude or just a good attitude towards the brand; information about the brand; market share occupied by the company and its brand; satisfaction of inquiries and needs of customers, expressed in consumer estimates.

A brand is a trademark of an insurance company that should lead to positive emotions, associations in the minds of consumers of insurance products regarding the security, protection, care, assurances of assistance. At the same time, the trademark itself is just a name, a sign, a symbol or a combination of them that identifies an insurer.

We believe that an insurance company must have a trademark, as it promotes:

- identification, helps to distinguish the company from competitors, to associate with the insurer, and the insurance product with its manufacturer;
- protecting its owner from competitors;
- quality assurance, because a company that cares about creating a positive image among policyholders provides exclusive services;
- aesthetic satisfaction of both the insurer and the insured, as often it is used as design element of various documents and even premises of the company;
- the dissemination of visual advertising, in which the sign can sometimes carry the main content load;
- stimulating the desire to buy a product by contacting a particular insurer.

In many studies, we can often find different views of domestic and foreign scientists and practitioners regarding the use of insurance companies' corporate identity in communication policy.

At the same time, insufficient attention during the study of corporate identity of insurance companies is paid to the elements of sacred art – the art closely associated with faith in God and symbolism of divine power.

The purpose of this article is to discuss the concept of management of visual communications of insurance companies, an important component of which is the formation and development of brands in the insurance market, which include elements of sacred art.

The object of the study is the corporate identity of insurance companies and its place in the system of marketing communications.

The subject of the study is the elements of sacred art – icons in corporate identity of insurance companies and their role in the communication process.

The main objective of the study is to generalize the experience, identify and substantiate the main features of use of sacred art elements in corporate identity of insurance companies in the light of historical and economic development.

1. ICON AS A COMPONENT OF THE UKRAINIAN BRAND OF NJSIC "ORANTA"

An icon is one of the most beautiful and meaningful works of human hands and God's will. The holy icon occupies a very important place in the life of the Universal Church. It is the connecting link in prayerful communion between the Holy Trinity and man.

Since 1921, only one insurance company operated in Ukraine – Ukrgosstrakh – which was a member of Gosstrakh system, all operations of which were regulated by the state. The Gosstrakh monopoly ended with the adoption in 1988 of the USSR Law "On Cooperation". Cooperatives and, after 1990, joint-stock and mutual companies were allowed to provide insurance (Lyubashenko, 2010).

Two months after the proclamation of the independence of Ukraine, on October 16, 1991 Ukrgosstrakh, the Ukrainian State-Owned Commercial Organization, was established according to the Resolution of the Cabinet of Ministers of Ukraine on the basis of the main department of the State Insurance Office of Ukraine operating under the Ministry of Finance of Ukraine. The main purpose of transformation was to provide citizens with additional social guarantees during the transition to market economy, and to provide insurance protection of the economic interests of the state (Volkodav et al., 2004). A little later, in 1993, Ukrgosstrakh was transformed into Oranta National Joint Stock Insurance Company, founded by the State Property Fund of Ukraine.

It was decided to take the icon of Orans of Sophia ("the Indestructible Wall") as the basis of the corporate identity of the insurance company. This icon is a mosaic, executed by Byzantine craftsmen of the XI century in an ancient tradition, located in the apse of the altar – the main place of Saint Sophia Cathedral in Kiev.

It is worth noting that Orans (from Lat. orans – praying, hence, the name of the icon type) is one of the main types of depiction of Our Lady, with raised and outstretched arms, palms open in the traditional gesture of adoration – intercessory prayer. The Christian who appears in a gesture of adoration and prayer asks God for "the merciful court". Our Lady is a patroness of all the faithful, therefore her participation is so significant (Efremova, 2012).

This is one of the oldest gestures, a plea to God, which means craving, praying. The gentle face of the Queen of Heaven is full of humility; Her arms are uplifted to the sky in constant prayer for the Russian land. Immaculate Our Lady, standing on a square stone, is depicted on a gold background in gigantic height: Her robe is heavenly blue, lilac tunic belted with a purple belt covers Her shoulders and drapes below Her knees (Ionina, 2012).

In the ancient Kiev, the image Orans in St. Sophia Cathedral was called "the Indestructible Wall", a phrase taken from the Marian prayers, which was transformed into a legend, according to which Kyiv will stand as long as there is this cathedral wall with Our Lady depicted on it (Bogorodichnyie, 2015; Sobo, 2001; Kukovalska, 2009; Lazarev, 1960). The city will be indestructible as long as its patroness – Orans – raises Her hands (Bondar, 2012). The Wanderings of Our Lady Through Hell is one of the most popular translated apocryphal tales in Russia. Here, the mother of Jesus is also called "Our Lady and advocatrice – You are the wall protecting peasants" (Hozhdenie, 1863). A similar statement was made by Dostoevsky: "Our Lady – gentle and praying for the people", "the first advocatrice and succor" (Korotaeva, 2006). Even in the XIX century the people of Kiev called this image of Sofia "the Indestructible Wall" (Ukazatel, 2013). And in fact the icon has gone through a lot, including the Mongol invasion, revolution and world wars.

The cult of Our Lady was established in the times of Yaroslav the Wise, when Kiev was perceived in the public consciousness as God's chosen and protected city – the City of Our Lady, as a sacred symbol of the Holy Rus (Richka, 2005).

In relation to the iconography of Our Lady, this topic is practically inexhaustible, as the icon in ancient Rus has always had a special function. It was not only an icon for worshiping, but also a book that allowed learning and a life companion, a relic, and the main wealth, which was passed down from generation to generation (Marchenko, 2012).

The image of the Virgin Orans is distinguished among other icons of Our Lady by its monumentality and grandeur. The image of the Virgin Orans shows the features of the great Mother of the world. For a long time, Orans was the advocatrice of people and their patroness, including in insurance as well.

Golden and blue colors are inherent to the image of Orans of Sofia. We can see the red color only on her belt, shoes and clothes borders (Bartosh, 2012).

Orans of Kiev is depicted without the Infant. This happens rarely. Since ancient times, the image of Orans pictured a disc on Her chest, in the centre of which baby Jesus was depicted, surrounded by the radiance of the glory.

The Almighty Judge was often depicted sitting on a rainbow. The three main colors of the rainbow mean the following images in Christian symbolism: world of fire – red, new land – green, and the flood – blue. The seven colors of the rainbow symbolize the seven gifts of the Spirit, and the mysterious number "7", which was God's foundation of the heavenly and earthly existence: the six days of creation and the seventh – the day of the Lord's rest. The seven colors of the rainbow, which is a bridge from one side to the other, also symbolize the relationship between the New and Old Testament; it is also a symbol of the bridge between temporary life on earth and eternal life in heaven (Ikona, 2013).

It is worth noting the fact that the icon was used as a part of the corporate identity of the insurer for ten years, and later, in 2003, Oranta NJSIC changed its logo, making it more stylized, moving away from the image of the icon of Orans. This fact was explained by the company in its intention to have not only Orthodox Christians, but also Catholics among its clients. The corporate identity was changed, integrator was added, and corporate colors were used. The main colors of the logo were sky blue, symbolizing the heavenly grace and purity of thought in the Orthodox iconography, light yellow – a symbol of sun and warmth, and dark blue, which symbolizes confidence and stability. All colors should have a positive influence on a person's mood, generating a sense of peace and security.

The color image was used by Oranta NJSIC in presentation products and important documents. A black and white image, with and without shades of gray, was used in office documents for printing on a black and white printer or fax machine.

During the study we established the facts of judicial precedents regarding the protection of the trademark of Oranta NJSIC for products and services.

During the first stage of privatization of Oranta NJSIC in 1994, the following insurance companies

became financially independent units: Oranta-Sich, Oranta-Lugan, Oranta-Crimea, Oranta-Donbas, and Oranta-Dnepr. Oranta planned to join those companies in Oranta financial group, which was supposed to be created. But the project was not implemented, and regional insurers remained independent by registering the following trademarks: Oranta-Dnepr, Oranta-Sich, Oranta-Crimea, Oranta-Lugan, and Oranta-Donbas.

After lengthy negotiations about the illegality of use of the trademark, Oranta-Donbas Insurance Company agreed to change the trademark to Oradon, and Oranta-Crimea to Astarta. In 2002, the issue with Oranta-Dnepr had to be addressed in court. It was determined that the trademark of Oranta-Dnepr for products and services is similar to the registered trademark of Oranta, so it could mislead clients when determining which company is actually providing services.

Based on the fact that the trademark for products and services of Oranta was registered in 1995, as the trademark of Oranta-Dnepr only in 1999, the court found the arguments compelling and invalidated the trademark certificate of the company from Dnepropetrovsk (YuF, 2007).

In 2007, the State Property Fund of Ukraine sold the investors the last shares being in state ownership (Detalno, 2017). Bank TuranAlem acquired 25% of Oranta NJSIC. It should be noted that Bank TuranAlem had already possessed approximately 40% of Oranta NJSIC (Kozmenko et al., 2009). With the arrival of new shareholders (foreign investors), a re-branding program of the company was launched.

We critically perceive the theses of A. Fedorov, a representative of the company that conducted the rebranding of Orans NJSIC, that the insurance company, a successor of Gosstrakh in Ukraine, once looked awful. The contracting company conducted rebranding of Orans for two years, carrying out seven national advertising campaigns. During this time, almost everything was changed – from the logo to products; and the perception of the company by its clients, from the contractors' point of view, changed dramatically – from rural post-Soviet to a modern European tech-savvy pleasant company (Smirnova, 2009).

A Visual Communications program is one of the most known and most marketable corporate assets (Stahl, 1967). The proof of this is the value of the Oranta brand in the insurance market. The insurer's ratings suggest otherwise. In 2004 Orans NJSIC won the title of the Brand of the Year in Ukraine, in 2005, it was among the TOP 100 best companies of the financial sector, and took part in Guards of brands 2006 rating. The value of the trademark, according to UkrBrand rating 2007, was USD 33,1 million, 2008 – USD 57,6 million, 2009 – USD 31,2 million (Table 1). Considering crisis and the devaluation of hryvnia in 2008–2009, we can say that it had a significant impact on the insurance market, in particular, on the growth of insurers' losses, reduction of insurance agreements and a sharp decrease of the insurers' solvency. The results of the year 2009 show that according to most indicators of insurance activity the decline was bigger compared to 2008 (Kozmenko & Kravchuk, 2010). It is worth noting that this brand was the only representative of the insurance industry in the ranking during the period 2007–2016.

The icon of Orans was not used in the corporate identity since 2007. 700 branches of the insurer began to operate under the new logo, which has preserved the symbolism of protection and stability, as its developers wrote (Oranta, 2008). Within the scope of the program, a new corporate identity (brand-book) was created, a large-scale national image-building and product advertising campaign was developed and implemented. During the presentation of the new brand, Oranta has used all the key communication channels: television, network radio, outdoor advertising (more than 600 carriers in Ukraine), the Internet, media, and PR. In the same year the new corporate website of the company was launched, designed to inform clients about new insurance products and services in Ukraine (Richnyy, 2008).

According to Oranta, the change of the image costed the company USD 14 million (Iskra, 2012). The insurer had planned to spend a record amount for the insurance market – more than USD 30 million – on a three-year marketing promotion of the company. A. Sosis drew attention to the fact that with recognition of 86%, it is inappropriate for Oranta to plan advertising costs in such amounts. He had doubts about the objectives of the cam-

paign – raising the image, with the intention to show that now the company is not state owned, but a progressive Kazakh company. According to the study of GfK Ukraine, insurance companies spent about USD 5 million on media ads for 11 months of 2006, and in 2005 – USD 8 million (Kulakova & Onufrienko, 2007).

Table 1. Evaluation of potential market brand value of NJSIC Oranta over the 2007–2016

Source: arranged by the author according to the data (UkrBrand, 2016).

Years	Brand value, USD million	Position in TOP	
		100 Ukrainian brands	50 Ukrainian brands
2016	7,5	77	–
2015	7,7	94	–
2014	10,8	84	–
2013	19,8	59	–
2012	21,3	63	–
2011	38,7	39	–
2010	31,0	48	–
2009	31,2	–	30
2008	57,6	–	18
2007	33,1	–	31

Now we have a situation where globalization processes, present in the marketing field, provide additional arguments for the use of archetypes of a different order in advertising at the level of conceptual components and art details.

As noted by L. Khavkina, the archetypes form ancient universal forms of thought, which manifest themselves in the consciousness in the form of an unlimited number of collective images and symbols that make up coded formalized models (Havkina, 2010a).

In advertising contexts, verbal or visual emphasis on the archetype of the rainbow symbol is often used, graphic images of which are commonly used in the new logo of Oranta NJSIC. The video clip shows a real rainbow, which turns into a logo (Havkina, 2010b).

"Oranta protects Ukraine" – today this is the slogan of Oranta NJSIC Insurance Company, which was transformed from "Oranta protects and preserves". Evolution of the logo of the NJSIC Oranta (Ukraine) over the years 1993–2017 is presented on Figure 1.

In the process of studying the new structure of Oranta brand, the researchers noted the following attributes: simplicity of perception, clarity of understanding, sustained set of colors consisting of the following three colors: blue, orange, and white. The blue color portrays stability, confidence; orange – protection, shelter; white symbolizes the openness of intentions (Oklander et al., 2012).

There are also other interpretations of corporate identity after re-branding. For example, V. Iskra sees symbolism in the fact that the affairs of the company were transferred from the divine hands to the hands of men, offsetting the original meaning of the company name. The logo, instead of the image of the Virgin Orans with Her hands in prayer, now has an "umbrella", symbolizing protection by the company of its clients from ev-

Figure 1. Evolution of the logo of the NJSIC Oranta (Ukraine) over the 1993–2017

eryday storms and tribulations. The umbrella is a wonderful invention of civilization which is able to perfectly serve as a shelter, especially when you have something to hide... (Richnyy, 2008).

Conflicts within the company, and an obligation to pay royalty for the trademark, led to the fact that the shareholders have ceased to invest in Oranta (Terehova, 2015). In 2016, Oranta again regained the right to use its own trademarks. The court invalidated the contract signed in 2008 on the transfer of exclusive property rights for trademarks for products and services belonging to Oranta NJSIC to IMG Holding. In addition, certificates for Oranta trademark for products and services and the slogan "Oranta guards Ukraine" were invalidated, which were directly registered in the name of IMG Holding in 2008. Oranta brand is the most recognizable in the insurance market. Only in 2013 Oranta NJSIC paid USD 6,55 million for the trademark lease to IMG Holding, taking into account the fact that the profit of the company amounted to only UAH 0,5 million.

After being released from the obligation to pay royalties on the basis of the court decision, the company can now direct resources to improve the quality of service and speed up claims handling (Oranta, 2016).

So, Schons and Thöne (2017) find, that the social identification processes, underlying the new product introduction, significantly drive the potential success of the brand extension.

It is difficult to disagree with this statement. The Oranta brand is the proof of this in the Ukrainian insurance market.

2. SACRED SYMBOL IN CORPORATE IDENTITY OF INSURANCE LLC "ORANTA" IN RUSSIA

Oranta insurance Limited Liability Company (LLC) was founded in Russia in 1995. The graphic part of the logo also had an element of adoration; according to the intent of the logo developer S. Knyazev in 1997, it was an attempt to create some kind of protective theme. By representing a group of three figures that cover something, or palms of a child with raised hands, the central object looked protected.

Since December 2008 Oranta Insurance became a member of Achmea financial and insurance group (Netherlands) and changed its logo. The main purpose of re-branding was to create a complete image of Oranta Insurance Company, which would strengthen its position in the insurance market and implement a new development strategy. This strategy included a professional, innovative approach to business processes and maintaining corporate standards of service, and customer service unification in all divisions and offices of the company.

According to the company management, the new brand of the insurer represented stability and reliability, and an intention to establish long-term partnerships with clients (SK "ORANTA", 2008). According to the court deg cision dated 2015, Oranta Insurance Company was declared bankrupt and bankruptcy proceedings were initiated. Evolution of the logo of the Oranta (Russia) over the years 1995–2014 is presented in Figure 2.

Figure 2. Evolution of the logo of the Oranta (Russia) over the 1995–2014

The pattern, or coincidence, at the initial stage of operation of Oranta NJSIC (Ukraine) and Oranta Insurance (Russia), were using the traditional gesture of adoration in their corporate identity – intercessory prayer, but after the arrival of foreign investors and re-branding, this symbol disappeared.

3. ICON IN VISUAL COMMUNICATION OF INSURANCE COMPANY "RUSSIA"

Russian insurers could not but pay attention to the image of the Burning Bush. For thousands of years people suffer from fires that can suddenly deprive them of property acquired over many years. In the Middle Ages, devastating fires were seen primarily as God's punishment. Therefore, icons were considered an important remedy for protection from fire. From the end of the XIV century Orthodox Christians considered the famous icon of Our Lady "the Burning Bush" as the protectress from fire. In the second half of the XVII century, her image was recognized as miraculous.

Our Lady, in church hymns, is often compared to the Burning Bush seen by Moses on Mount Sinai (Exodus, chapter 3, verse 2). The similarity between the Burning Bush and Our Lady lies in the fact that the Old Testament bush remained intact during the fire and the Blessed Virgin Mary, who gave birth to Jesus Christ, before and after Christmas remained a Virgin.

The icon of Our Lady "the Burning Bush" is depicted in the form of an octagonal star, consisting of two quadrilaterals with concave ends. One of them is red, symbolizing the fire burning the bush seen by Moses; the other is green, indicating the natural color of the bush which did not change in the flames. In the middle of the octagonal star, as if in a bush, Our Lady with the Eternal Child is shown. In the corners of the red quadrilateral, a man, a lion, a calf, and an eagle are depicted, symbolizing the four evangelists. The Blessed Virgin has a ladder in Her hands, leaning with the upper end to Her shoulder. The ladder means that through Our Lady, the Son of God came down to earth, who guides in heaven all who those believe in Him.

At the end of 1870, a new insurance company was actively established in St. Petersburg, which received a loud name "Rossiya". At the same time, the church was preparing for the 200th anniversary of the miraculous icon "the Burning Bush". The celebration of the anniversary of the glorification of the icon gave the founders of the company an idea of using the specific graphic elements of "fireproof" icon, familiar and understandable to the Orthodox majority of the population of the Russian Empire, in the company's trademark (Borzyh, 2016).

Thus, the company's logo clearly, but in the correct form, identified the abilities of the miraculous icon "the Burning Bush", and the insurance company in the fight against fires, with the only difference being that the icon prevented them, and the company helped to deal with their consequences.

The special feature of the icon is the fact that it was revered as a protector from natural disasters, and "the guardian" from fire. During severe thunderstorms, service in the name of the icon is conducted on Sinai; in Russia during fires the icon was used to secure neighboring buildings, protecting them from fire (Chudotvornye, 2012). Fire was a national disaster, so the icon could be found in many homes, even in poor peasant huts. The use of familiar iconographic motifs in the trademark composition of Rossiya Insurance Company was aimed to match the divine power and insurance company in the minds of people. They both protected from fire in different ways.

Each year the company spent heavily to run ads in newspapers, magazines, print posters, colorful billboards, and booklets. The Insurance Company was founded on a well-established insurance market, and in order to stand out and be recognizable during the establishment period, an original corporate identity of the company was developed. Given the popularity of national and patriotic ideas in the society, and turning to Orthodox traditions, "the image experts" of the insurance company developed corporate identity and promotional attributes very thoroughly, aiming to create a "Russian" image of the company (Efimov et al., 1997). To do this, first of all, a memorable logo was created with the use of religious symbolism, close and understandable to the Orthodox majority of the population of the Russian Empire (Razuvaev & Borzyh, 2006).

About the history of this "fire insurance" symbol V. Borzych says: "Insurance boards of prerevolutionary insurance company Rossiya were made in the form of a metal logo with a hidden but profound meaning. The basis of the composition is an octagonal star, consisting of two rectangles superimposed on each other with concave sides. These elements are inherent to the miraculous icon of Our Lady "the Burning Bush", which was widely known in Russia for centuries" (Borzyh, 2016).

Insurance boards of the company, especially those for facades, were fairly common. The earliest of them are made of brass and distinguished by the company name "Rossiya" in figure type. In the early twentieth century, the company started to insure property abroad against fire risks, as evidenced by the insurance boards of the company in French and Greek languages (Borzyh, 2008).

Insurance boards of the company differed from the official logo, only by the fact that instead of the words "Rossiya Insurance Company" they had a stamp stating "Insured by Rossiya Insurance Company". As V. Borzykh mentioned, the peculiar difference of the earliest insurance boards is the special figuratively made sign of the company name. The same logo is found on the letterheads and stamps dated 1884.

By 1906 the company had representative offices in the United States, Great Britain, France, Germany, Egypt, Greece, Serbia, Montenegro, Persia, and Turkey. In some of these countries, the company not only accepted local risks in reinsurance, but also issued its own life and property insurance policies (Borzyh, 2010).

The deep meaning, inherent to the logo of Rossiya Insurance Company, contributed to its longevity. It is difficult not to agree with M. Moiseenko that the recognizable symbol was very close to the population, and people were happy to affix such insurance boards to their homes as an additional protective amulet. Partly, this made it possible for the Rossiya Company, created only in 1881, to quickly become a leader of the insurance market of that time (Perevedentseva, 2010).

The insurance company's specialists have made every effort to make the logo an integral part of the image of the company. It was reproduced on many documents and objects belonging to the company: shares (including filigree), policies, stamps, metal insurance boards which were fixed on facades of buildings or at the entrance to the insured apartments, advertisements, piggy banks presented to policyholders as souvenirs, etc. By presenting a piggy bank with the name and symbols of the insurance company, the company representatives hoped that it would serve as a reminder to policyholders of the need to make regular premium payments. In addition, such souvenirs taught policyholders to save money. The Vilnius branch of the company presented piggy bank-safes for policyholders with the following words on them: "Man's duty is to provide for himself".

Even now, this can still be seen on the iron fence of buildings built by the insurance company. The company had its own logotype (original image of full or abbreviated name of the company), but it was rarely used (Razuvaev & Borzyh, 2006).

Among the thousands of items of pre-revolutionary Russian faleristics there is a significant number of so-called "insurance signs" – badges and lapel pins made by joint-stock insurance companies. According to their purpose, V. Borzyh divided badges of insurance companies into four groups: badges to commemorate anniversaries of insurance companies; official lapel pins for company officials; badges for employees of companies as a reward for many years of service; badges – gifts for clients (policyholders) (Borzyh, 2007).

Some custom engraved badges presented for major anniversaries of employees are considered rarities. These include the badge presented in 1912 to an employee of Rossiya Insurance Company, Leopold Abramovich Feldman, for his 25th anniversary at the company (gold, enamel, diamonds). On the obverse of the badge, as well as on all pre-revolutionary badges of Rossiya, the logo of the company was reproduced.

We consider it appropriate to focus on the badges for policyholders. In order to attract clients, the insurance company, when conducting life insurance, presented special gold and silver commemorative badges for policyholders. Depending on the sum insured (and hence the premium) the policyholder was presented with a badge with the inscription:

Figure 3. Evolution of the logo of the insurance company "Russia" over the years 1884–2013

"Insured with Rossiya Insurance Company". On the flip side, as a rule, the following information was engraved: policy number, surname, and first name of the policyholder. Each client of the company, who had a badge from Rossiya, became a potential "carrier" of the company's advertising as such badges were intended for wearing on a pocket watch chain hanging on a jacket, and such watches were an attribute of the image of a business person or wealthy gentleman (Razuvaev & Borzyh, 2006). In modern collections we can see insurance badges with inscriptions in both Russian and Polish languages.

During the historical documents analysis, it was found that Russian insurers considered advertising as the main instrument of personal insurance development, which is proved by the fact of proper attention to decoration of life insurance policies. In the early twentieth century, Rossiya Insurance Company issued colourful policies with a height of 45 cm. The medallion in the upper part of the insurance policy against death, depicted a story from ancient mythology, dedicated to Moirai – the Greek goddesses of destiny. Similar examples are found among German insurers. Goddesses determine the life path and length of stay of each person on earth. In the centre of the composition there is a young goddess, Clotho, "spinning the thread of life" of a person, on the right – a blossoming woman, Lachesis, directing the person's destiny and "drawing lots", and on the left – "inevitable", "relentless" Atropos – an old woman with a pair of scissors in her right hand. The policy was framed by floral ornament which included six round stamps with the image of the logo of Rossiya Insurance Company. The company name and inscriptions inside the stamps were made in Russian and in 5 other languages: English, French, German, Greek, and Armenian, indicating the international interests of the insurance company (Razuvaev & Borzyh, 2006).

Since the end of the nineteenth century, "the Russian theme" in the advertising policy of the company has been developed further. In order to form a positive image in the public consciousness, the company began to use the symbolic image of Mother Russia, protecting the elderly, cripples, widows, and orphans with a shield, in the centre of which a recognizable outline of the Burning Bush icon is depicted. This symbol was used not only in advertisements, brochures, and posters of the company, but in the form of a sculpture which became part of the architectural design of the building facade of the Company Board in St. Petersburg, Moscow, and Kharkov (Efimov et al., 1997).

In modern conditions for the operation of insurance company "Russia", it was extremely important to maintain the traditions and recognised brand which has a rich history and is a successor of the pre-revolutionary traditions of the insurance market leader of the same name. Evolution of the logo of the insurance company "Russia" over the years 1884–2013 is presented in Figure 3.

The leitmotif of creating a new logo and visual concept was the diversity of life – the highest value, which must be securely and permanently protected. The facets symbolize everything that fills life with meaning.

Also, we believe that it is necessary to focus the study on the characteristics of the images of saints as an element of corporate identity of insurance company.

CONCLUSION

The corporate identity of an insurer is expressed through the attributes of corporate style. A stylish, unique design of a corporate identity is a necessary elemental image for any insurer.

When developing a corporate identity and using the elements of sacred art, it should be noted that the main elements of the style must be "compatible" with the full range of promotional products.

In Ukraine, the trademark of NASC "Oranta" is associated with the protection, preservation and care. Insurers quite rightly consider its brand, which confirms the results of marketing research. However, the cost of the "Oranta" brand tends to decline.

With the advent of foreign investors both in Russia and Ukraine, we are witnessing a departure from the use of icons in the corporate style of insurance companies and the gradual loss of market positions by insurers in the market or their bankruptcy.

In summary, we can say that the practice of using icons by insurers in the corporate style has brought a significant positive effect, because thanks to them: identification of the company and its services was facilitated, as the brand acted as a peculiar standard of reliability and solvency; a certain level of quality of insurance services is guaranteed; the prestige of the insurance company increased with the growing public recognition of the brand.

Today, brand management and visual communication are able to create, develop and manage brand information through all marketing and communication tools.

Brand management involves working with intellectual property, trademarks, designs and texts. Identification of trademarks in the course of an advertising contact is necessary to achieve the first communicative goal of branding – the creation of awareness, which can be expressed in two forms: brand popularity and mention of it.

It is proved that the brand management system and the stages of its life cycle contribute to: choosing the best strategy for further development or promotion of the brand by the insurer; advertising in promotional materials corporate corporate culture message, national mentality, historical roots, modern realities and outlook.

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