

Deutsche Bank Brand Guidelines

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Brand Standards Books. Deutsche Bank's brand books come in at least two formats: fancy and fancier. The fancy one is an 80-page graphics standards guide, outlining the brand's typography, colors, photography and logo usage. The fancier book is a sleek flat-black tome sporting an embossed hardbound cover. Deutsche also has a digital version of its standards manual available online.

Peek Inside: Deutsche Bank's ... - The Financial Brand

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Deutsche Bank brand guidelines | Bank branding, Brand ...

Deutsche Bank is bringing its brand and visual identity to the next level, underpinning its strength coming out of the crisis. Overview The image Deutsche Bank presents to the world through its brand and visual identity is already a strong one, but Deutsche Bank's intention is to go further and demonstrate that it has the confidence to be part of a very select set of global superbrands.

Deutsche Bank Group – New Brand & Visual Identity

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RBS – “Customer Charter” with 14 brand promises; Deutsche Bank – Graphic Standards Guide; BankInter – Brand Identity Guidelines; Marginalen Bank – Corporate Brand Identity; Online Branding Portal. Large and mid-sized financial institutions may see value in creating an online brand portal. This can be used by brand managers to share ...

How To: Brand Books For Retail Financial Institutions

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Brand Manual Corporate Identity Guidelines PDF Download ...

The minimum reproduction size of the horizontal logo is 0.4" (10mm) in height and 1.18" (30mm) in width for the vertical logo. Clear zone refers to a distance of "X" as a unit of measurement surrounding each side of the World Bank Group logo. "X" equals the square width of the letter "W" found in the WBG logotype.

Branding and Visual Identity Guidelines - World Bank

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Deutsche Bank Collection Live The new talk series Deutsche Bank Collection Live – Meet the Artist creates lively and direct access to contemporary art, to its themes and discourses. Participants will have the opportunity to enter into exchange with artists of the collection like Cao Fei, Tokihiro Sato und Mathilde ter Heijne.

Deutsche Bank - ArtWorks

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Our Brand We are here to enable economic growth and societal progress, by creating positive impact for our clients, our people, our investors and our communities. Now, more than ever, we need to demonstrate the value of what we do. That we are a bank whose business is productive, meaningful and sustainable.

Deutsche Bank Annual Report 2017 - Our Brand

Deutsche Bank Research predicts that in total, US workers will now spend 4.6 billion days a year at home rather than in offices. In the US, a 5 percent work-from-home (WFM) tax on an average ...

Diploma Thesis from the year 2004 in the subject Business economics - Marketing, Corporate

Communication, CRM, Market Research, Social Media, grade: 1,0, University of Applied Sciences Berlin, 97 entries in the bibliography, language: English, abstract: Why are Brands in Focus The commercial banking industry has undergone significant change in the past years. "Today, large commercial banks operate in a far more dynamic marketplace. The cost of funds fluctuates rapidly and there is increased competition from both inside and outside the traditional banking industry." With growing competitiveness in the banking industry, and similarity of services offered by banks, it has become increasingly important that banks identify the factors that determine the basis upon which customers choose between providers of financial services. Aaker and Joachimsthaler state "in an increasingly crowded marketplace, fools will compete on price. Winners will find a way to create lasting value in the customer's mind."² But considering the national bank market many banks still do exactly this. They compete on price as the latest campaign of the 'Commerzbank' shows (3.1% p.a. until the end of February 2005). Although the last years proved that in times of rapid economic change many German banks are not protected. They experienced the decline of profits, the loss of customers towards new financial providers and reacted with closures of branches and the dismissal of thousands of employees. Then they stepped into the war on price advantages without realising that other banks, like the direct banks, strive to a position that allows cheaper banking. Additionally the image of the national bank representatives is actually influenced by discussion about unethical payment in the management boards and some managers were recently under suspect of agreeing to payments that for other managers who did not deserve it in consideration of the general public. The same customers that receive this news every day shall be the customers that trust the bank employees and do business with them. Modern consumers are even more critical and better informed before stepping into banks. By mass media and sources like the internet they are informed or even inform themselves so it is harder to satisfy them because their general knowledge about banking products is better than a few years ago. Besides they learned from their experiences made in the last years. Hence it is necessary to have a tool to be able to persuade and tie consumers in different ways than the price on the current account. The brand can and must fill this gap. Consumers still are human beings and have emotions that can be influenced.

In the current times of more frequent crises and ever shortening innovation cycles, the management of change has become a crucial task of survival. While it is not a new topic in business research, the developments of the last decade have posed many new challenges for the change management of firms and organizations and have thus also raised many new questions for academic research in business administration, which the present book turns to deepen. Its particular focus is on disruptive change including its driving forces as well as effective and sustainable management. This publication constitutes a collection of articles that discuss change and innovation processes across different

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sectors of the economy (industry, banking, and retail), the role of leadership and corporate governance for the effectiveness and sustainability of organizational change.

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The corporate brand can be considered as the definition of the company. This book by a leading practitioner explores the connections between corporate brands, corporate reputation, relationships, perceptions and image and shows how reputation can be enhanced and corporate brand equity strengthened over the long term.

People and Organisational Development is ideal for both practitioners and students alike. Setting out a new agenda for organisational effectiveness, this book not only covers emergent theories of organisational development and human resources management, it also gives practical examples for how these theories can be applied. Covering everything from how HR can support strategic change and how technology can be an agent of transformation to performance management, diversity, talent management and emotion at work, this book firmly places HR at the heart of a modern approach to OD. Crucially, People and Organisational Development doesn't just examine successful change initiatives, it also covers the unsuccessful attempts at organisational change and what can be learnt from these. There is also invaluable discussion of the OD role of HRD in ethics, corporate social responsibility (CSR) and sustainability. Packed with international case studies and examples, this is essential reading for all those studying the CIPD Level 7 Advanced Organisation Design and Organisation Development module and everyone wanting to make a difference to the development of their people and their organisation. Online supporting resources include additional case studies and practical tools.

Today a deepening global recession is causing economic hardships for all kinds of businesses. Earth Capitalism attributes the crisis to inappropriate macroeconomic policies and excessive expansion of financial institutions in blind pursuit of profit, lack of self-discipline among financial institutions, and the failure of supervision and regulation to keep up with financial innovations. Collectively, these are some of the main causes of the current global economic malaise. Petit argues that human greed and insatiability are the true source of disparities around the world. Greed is the reason why we are depleting the Earth's natural resources and destroying its ecosystems. He argues that instead, a good life should be based on balanced give-and-take. When we take something from society or the Earth, we have to maintain a balance by giving something equivalent back. Happiness is founded on gratitude for what one has, and one should engage in an overall appraisal of life, not what one lacks. He believes the same principle should be applied to management of the Earth's natural resources and goods. The current global crisis impels us to create a responsible capitalism, one that benefits all living beings on this planet. It reminds us to live a simpler life based on true well-being and life-satisfaction, but simple living is not about living in poverty. As its subtitle suggests, Earth Capitalism's contributors present leading edge economic concepts, business models, and best practices that show the path toward creation of responsible capitalisma viable scenario emerging from the current global economic and financial crisis.

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Analyzing the relationship between the arts and business, this book offers an in-depth perspective on

the increasingly common art-based strategies adopted by enterprises in various industries, with a focus on luxury sector. Pursuing an exhaustive, systematic, evidence-based and interdisciplinary approach, it explores the limits of potential strategic collaborations between the two fields. In addition, the book provides a structure for this field of inquiry, offering a solid basis for future research and highlighting the benefits of art-based strategies for executives. Each research strand explored in this book is supported by a representative case study.

TM offers graphic designers and those interested in the history of design and branding a uniquely detailed look at a select group of the very best visual identities. The book takes 29 internationally-recognised logos and explains their development, design, usage and purpose. Based on interviews with the designers responsible for these totems, and encompassing the marks from a range of corporate, artistic and cultural institutions from across the globe, TM reveals the stories behind such icons as the Coca-Cola logotype, the Penguin Books' colophon and the Michelin Man. Authoritatively written, comprehensively researched and including a wealth of archival and previously unpublished images, TM is an opportunity to discover how designers are able to squeeze entire identities into 29 simple logos.

Chin-tao Wu offers a provocative contribution to the debate on public culture in Britain and America as she details the various ways in which business values and the free-market ethos have come to permeate the sphere of the visual arts since the 1980s. From Absolut Vodka's sponsorship of student art shows to BMW's logo on the banners advertising major art exhibitions, corporate sponsorship and business involvement in the visual arts have become increasingly common features of our cultural lives. Chin-tao Wu's book is the first concerted attempt to detail the various ways in which business values and the free-market ethos have come to permeate the sphere of the visual arts since the 1980s. It analyzes the role of government in injecting the principles of the free market into public arts agencies in particular the Arts Council in Great Britain and the National Endowment for the Arts in the USA. It looks at the corporate take-over of art museums, highlighting the ways in which cultural capital can thereby be garnered by business elites; and it considers the ways in which corporations have succeeded in integrating themselves into the infrastructure of the art world itself by showcasing contemporary art in their own corporate premises.