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The influence of logos on the consumer's perception of the brand personality

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The influence of logos on the consumer's perception of the brand personality

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Abstract

Purpose – The purpose of this study is to research the consumers' perception towards dressed-down brands, focussing on, if dressed-down logos influence the brand's desired personality from a consumer perspective

Design/methodology/approach – This study is of exploratory nature with a qualitative approach, including a review of the appropriate literature. Based on this, an operationalization is made, as a preparation for the two conducted focus groups. The first focus group was shown a logo without any brand logo text and the second group was shown the same (original) one with logo text. The brand logo used for the study is *Barista.* In particular, factors such as only being present in the Swedish market and having mostly limited national brand awareness, qualified the brand as an appropriate case example

Findings – A brand's personality is best conveyed when the logo includes the brand text. Furthermore, consumers perceive rounded shapes to be softer and more harmonious than angular shapes, and therefore it is important for dressed down brands to carefully choose logo-features. Additionally, findings indicate that dressed down logos are not perceived as more innovative, and non-dressed down logos are not perceived as more trustworthy, which contradicts previous researches. Ultimately findings point towards that the cognitive activity is increased for dressed down brands, resulting in increased positive emotions

Research limitations/implications – This study was done with the *Barista* brand logo as a case example. In order to generalize and confirm the findings, more studies with different brands have to be conducted. Further, due to the time limit, the two focus groups only consisted of two small sample groups

Practical implications – The findings of this paper suggest that the dressing-down of logos influence the consumer's perception of a brand's personality and thus should be considered, when updating a company's logo. Although a trend in dressing-down logos as reaction to internationalization and digitization can be observed, particularly for brands that have not yet established wide brand awareness, it is beneficial to use brand logos that combine pictorial- and word-marks, instead of only pictorial logo marks, in order to communicate desired attributes of their brand personality. In general, companies ought to consider the shape and the colour for a brand logo, as these features influence a consumer's perception and favourability

Originality/value – This study offers a useful insight to the new concept of brand dressing-down their logos and what happens to the perception of the brand when this is made, something that has not been researched in the past

Keywords – Branding, Brand personality, Jennifer Aaker, Logo, Dressing-down, Barista, Brand-as-a-friend

Paper type – Research paper

1. Introduction

Branding is an old phenomena dating back to more than 4000 years when owners marked their belongings to distinguish theirs from others (Moller up, 2002). Making use of, what today is called branding, is a form of indicating the product/service's origin, securing its value and differentiating it from competitors through its name, sign, symbols and design (Kotler, 1991), working as a seal of guarantee, risk reducer and image creator

(Mollerup, 2002; Kapferer, 2012). Klink (2003) explain that usually companies come up with a suiting brand name before they start to focus on the symbols and graphic parts of the logo. This because the brand name has to ensure that the relevant information is provided and that it conveys the benefits and features of the brand (Pavia & Costa, 1993; Keller et al., 1998) Furthermore, DeChernatony (1999) and Vazquez et al., (2002) enhance that a brand can meet both symbolic and functional needs and values.

Branding has however gone through an evolution, from being a sign, symbol or initials to help mark belongings in form of a logo, slogan, packaging etc. to continuously differentiate one brand from another (Kapferer, 2012). A lot has happened during these 4000 years of branding and one development is the dressing-down of brands. Companies today spend a lot of time and resources to create a good brand logo, which is why it is highly important to research what influences the consumer's perception of a brand. Many iconic brands, such as Coca-Cola, Nike and Starbucks have started to dress down their brands in order to be perceived as more personal and less corporate (Pisarkiewicz, 2013; Oskari Mattila, 2016). However, this is not the only reason; the trend to dress-down logos is also a reaction to digitization; in order to fit the increased use of mobile apps that demand a simple and easily understandable logo (Rhodes, 2015; Beirut & Hayman, 2016).

Dressing-down a brand logo to make it less intrusive has also been described to be a way to let the consumer make up its own mind of what the company should stand for (Il Post, 2016). It is explained that using only visual elements in a logo allows more mental thinking from the consumer, and therefore increases the consumer's attention needed to make a more personal understanding of what the brand logo represents (Allen 2016; Il Post, 2016; Rowe, 2016; Perez, 2016). Due to the

simplicity to adapt to other cultures, textless brand logos have an advantages to go global; a step often considered by companies that aspire to increase business (Ghauri & Cateora, 2014). A simple logo also increases the flexibility for companies to tap into multiple industries at once, as the logo without text can travel across borders without communication hinders (Oskari Mattila, 2016).

However, larger brands such as Coca-Cola and Nutella are able to modify or dress-down their brand logos since the brand recognition is already high enough to only have the logo without the text (Sääksjärvi, van den Hende & Mugge, 2015) and hence, they do not only have an advantage over the increased adaptability to mobile-devices, but are also being perceived as more personal and less intrusive (Pisarkiewicz, 2013). This relatively new trend has not been researched yet, and therefore presents a gap in the literature of how the dressing-down of brands is actually perceived by the consumers. Klink (2003) suggests to look into what influences incomplete typeface logos and what effect perceptual ambiguity has on the perceived brand personality. Furthermore, Hagvedt (2011) suggests to research consumers' interaction and perception on incomplete typeface logos on existing firm's logos.

Therefore, the purpose of this paper is to research if a dressed-down logo influences the brand's desired personality, by evaluating the differences between the consumers' perception of a brand logo with text and the same brand logo, but without text. In order to explore this topic, two focus groups are conducted and analysed based on Aaker's (1997) five dimensions of brand personality model, with the brand Barista as a foundation.

2. Literature Review

2.1 Brand Personality

Brand personality is defined by "the set of human characteristics that can be associated with a brand" (Keller, 1993, cited in Aaker, 1997, p. 347). To give a brand a personality will, according to Azoulay and Kapferer (2003), contribute to building a brand and managing it, since brand personality helps building the foundation that influences the consumer's product choice. Furthermore it can be used as an effective brand positioning tool (Padgett & Mulvey, 2009), especially since people have a tendency to chose brands in a similar way to how they chose friends in real life (King, 1970). The metaphor of brand-as-a-friend is argued by Rosenbaum-Elliott, Percy and Pervan (2011) to contribute to the emotional relationship between a consumer and a specific brand, which is eventually established over time and can also help

building the brand. Since creating a brand's personality is a time consuming process companies sometimes tend to engage celebrities as brand ambassadors, as they give the brand instant associations (Kapferer, 2012).

A model that clearly explains brand personality is Aaker's five dimensions of brand personality. This model was developed in 1997 and uses human traits, which has lead to an easy understanding. Within this model there are five core dimensions; sincerity, excitement, competence, sophistication and ruggedness (Aaker, 1997). Every dimension consists of a number of traits. In order to measure into what dimensions one should place a specific brand, Aaker (1997) suggests that the traits are measured through a likert-scale, from 1 (strongly disagree) to 5 (strongly agree).

Figure 1 - The 5 Dimensions of Brand Personality, inspired by Aaker (1997)
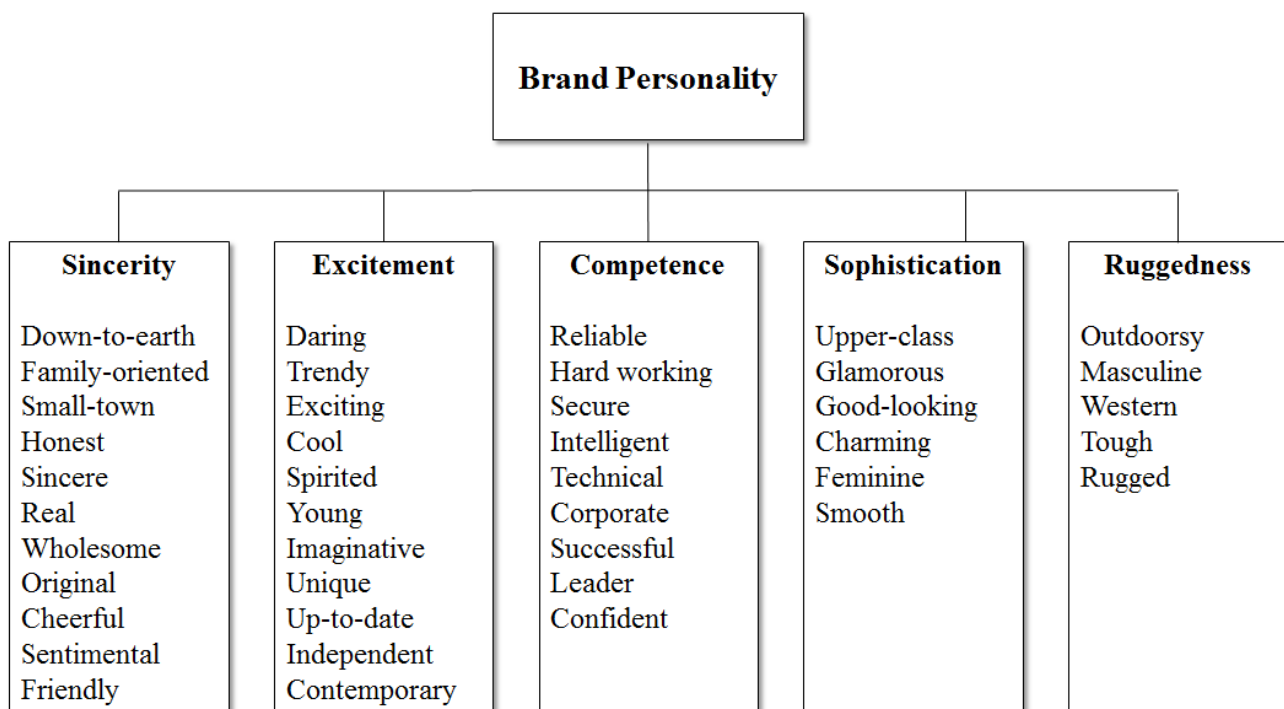
2.2 Perception of image-driven logos

The choice of a brand logo plays an essential role in the creation of brand identity, as logos are graphic or typeface communication clues that help the consumers to understand a brand's intangible service attributes (Pittard, Ewing & Jevons, 2007; Devlin & McKechnie, 2008; Machado et al., 2012). A logo represents a brand identity sign that communications visual summaries of information about the brand's meaning and marketing efforts (MacInnis, Shapiro & Mani, 1999). As it can be applied on several brand displays, from packaging, merchandising and promotional material, to CRM material, such as business cards and letterheads, a logo if found to be a brand's most salient visual illustration (Walsh, Page-Winterich & Mittal, 2010). Brand identity signs can be divided into two categories: word-driven logos and image-driven logos (Wheeler, 2003). Companies can decide whether to use only stylized letter marks, only pictorial signs or a combination of both.

Companies today have realized the importance of brand logos, which is why they spend financial means and resources, in order to find and constantly rejuvenate a suitable logo. However, there are still just a few researches on the influence of certain logotypes on the consumer's perception of the brand and its personality (Machado et al., 2012). The existing researches until today mainly focus on image-driven logos; Henderson and Cote (1998) for instance, found a fundamental linkage between a logo's design attributes and its influence on cognitive and affective consumer reactions i.e. consumers make up their mind about a brand purely by looking at the logo attributes, even before any marketing activity has been implemented. In particular, affective reactions are the most important ones, as they transfer associations to the product or brand with little or no processing (Henderson & Cote, 1998). Therefore, in order for the companies to simplify and support the transmission of a desired message, it is crucial for them to know that brand logos ought to be recognizable, positively appealing and well-designed (Henderson et al., 2003). The greater the aesthetic appeal of a brand logo, the higher the chance to form emotional bonds between the brand and its customers (Gaut & Lopes, 2013). Moreover, according to Pham et al. (2001), emotions evoked by aesthetic qualities of a brand sign and experienced through brand communication, navigate brand evaluation and judgement. Consequently, logos can be one of the most powerful brand elements, as they facilitate brand knowledge by creating brand awareness and recognition, influence the formation of a brand's image and differentiate the brand by triggering consumers' emotional reactions (Kapferer, 1997; Pittard, Ewing & Jevons, 2007; Müller, Kocher & Crettaz, 2013).

Particularly figurative pictorial or natural marks are most beneficial to a brand, as consumers can easier interpret recognizable objects that represent familiar meanings, than abstract logos with no conditioned meaning (Seifert, 1992; Schlechter, 1993; Henderson & Cote, 1998). Due to the organic, inanimate nature of figurative forms which are commonly experienced (i.e. places, characters, fruits, animals, other objects or living organisms), they demand less learning efforts from consumers and support brand association, as well as brand memorization (Henderson & Cote, 1998). In addition the shape of a logo also drives consumers' perceptions and is said to be an important factor in conveying the right personality of the brand to the consumer. Roundedness, for instance, is connoted with harmony and naturalness (Henderson et al., 2003), whereas angular or sharp shapes activate hardness. Furthermore, soft shapes were perceived with attributes such as sympathetic, affectionate, gentle, caring, kind, warm and responsive (Jiang et al., 2016).

The role of logo colors in brand personality building is also not to be underestimated, as color is an important cue that communicates different information and triggers specific connotations that are shaped through associative learning (Takahashi, 2012). For instance, blue was found to be linked to competence, whereas red is connected to excitement and arousement (Labrecque & Milne, 2012). Brand colors serve as search indicator and identification attribute for consumers; therefore brand recognition can be promoted by a rightfully chosen color (Amsteus et al., 2015).

However, the extent to what brand logos affect consumer varies with regard to the consumer's brand commitment. The visual cues convey different meanings to consumers who are more committed to a brand than to consumers, who are only moderately or not at all committed, as brand logos provoke associations and thoughts about to the brand related to the consumer's memory (Keller, 2005).

2.3 Dressing-down logos

Dressed down logos were found to support internationalization, as they are perceived as more personal and less corporate. By giving consumers the chance to freely form associations to the logo and by adapting the design to the increasing demand of mobile-applications, dressed down logos are perceived as less intrusive (Ghauri & Cateora, 2014; Il Post, 2016; Oskari Mattila, 2016). Furthermore, getting rid of the name in a logo shields the company from miss-spellings and multiple-perceived meanings when operating in many different cultures, which makes the brand truly global (Nurton, 2013). Moreover,

it is argued that if a brand is trying to be perceived as innovative, it might be favourable to not include the brand name in the logo, since the lack of a text mark opens up for interpretation and hence increases the interestingness of the brand logo (Hagvedt, 2011). Thus, it is important for companies to keep in mind that taking away the brand name in a logo might benefit brands, which are promotional-focused, e.g. entertainment brands (Hagvedt, 2011). Miller and Kahn (2005) agree that if a message is left ambiguous, it will leave room for the consumer to fill in the blanks and therefore the involvement with the brand and the perception of a positive, personalised message is increased. Further, Miller and Kahn (2005) explain that this evokes interest and positive feelings, which has been confirmed by their study on consumers about ambiguous colors and flavours.

On the contrary, due to the lack of clarification, dressing down a logo by taking away the brand name risks affecting the perceived trustworthiness of a brand, (Hagvedt, 2011), which is often considered as the strongest marketing tool for a company (Berry, 1996; Sirdeshmukh, Singh & Sabol, 2002). However, the influence of dressed down logos on consumers' perceptions is conditional to the industry that a company is operating in. Thereby an industry that requires a lot of trust, such as an insurance company, is strongly recommended to keep the logo as clear and unambiguous as possible (Hagtvedt, 2011). According to Keller (1993), a clearly conveyed message leaves no room for misinterpretation and helps brands consistently convey who they are.

3. Operationalization

Table 1 - Operationalization

Theory	Author	Definition	Measurement
Five Dimensions of brand personality			
Brand personality	Aaker, J. (1997); Keller (1993).	"The set of human characteristics that can be associated with a brand": sincerity, excitement, competence, sophistication and ruggedness	- If Barista was a person, how would you describe it?
Perception of image-driven logos			
Image-drive logos on affective response	Henderson & Cote (1998)	Consumers make up their mind about a brand just by looking at the logo attributes: Cognitive & affective consumer reaction.	- What do you see in the picture?
	Henderson & Cote (1998); Schlechter (1993); Seifert (1992)	Consumers can easier interpret recognizable objects that represent familiar meanings.	- What do you associate it with?
Shape of logos	Henderson et al. (2003); Jiang et al. (2016).	Shapes drive consumer perception and affect perceived personality. Roundedness, for instance, is connoted with harmony and naturalness, sympathetic, affectionate, gentle, caring, kind, warm and responsive. Angular or sharp shapes activate hardness.	- What do you see in the picture? - What do you associate it with?
Colour	Takahashi, (2012); Labrecque & Milne (2012); Amsteus et al. (2015)	Colour trigger connections & information that is shaped through associative learning.	- What do you see in the picture? - What do you associate it with?
Dressing-down of logo			
Innovative vs. trustworthy	Hagvedt (2011)	Brand name in logo is perceived as more trustworthy but less innovative. Brands without brand name are perceived more innovative and less trustworthy.	- From 1-5 how innovative/trustworthy do you perceive this logo to be?
Positive/negative evoked emotions	Miller and Kahn (2005)	Ambiguous brand logos are perceived more positive and personalised because of increased cognitive engagement from consumer.	- What do you like/dislike with this logo?

4. Case Description

Barista's personality touches upon three of Aaker's five dimensions of brand personality (see appendix E). First of all Barista is a sincere brand, which can be seen in their honest way of doing business, where they are clear with where their money goes, and how their products are made. Barista is also a friendly brand, as they donate one school meal to a child in Ethiopia per customer purchase (Barista, 2016a). Furthermore, they have a loyalty club in form of a pre-paid card that the customer can load off, and for every 100th time of use, a child is sent to school for one semester (Barista, 2016b). In addition, Barista encourages their customers to take a bag of fertiliser made from coffee grounds, as they found a way to recycle their waste for gardening, which shows their friendly and wholesome character (Almér, 2016). Being a fair trade company, Barista is both honest and friendly in the approach to their suppliers (Barista, 2016a). They are family-oriented due to the fact that they send children to school and help their parents to work under fair conditions (Barista, 2016b).

Barista is also a competent company, in the sense that it is intelligent and hardworking. An example of this is that they were the first coffee chain in Scandinavia to use 100% recyclable fibre napkins and instead of plastic cups, cups that are made from corn (Almér, 2016). Apart from that, Barista show that they are a hardworking brand, as they never give up, in spite of the economic losses that they have faced in the last years. Still today, they are determined to fight for what they believe in, e.g. to make the world a better place (Almér, 2016).

Last but not least, according to Times Magazine, the rise of ethical consumption is a current trend (Almér, 2016). Thus Barista can

be seen as a trendy brand with an exciting brand personality.

5. Methodology

In this study multiple-methods had to be implemented in order to aim towards the purpose of the study. The literature review findings were applied on the case study of the Swedish coffee brand, Barista, which represents the foundation to the interview and focus groups.

5.1 Literature review
Executing a literature review was the natural, initial step to take in this study. The literature review helps understanding the most important aspects of the phenomena of dressing-down a brand logo. Furthermore the finding of Aaker's, five dimensions of brand personality, has been found to be an important basis for the interpretation of this study's results and has become the theoretical approach in order to analyse the impact of dressed-down logos on the consumer's perception of brand personality. This method also undoubtedly indicates that there is a lack of academic research done within this area.

5.2 Case Study
The aim of this research is to create an understanding about, whether a brand logo with or without text has the strongest ability to be perceived with the brand personality that the company desires to convey to the consumers. In order to do this, it was crucial to find a brand logo that evoked as little bias as possible and thus minimized result falsification. Furthermore, to ensure the qualitative analysis of the influence of dressed-down logos on brand personality according to Aaker's model, it is important to find an existing brand logo that is presented on a brand platform to verify its aimed brand personality (Hagvedt, 2011). Concluding all requirements, the brand logo used for the

study is the one of Barista (Fair Trade Coffee). In particular, factors such as only being present in the Swedish market and having mostly limited national brand awareness, qualified the brand as case example.

5.3 Focus Group

Since this study is of exploratory nature and taps into a research gap with little previous knowledge, exploratory data-collection methods have to be applied. Therefore making use of focus groups is a good way to understand the why in consumer perception, attitude and behaviour (Greenbaum, 2000), allowing a more in-depth insight of consumer perception (Malhotra, 2010; Krueger & Casey, 2009). In order to minimize falsification and to ensure the quality of our focus group results, the participants were carefully chosen based on their (non-existing) knowledge about the brand and logo of Barista.

Therefore, a minor-questionnaire with two question was conducted beforehand, which eliminated potential participants that knew, or even only heard of the brand, and were familiar to the brand logo. First the potential participants were shown 12 random logos, where the text was removed (see appendix A1). Then they were shown a second paper with 12 Swedish brand names (see appendix A2). The potential participants for the two focus groups were asked to cross the logos and names they recognized. In the end the authors found 14 participants with no previous knowledge of either the logo or name of Barista, these participants were split in two focus groups. In addition, the brand's logo personality was analysed according to Aaker's brand personality dimension model and the existing researches about brand logo perception, before the focus groups were conducted.

Two separate focus groups were conducted with seven participants each. The questions asked in the focus groups were based on the theoretical finding in the literature review. In

the first focus group a modified Barista brand logo was used excluding their brand name and text, whereby the participants of the second focus group were asked the same questions facing the original Barista logo (see appendix B). In both cases one moderator lead the discussion, while two assistant moderators were responsible for the projection of the presentation, audio recordings and notes. Each participant received a paper that was prepared with two questions. In accordance with Aakers study from 1997, a likert scale from 1 (strongly disagree) to 5 (strongly agree) was implemented to find out how trustworthy and innovative Barista was perceived. Afterwards, the participants were asked to write down every personality trait that was found suitable for the projected brand logo out of an overview of all the personality attributes of Aaker's model. By doing so, it was ensured that the results of both groups had same preconditions in order to analyse the differences.

In the following, the results of both focus groups will be evaluated with regard to the literature insights and theories. The data will be organised and clustered using a comparative method, whereby the most relevant and repeating statements are for one listed and the questionnaires are evaluated.

6. Case Analysis

When comparing the results of both focus groups (see appendix C), it is noticeable that in general the brand logo without text was similarly perceived as the logo with text (see appendix D). Thereby, the first focus group elaborated more intensively on the pictorial logo attributes, i.e. associations with the shape and color, whereas the second focus group focused on associations derived from the logo text Barista - Fair Trade Coffee. In the second group, the perceived pictorial attributes were closely linked to the information identified from the logo text.

With regard to the literature, the findings of the first focus group that saw a nameless logo, are in line with Henderson and Cote's (1998) and Miller and Kahn's (2005) research results, who highlighted that consumers usually make up their mind of what a logo stands for, before they have been even exposed to any marketing activities. In addition, the fact that the first group elaborated more on the pictorial mark than the second one, underlines that ambiguity triggered by an image-driven logo, requires more cognitive ability, which also generate a more positive overall perception of a brand logo (Miller and Kahn, 2005). Apart from that, the second group straightforwardly reacted to the logo text, which indicates that, when there is text supporting an image perception, consumer do not have to make use of their cognitive ability as much.

Moreover, both focus groups associated the pictorial mark of the logo with coffee art, explaining that the white coloured pattern with the brown coloured background resembled a café latte, furthermore the perception of the first focus group of the logo's sphere shape reminding one of a recycling cycle. This goes hand in hand with Henderson and Cote (1998); Schlechter (1993); Seifert (1992) theory about consumers interpreting objects as representing familiar meanings. This also underlines the findings of Takahashi, (2012); Labrecque and Milne (2012) and Amsteus et al. (2015) referring to colors triggering connections for human beings based on associative learnings, seeing as brown meant coffee for both the focus groups.

The results of both focus groups confirmed the theories saying that rounded shapes evoke harmonic and caring associations (Henderson et al., 2003; Jiang et al., 2016), whereby the second group also took the rounded shape of the text font Barista into consideration. The fact that the straighter and more angular font below was in contrary perceived as more professional, proves Jiang et al.'s, (2016)

explanation of angular forms evoking hardness.

Overall, it was evident that the first focus group responded more positively towards the logo than the second one, although both groups perceived the logo as unpredictable, and hence interesting, which affirms Miller and Kahn's (2005) findings.

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Table 2 – Focus group results of brand personality in comparison with Barista

	Group 1	Group 2	Barista desired personality
Sincerity	45%	38%	*
Excitement	14%	40%	*
Competence	14%	10%	*
Sophistication	24%	10%	
Ruggedness	2%	3%	

When looking at table 2, both the groups perceived Barista as sincere, however group 1 considered sincerity to be the strongest personality dimension for Barista and also perceived this feature more than group 2. The strongest perceived personality dimension for group 2 was perceived to be excitement, and this personality dimension was not perceived strongly by group 1. Baristas desired personality to be competent was perceived with low percentage by both the groups. However Barista scored high in Sophistication by the first focus group. Overall, the first focus group perceived the three desired features of Sincerity, Excitement and Competence with 73%, while the second focus group perceived theses desired personality traits with 88%. This indicates that Barista was able to convey the desired personality 15% better with the second focus group where the text was exposed.

Table 3 – How trustworthy Barista is perceived by the focus group

Trustworthiness likert scale	1 strongly disagree	2	3	4	5 strongly agree
Group 1				57%	43%
Group 2			71%	14%	14%

When looking at table 3, we can see that the first focus group that was exposed to the Barista logo without text, answered with 100% that they agreed and strongly agreed that Barista is trustworthy, while 28% in second focus group agreed and strongly agreed that Barista is trustworthy. This contradicts Hagvedt's (2011) theory, saying that brands that include text in their logo are perceived as more trustworthy.

Table 4 – How innovative Barista is perceived by the focus group

Innovation *likert scale*	1 *strongly disagree*	2	3	4	5 *strongly agree*
Group 1	14%		86%		
Group 2		28%	58%	14%	

Furthermore, Hagvedt's (2011) theory found that brands without text are perceived to be more innovative than brands with text. Looking at table 4, in this study it was found that 14% of the participants of the focus group without text perceived the logo to strongly disagree with innovativeness, whilst 14% of the focus group exposed to the logo with text perceived the logo to agree with innovativeness. This once again contradicts Hagved't (2011) theory of brand logos without text being more innovative.

7. Conclusion & Managerial implications

Using Barista as a case study to explore the differences in consumers' perception of a brand personality when including or excluding the logo text has generated the following findings:

Barista was 15% better at conveying its desired personality when including the brand text, which indicates that a text can help the brand to express who they are in a better way. Furthermore, this shows that brands that have chosen to dress down their brands might leap the risk that their personality will not be perceived in the desired way. Additionally, findings imply that dressed down brands should chose the logo-features wisely and carefully in order to convey the desired meaning, seeing as the findings pointing towards consumers retrieving past associations to colors and shapes, when perceiving a brand. It was for example highlighted in this study that consumer find rounded shapes to be more soft and harmonical than angular shapes.

This study has contradicted previous findings from Hagvedt (2011) and have found that including text in a brand logo does not necessarily increase the trustworthiness of a brand, and excluding the text in the brand logo does not necessarily increase the perception of a brand being innovative.

Ultimately, the findings from this study has corroborated the theory from Miller and Kahn (2005), confirming that dressed down logos evoke stronger positive emotions than logos with text, due to the increased cognitive activity.

8. Limitation and further recommendations

The findings in this study were based on two conducted focus groups, in order for corroboration, further studies should be done but with other brands. It would be of interest to investigate if the same results were achieved regarding the perception of a brand's personality with or without a dressed-down logo. Furthermore, to increase the validity of this study, it could be of interest to conduct the same study but with more people involved, i.e. having more focus groups in order to see if the participants perception of barista were corresponding to this study's finding.

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Appendix

A.1 Dress-down brand logos

A.2 Swedish brand names

Spotify	Vattenfall	Barista	Volvo
AstraZenica	SAS	Postnord	IKEA
H&M	Åhléns	Fjällräven	Espresso House

B.1 Barista without text / B.2 Barista with text

The influence of logos on the consumer's perception
of the brand personality
Dai, J., Nici, E. & Norman-Sylvendahl, F.

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C. Focus group results

1. What do you see in the picture?

The first group discussed what was there in an abstract way. They saw flowers, leaves; environmental and coffee art. They noticed the colour (light) brown giving an earthy feeling. They saw a heart, not symmetric, no hard edges and round.

The second group saw the text that said barista and fair trade. They saw a heart, latte art, brown.

2. What do you associate with what you see?

The first group associated the logo with environmental friendly (friendly?) products. They saw the round shape as a symbol of the recycling cycle (competence?). They also thought that it might be a flower coming up from the ground (wholesome?). One participant stated that it looked like two hands holding and supporting the heart (Friendly/caring?). Some others thought it looked like latte art in a coffee cup.

The second group associated the look of the letters with leafs, and rainforest, because of its bubbly shape. They associated the word barista together with the color nuance of brown with coffee. Since the shape is not symmetrical they describe it as interesting. The flowing shape with non-sharp edges gave them a calm and relaxed feeling. In general they describe the shape as being inviting. The second group associated the logo with being environmental. The participant that was familiar with the fair-trade concept pointed out that they give education. They saw the heart as a way to show that they want to take care everyone.

3. What do you like /dislike?

The first group found the logo unpredictable, which they liked because it's interesting. They also like how the roundness and soft brown colour gave them a relaxing feeling. The first group found the heart slightly cheesy. While some participants liked the unpredictability, some others disliked that the heart was not symmetric. In general they found the colour brown boring. They lacked the innovativeness and thought it was way too similar to Starbucks logo, with the mermaid.

Second group liked the colour and found the letters to be relaxing and rich because of it's rounder shape. That is says Barista in bubbly letters provides a cosy and down-to-earth feeling, which they like. They also saw the text fair-trade as being professional seeing as its shape is more angular and hard, and giving the whole logotype a professional look. One participant in particular was involved in fair-trade, therefore when she saw that she became positive to brand as a whole. She was familiar with the concept of fair-trade and knew that this brand's product will provide high quality. They disliked the heart because it gave an insincere feeling. They thought they were trying to hard to look similar to other coffee chains like (Starbucks, etc.), therefore they found it cheesy. The participants that were not familiar with the concept of fair-trade, did not see the point of including that in the logo.

D. Focus Group Analysis

Question	Attribute	Association/Feelings (Group 1)	Association/Feelings (Group 2)
1. What do you see in the picture? *2. What do you associate?*	Soft/light brown	Earthy, environment	Coffee, Café latte
	Not symmetric, no hard edges; round; bubbly	Recycling cycle (competent), wholesome,	Rainforest, interesting, relaxing, calm, inviting
	Leafs / flower	Environmental friendly, supportive, competent (recycling)	Environmental responsible
	Heart	Harmonic, friendly, caring	Caring
	Text "Barista, Fair Trade"	-	Educating
	Latte Art	Similar	Recognizable
3. What do you like/dislike?	Pictorial mark Not symmetric	Unpredictable, *liked*; interesting; however.. (see heart)	
	Roundness	Relaxing, similar to "Starbucks-logo"	Rich, similar to "Starbucks"
	Soft/light brown	Harmonic, *disliked*, boring, non-innovative	*Liked*, relaxing, suitable,
	Heart	Cheesy, *disliked* not symmetric shape	*Disliked*; insincere, cheesy, too-hard trying
	Round text mark "Barista"	-	Cosy, down-to-earth
	Angular, hard text font "Fair Trade Coffee"	-	Familiar with fair trade concept: professional, *favourable*, high quality
		-	Unfamiliar with fair trade concept: meaningless, no bias

E. Barista Brand Personality

Sincerity	**Excitement**	**Competence**
Friendly Honest Wholesome Family-oriented	Trendy	Hardworking Intelligent