



The Influence of Typeface Choice in a Chocolate Brand Logo on Consumer Brand Personality Perceptions

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Abstract:

Brand differentiation today goes beyond functional features to include symbolic attributes that resonate with consumers on a deeper level. Brand personality refers to the human personality traits associated with a brand that allow consumers to use brands symbolically to express themselves, which in turn influences their preferences and decision-making. This study explores how typefaces, as key elements of a logo, shape brand personality perceptions, focusing specifically on a chocolate brand. The research question is: *“How do different typefaces in a chocolate brand logo influence consumers' perceptions of the brand's personality traits?”* The study aims to show the influence of typefaces on brand personality and offer practical insights for brands, especially in the competitive chocolate industry, on selecting the right typeface for their logo. A quantitative survey, where participants rated ten personality traits across five logo variations, showed notable differences. For example, the script typeface conveyed emotional traits like sentimentality and romance, the display typeface communicated boldness, dynamism, and innovation, while the serif typeface was associated with simplicity and stability. The findings highlight the importance of aligning a typeface with a brand's intended personality and suggest that companies can strategically shape consumer perceptions by carefully selecting visual elements that reflect their brand personality. For chocolate brands in particular, this research offers a foundation for choosing a typeface that effectively conveys the desired brand personality traits and helps them stand out in a competitive market.

Keywords:

brand personality, brand identity, visual identity, logo design, typeface

Lärdomsprov

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Hur valet av typsnitt i en chokladvarumärkeslogotyp påverkar konsumenters uppfattning om varumärkets personlighet

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Sammandrag:

Varumärkesdifferentiering idag sträcker sig utöver funktionella egenskaper och omfattar även symboliska attribut som resonerar med konsumenter på en djupare nivå. Varumärkespersonlighet avser de mänskliga personlighetsdrag kopplade till ett varumärke som gör det möjligt för konsumenter att använda varumärken symboliskt för att uttrycka sig själva, vilket i sin tur påverkar deras preferenser och beslut. Denna studie undersöker hur typsnitt, som centrala element i en logotyp, påverkar uppfattningar om varumärkespersonlighet, med fokus på ett chokladvarumärke. Forskningsfrågan är: *”Hur påverkar olika typsnitt i en chokladvarumärkeslogotyp konsumenternas uppfattning om varumärkets personlighetsdrag?”* Syftet med studien är att visa typsnittens påverkan på varumärkespersonlighet och att ge praktiska insikter till varumärken, särskilt inom den konkurrensutsatta chokladindustrin, om att välja rätt typsnitt för logotypen. En kvantitativ enkätstudie, där deltagarna bedömde tio personlighetsegenskaper för fem logotypvarianter, visade tydliga skillnader. Till exempel förmedlade skripttypsnittet emotionella egenskaper som sentimentalitet och romantik, medan display-typsnittet kommunicerade djärvhet, dynamik och innovation. Serif-typsnittet förknippades med enkelhet och stabilitet. Resultaten visar vikten av att anpassa ett typsnitt till varumärkets avsedda personlighet och antyder att företag strategiskt kan forma konsumenternas uppfattningar genom att välja visuella element som speglar varumärkets personlighet. Särskilt för chokladvarumärken erbjuder resultaten insikter för att välja ett typsnitt i logotypen som effektivt förmedlar de önskade varumärkespersonlighetsdragen.

Nyckelord:

varumärkespersonlighet, varumärkesidentitet, visuell identitet, logotyp, logotypdesign, typsnitt

Contents

1	Introduction	6
1.1	Background	6
1.2	Aim of the Study	7
1.3	Research Question	8
1.4	Limitations.....	9
1.5	Theoretical Framework.....	10
1.6	Method	11
1.7	Definitions.....	12
1.8	Structure of Thesis	13
2	Literature Review	14
2.1	Defining the Concept of a Brand.....	14
2.2	Brand Personality.....	15
2.3	The Brand Personality Scale.....	16
2.4	Criticism of the Brand Personality Scale	16
2.5	Conveying Brand Personality through Visual Identity	17
2.6	The Logo’s Role in Visual Identity	18
2.7	The Logo and Brand Personality	19
2.8	Typography in Logo Design.....	19
2.9	Typography	19
2.10	Typeface Classifications	20
2.10.1	Serif.....	21
2.10.2	Sans Serif	21
2.10.3	Script.....	21
2.10.4	Handwriting	21
2.10.5	Display	21
3	Method.....	22
3.1	Research Method.....	22
3.2	Typeface Selection	22
3.3	Chocolate Brand Logo Variations.....	23
3.4	Survey Design.....	24
3.5	Data Collection.....	25
4	Results.....	26
4.1.1	Logo 1 – Script	28
4.1.2	Logo 2 – Sans Serif.....	30
4.1.3	Logo 3 – Display.....	32
4.1.4	Logo 4 – Serif.....	34
4.1.5	Logo 5 – Handwriting	36
5	Analysis & Implications	38

5.1.1	Logo 1 – Script	38
5.1.2	Logo 2 – Sans Serif.....	39
5.1.3	Logo 3 – Display.....	40
5.1.4	Logo 4 – Serif.....	42
5.1.5	Logo 5 – Handwriting	43
5.2	Discussion.....	44
5.3	Considerations	45
5.4	Further research	46
6	Svensk sammanfattning av arbetet.....	48
6.1	Inledning	48
6.2	Litteraturanalys.....	49
6.3	Metod.....	50
6.4	Resultat & analys	51
6.4.1	Logo 1 – Skript.....	51
6.4.2	Logo 2 – Sans serif.....	51
6.4.3	Logo 3 – Display.....	52
6.4.4	Logo 4 – Serif.....	52
6.4.5	Logo 5 – Handskrift	53
6.5	Slutsatser.....	53
	References.....	54
	Appendices.....	57
	Appendix 1: Survey.....	57

1 Introduction

1.1 Background

In today's rapidly changing business environment, new brands and products are constantly emerging, offering consumers an expanding range of choices. For companies striving to stand out in this increasingly competitive market, differentiation is crucial. One effective way to achieve brand differentiation is through the development of a unique and consistent brand personality, which helps create a distinct identity that resonates with consumers (Thomas & Sekar, 2008).

Brand differentiation today goes beyond functional features, increasingly focusing on the symbolic attributes that resonate with consumers on a deeper level (Neumeier, 2006). These attributes enable consumers to express their personal and social identities through their selection and usage of brands. (Ravasi & Rindova, 2008). As a result, consumers are drawn to brands that align with the symbolic significance consistent with their self-concept (Govers & Schoormans, 2005).

Consumers often perceive brands as having human-like personalities, which allows them to use brands symbolically for self-expression. Brand personality, defined as "the set of human personality traits that are both applicable to and relevant for brands" (Azoulay & Kapferer, 2003), plays a key role in differentiating a brand within its product category and significantly influences consumer preference and usage (Aaker, 1997).

The perception of a brand's personality is shaped by every interaction a consumer has with the brand (Aaker, 1997). One of the ways brand personality is conveyed is through its visual identity, particularly its logo, which serves as the main visual representation of a brand (Park et al., 2013). The logo plays a powerful role in creating associations between the brand and consumers' sense of identity (Walsh et al., 2010), thus helping to communicate a brand's personality (Klimchuk & Krasovec, 2013).

In a brand logo, typography is often a key element. Through the logo, the personality of the brand or product makes its first and most lasting impression, making the choice of typography

crucial (Klimchuk & Krasovec, 2013). Alessandri (2014) further emphasizes that when a logo consists solely of a typeface, the choice of typeface becomes a strategic decision. Research by Brumberger (2003) shows that people associate specific personality traits with different typefaces, further highlighting the importance of typeface choice in shaping the perception of a brand's personality (Ambrose & Harris, 2017).

In industries where product features are often similar, a strong and appealing brand personality becomes a powerful tool for differentiation. This is particularly important in the competitive food industry, which is filled with generic products, store-branded items, and already well-established brands (Ambrose & Harris, 2017). An example of this can be seen in the European chocolate market, where competition among brands is high (Ramli, 2017). In such a competitive environment, consumers often rely on brand personalities to make purchasing decisions, especially when product attributes are similar (Freling & Forbes, 2005). Through a product's packaging, the brand logo and its typeface convey the product's personality, creating an initial and lasting impression (Klimchuk & Krasovec, 2013).

1.2 Aim of the Study

Logos play a crucial role in a brand's visual identity, appearing on all brand-related materials. Every aspect of a brand's visual identity can shape consumer perceptions of its personality, so understanding how each element contributes to this perception is essential. While a typeface is not always the only visual element in a brand logo, it is often a central one. This study aims to examine how the choice of typeface in a logo influences consumer perceptions of brand personality, with a specific focus on a chocolate brand. The research emphasizes the importance of selecting the right typeface to convey a brand's intended personality and provides understanding into how different typefaces can influence consumer perceptions of a chocolate brand. Ultimately, it offers a foundation for brands, particularly chocolate brands, to make informed decisions when choosing a typeface for their logo.

Grohmann et al. (2013) explored whether the typeface used to spell out a brand name influences consumers' perceptions of the brand's personality. Their study categorized typefaces based on characteristics such as naturalness, elaboration, harmony, flourish, and weight, as defined by Henderson et al. (2004), and used Aaker's (1997) Brand Personality Scale to measure brand personality perceptions. Their findings revealed that these specific typeface characteristics

influenced perceptions within Aaker's five brand personality dimensions: *Sincerity*, *Excitement*, *Competence*, *Sophistication*, and *Ruggedness*.

Building on Grohmann et al.'s (2013) main findings, this study extends the research by focusing on a specific brand, a chocolate brand, and investigating how typeface choice in its logo influences consumer perceptions of its personality. This research also uses a different, more direct approach for categorizing typefaces and an alternative scale for measuring brand personality. By categorizing typefaces into broader groups such as serif, sans serif, script, display, and handwriting this study simplifies the analysis and offers a more accessible understanding of how typefaces in brand logos influence brand personality perceptions.

Moreover, this study uses Geuens et al.'s (2009) modified version of the Brand Personality Scale. Aaker's (1997) original scale has faced criticism regarding its definition, generalizability, and cross-cultural applicability (Azoulay & Kapferer, 2003; Austin et al., 2003). By applying Geuens et al.'s scale, which uses different brand personality dimensions and traits than Aaker's, this research aims to provide new findings and offer a fresh perspective on the influence of typeface choice on brand personality perceptions.

Finally, this study focuses specifically on a chocolate brand logo, offering insights that can guide branding strategies in the competitive chocolate market. While the goal is to provide a broader understanding of the importance of typeface choice in logos for brands in general, the results from this study focus on a chocolate brand. These findings can serve as a foundation for brands, especially chocolate brands, to choose a typeface that aligns with their desired brand personality, strengthening their market appeal and competitive position.

1.3 Research Question

With the main focus of this study being to investigate how the choice of typeface in a chocolate brand logo influences consumer perceptions of the brand's personality, the following research question has been formulated:

- How do different typefaces in a chocolate brand logo influence consumers' perceptions of the brand's personality traits?

1.4 Limitations

The typeface is often a central element of a logo, and this study will focus solely on how the choice of typeface, without the influence of other visual elements, affects brand personality perceptions. By isolating the typeface in a logo, the goal is to understand how strongly it can influence a brand's personality on its own, emphasizing the significance of selecting the right typeface for a brand's logo.

However, it is important to recognize that a brand's perceived personality encompasses all aspects associated with the brand, which emphasizes the need for consistency across visual elements and contexts. While this research focuses on the influence of typefaces within a logo, logos often incorporate multiple visual elements beyond typography. Elements such as symbols, colors, and imagery play a significant role in shaping a brand's identity and influencing consumer perceptions of its personality. Therefore, considering these elements alongside typography is essential for creating a cohesive and impactful brand personality.

Additionally, it is acknowledged that perceptions of typefaces and brand personality may vary depending on factors such as age, cultural background, and personal preferences. Since this study is based on a Western perspective, the findings may not fully reflect how typefaces and brands are perceived in non-Western cultures. Similarly, age-related differences in the interpretation of typefaces fall outside the scope of this research. Furthermore, this research focuses on the brand personality perceptions associated with different typefaces used in a chocolate brand logo, rather than exploring why and how consumers form these associations or their personality preferences regarding chocolate brands. While psychological and cultural factors, as well as age-related differences, are not addressed in this study, they remain important considerations for future brand personality research.

Given the countless typefaces available, each with unique qualities, it would be impractical to assess the impact of every individual typeface on brand personality perceptions. This research will instead examine typefaces from five broad and common categories to showcase a range of typeface designs. Although typefaces within these categories vary, the aim is to lay a foundation for helping brands identify which typeface category best aligns with their intended brand personality. Furthermore, a detailed analysis of specific typeface characteristics or their direct effects on brand personality perceptions will not be conducted. While attributes like

weight, contrast, and spacing undeniably contribute to a typeface's personality, this study will focus on a smaller set of typefaces representing common typeface categories.

Additionally, it is important to acknowledge that participants' perceptions may have been influenced by existing associations with chocolate brands or their personal ideas of what a chocolate brand should look like. The name of the fictional chocolate brand used in this study, along with participants' prior experiences and preferences, could have impacted how typefaces and logos were interpreted. These biases are difficult to control and highlight the challenge of isolating the influence of typography in broader contexts, such as in a brand logo, and the difficulty of measuring brand perceptions, which are influenced by many factors.

Lastly, previous research on how the elements of a brand's visual identity influence brand personality has often relied on survey data to measure consumer perceptions. This study will follow a similar approach, using survey data to evaluate how typeface styles in a logo affect brand personality perceptions. It is acknowledged, however, that real-life consumer reactions may be influenced by numerous factors beyond those reflected in a survey, especially in retail settings where various stimuli shape consumer perceptions and behaviors.

1.5 Theoretical Framework

The theoretical framework of this study will build on previous research on brand personality. It will explore key concepts such as brand identity, visual identity, logo design, and typography, explaining how each of these elements contributes to shaping a brand's personality.

In the literature review part of this study, we will first explore the concept of a brand and the factors that contribute to building a strong brand. For instance, Beverland (2021) offers a deeper analysis of what defines a brand. We will also examine Aaker's (1996) definition of brand equity and its relevance to brand strength and value. From there, the focus will shift to one of the four major components of brand equity: brand associations. Aaker (1996) explains that brand associations are rooted in the brand identity and suggests that marketers should expand their understanding of brand identity by incorporating emotional benefits that allow consumers to express themselves.

Since research suggests that aligning a brand's personality with the consumer's self-image strengthens emotional attachment and enables self-expression (Malär et al., 2011), we will further explore the theory and concept of brand personality. Two different definitions of brand personality will be presented. The first is the widely used definition by Aaker (1997). In response, Azoulay and Kapferer (2003) suggest a stricter definition of brand personality. We will then discuss the Brand Personality Scale developed by Aaker (1997), the criticisms it has received, and the new scale created by Geuens et al. (2009).

After covering the theory behind brand personality, the discussion will return to the concept of brand identity, which is an essential driver of brand associations. Aaker (1996) defines brand identity, while Ghodeswar (2008) expands on this concept by outlining the core and extended brand identity. From brand identity, we will transition into visual identity, where Alessandri (2014) defines visual brand identity and highlights how it functions as a way to communicate a brand's personality.

The focus will then shift to the role of the logo within a visual identity, as Klimchuk and Krasovec (2013) argue that the logo plays a crucial role in communicating a brand's personality. Finally, the significance of typography in logo design will be discussed. Klimchuk and Krasovec (2013) emphasize that because the brand logo is critical for expressing brand personality, the selection and use of typography becomes even more critical in this context. Lastly, a brief overview of typography and typeface classifications will be provided, followed by an introduction to the typeface categories used in this study.

1.6 Method

To measure brand personality perceptions, it is necessary to first examine previous research on the concept of brand personality as a whole, as well as how it has been measured in the past. The literature review of this study will provide context for the chosen research method. Throughout the literature review and the entire study, ethical practices, such as properly citing original authors and sources, have been adhered to. Additionally, potential biases and limitations have been critically acknowledged to ensure transparency and the validity of the findings. The findings from the literature review will guide the design of a quantitative survey to measure consumers' perceptions of a chocolate brand's personality. The survey method,

along with ethical considerations regarding the survey and participant data, will be discussed in more detail in the methods chapter.

1.7 Definitions

Brand Personality

Brand personality is defined as the set of human personality traits that are relevant and applicable to a brand (Azoulay & Kapferer, 2003). Consumers perceive these traits through both direct interactions with the brand, such as encounters with brand representatives or typical users, and indirect factors like product attributes, brand name, advertising style, and logo (Aaker, 1997).

Brand Personality Scale

Aaker (1997) developed the first and most widely used framework for measuring brand personality, called the Brand Personality Scale. However, the scale has faced criticism, and in response, Geuens et al. (2009) developed a new measure. This new scale consists of twelve personality traits and five main dimensions: *Activity*, *Responsibility*, *Aggressiveness*, *Simplicity*, and *Emotionality*.

Brand Identity

Brand identity is the distinct set of associations that a brand strategist aims to establish or uphold, representing how the company wants its brand to be perceived by customers. It should foster connections by providing value through practical, emotional, or self-expressive benefits (Aaker, 1996).

Visual Identity

A brand's visual identity is the strategically designed set of visible elements, such as logos, colors, symbols, typefaces, and imagery, that represent a brand and help consumers recognize

it. Serving as the "face" of the brand, it aims to create a positive public image through a cohesive and carefully crafted presentation (Alessandri, 2014).

Logo

A logo is the main visual symbol a brand uses to identify itself to consumers. It uses shapes, colors, symbols, and typography in a simple design that conveys the brand's values, quality, and promises. Serving as a key element of brand identity, the logo also plays a vital role in building connections between the consumer and the company (Alessandri, 2014; Slade-Brooking, 2016; Bokhua, 2022).

Typeface

A typeface is a collection of characters, such as letters, numbers and symbols, that share a uniform design and common stylistic features. Ambrose et al. (2020) explain that typefaces are different from the term "font", which refers to the physical or digital format used to create the typeface, such as computer code, lithographic film or metal.

1.8 Structure of Thesis

This section outlines the structure of the thesis, providing a brief overview of the focus and purpose of each chapter.

The introduction provides an overview of the research background, outlines the study's aim and research question, and presents its limitations, theoretical framework, methodology, and key definitions.

In the second chapter, the literature review will explore the concept of brand personality and its contribution to brand equity, or the brand's overall value. Aaker's (1997) Brand Personality Scale and the modified scale by Geuens et al. (2009), which will be used in this study, will also be discussed. The focus will then shift to previous research and literature on brand identity and visual brand identity, examining their roles in conveying a brand's personality. This will be followed by a closer look at the brand's most important visual element, the logo, and its contribution to expressing brand personality. The significance of typographic choices within

the logo will also be discussed, highlighting how these choices play an important role in shaping perceptions of brand personality. Finally, based on existing literature, the basics of typography and typeface classifications will be introduced, followed by an overview of the five typeface categories that will be used in this study. The literature review will strengthen the research's relevance by establishing a theoretical framework.

The third chapter will provide a detailed overview of the research methodology. This includes presenting the chocolate brand logo variations created with typefaces from the five previously defined categories and explaining the quantitative survey method and its relevance to the research. The chapter will also cover the typeface selection process, the design of the chocolate brand logos, survey structure, data collection method, and ethical considerations regarding data collection.

The fourth chapter will present the survey results. The fifth chapter will then provide an overall analysis of these findings, followed by an in-depth analysis of the results for each individual logo. Finally, the discussion will address the study's results, execution considerations, and suggestions for future research.

2 Literature Review

In this chapter, the central concepts of this study will be examined based on previous work within the field.

2.1 Defining the Concept of a Brand

The term "brand" is difficult to define and widely debated among both academics and practitioners. The traditional definition from the American Marketing Association (n.d.) is still preferred by many, though not everyone (Beverland, 2021). According to the American Marketing Association (n.d.), a brand is "a name, term, design, symbol, or any other feature that identifies one seller's goods or services as distinct from those of other sellers". Beverland (2021) argues that while this definition focuses on visible elements like names or logos, it is the meaning behind these elements that truly defines the brand. It also overlooks the role of the consumer, implying that the company is the sole creator of the brand, which is empirically false and increasingly outdated.

A brand is not only created by a marketer's efforts but also by how consumers perceive and respond to those efforts. While marketers see a brand as a promise, consumers view it through their own associations, perceptions, and expectations, which are influenced by every interaction they have with the brand (Batey, 2015). Adams et al. (2006) further emphasize that a brand is the perception formed by the consumers towards a company. This perception is shaped by the combination of logos, visuals, identity programs, messaging, products, and actions (Adams et al., 2006). Ultimately, brands exist in the minds of consumers (Kotler & Armstrong, 2018).

In his book, *Building Strong Brands*, David Aaker (1996) argues that a strong brand can be a company's most valuable strategic asset, creating customer engagement and loyalty. Aaker defines brand equity as "a set of assets and liabilities linked to a brand's name and symbol that adds to or subtracts from the value provided by a product or service to a firm and/or to that firm's customers". Essentially, brand equity encompasses all the factors that contribute to the strength, value, and influence of a brand. According to Aaker, the four major asset categories of brand equity are: brand name awareness, brand loyalty, perceived quality, and brand associations.

Brand associations stem from the brand identity, highlighting the importance of establishing and maintaining a strong brand identity (Aaker, 1996). Aaker suggests that marketers should broaden their understanding of brand identity beyond only focusing on product attributes and specific functional benefits of a brand. According to Aaker and Joachimsthaler (1999), most strong brands go beyond functional benefits, providing emotional benefits to consumers and enabling them to express themselves.

A way to create emotional brand attachment and enable self-expression is to align the brand's personality with the consumer's self (Malär et al., 2011). Phau and Lau (2000) suggest that brand personality is a modern tool for marketing strategists to build and strengthen brand equity.

2.2 Brand Personality

Consumers use brands in symbolic ways to shape their self-image and express their individual identities (Schembri et al., 2010). According to Aaker (1997), consumers can use brands

symbolically because they tend to assign human personality traits to brands. Govers and Schoormans (2005) further emphasize that consumers are drawn to products and brands that align with the symbolic significance consistent with their self-concept.

Jennifer Aaker (1997) defines brand personality as “the set of human characteristics associated with a brand”. Azoulay and Kapferer (2003) suggest that marketing researchers and practitioners should adopt a stricter definition of brand personality compared to Aaker's (1997) definition. According to their suggestion, brand personality is “the set of human personality traits that are both applicable to and relevant for brands.”

The perception of a brand's personality traits develops through every direct and indirect interaction consumers have with the brand. Direct interactions occur through encounters with people linked to a brand, such as employees, the CEO, product endorsers, and the characteristics typically associated with the brand's users. Indirectly, brand personality traits are influenced by factors such as product-related attributes, product category, brand name, advertising style, and symbol or logo (Aaker, 1997).

2.3 The Brand Personality Scale

The most widely used scale for measuring brand personality is the Brand Personality Scale, developed by Jennifer Aaker (1997). Instead of treating brand personality as a singular concept, this scale divides it into five distinct dimensions. This approach helps distinguish between different types of brand personalities and provides a better understanding of how brand personality influences consumer preferences.

The five dimensions in Aaker's (1997) Brand Personality Scale are *Sincerity*, *Excitement*, *Competence*, *Sophistication*, and *Ruggedness*. The first three dimensions align with traits from the "Big Five" human personality model, while *Sophistication* and *Ruggedness* represent qualities individuals may desire but not necessarily have. The brand personality dimensions are made up of 15 facets, which can be broken down into 42 personality traits.

2.4 Criticism of the Brand Personality Scale

Aaker's (1997) Brand Personality Scale has faced criticism for various reasons. Azoulay and Kapferer (2003) argue that Aaker's definition of brand personality is loose and includes

characteristics beyond personality traits, like age and gender, which raises concerns about the scale's validity. Another criticism is that Aaker's scale might not be generalizable for individual brand-level analyses or within specific product categories. Aaker's original analyses were done with combined data across respondents, which removed the differences within each brand. As a result, the scale may not apply to situations where analyses need to be done at the individual brand level (Austin et al., 2003). A third criticism is that factors in Aaker's scale do not consistently apply across different cultures (Azoulay & Kapferer, 2003).

In light of the criticism against Aaker's (1997) scale, Geuens et al. (2009) developed a new measure for brand personality. The new scale consists of twelve personality items and five main dimensions: *Responsibility*, *Activity*, *Aggressiveness*, *Simplicity*, and *Emotionality*. Geuens et al.'s (2009) measure of brand personality includes only personality items and showed a closer alignment with the "Big Five" personality model compared to Aaker's scale (Alpatova & Dall'Olmo Riley, 2011). The scale is versatile and can be used across various brands and product categories, for specific categories with different competitors, individual brand analysis, and cross-cultural studies (Geuens et al., 2009).

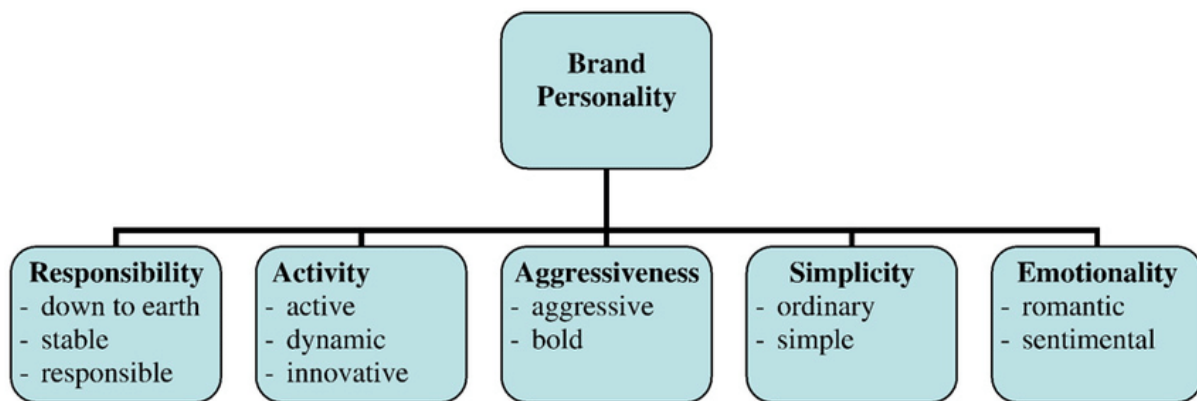


Figure 1. The new brand personality measure developed by Geuens et al. (2009).

2.5 Conveying Brand Personality through Visual Identity

As mentioned previously, the associations consumers make with a brand play a significant role in supporting brand equity. These associations are driven by the brand identity, which Aaker (1996) defines as "a unique set of brand associations that the brand strategist aspires to create or maintain." In essence, the brand identity reflects what the company wants the brand to stand for in the minds of its customers. Additionally, the brand identity should create connections

with customers by offering value through practical, emotional, or self-expressive benefits (Aaker, 1996).

Brand identity includes a core and extended identity. The core identity is the brand's main and consistent quality, focusing on elements like product attributes, service, and performance. The extended identity adds depth by encompassing aspects such as brand personality, customer relationships, and symbolic associations (Ghodeswar, 2008). For a brand identity to be successful, it has to connect with customers, set the brand apart from its competitors, and accurately reflect the company's capabilities and commitments over time (Aaker & Joachimsthaler, 2000).

Brand identity often forms the foundation for the visual and verbal story that brings the brand and its products to life (Klimchuk & Krasovec, 2013). When consumers interact with brands, they encounter various brand-related stimuli such as logos, colors, typography, and shapes, which form the face of the brand and help identify it (Phillips et al., 2014). These elements are key components of a brand's visual identity, encompassing the visible and measurable aspects of the brand. Visual identity is defined as the carefully designed presentation of a brand aimed at creating a positive public image (Alessandri, 2014).

An essential aspect of the brand identity is brand personality (Azoulay & Kapferer, 2003). Designers create the visual identity of the brand using various visual elements that reflect the brand's personality (Phillips et al., 2014). Just as a person's character is expressed through their name, appearance, clothing style, and behavior, a company's personality is similarly communicated through its visual identity, such as its name, logo, tagline, color palette, architecture, and behavior (Alessandri, 2014).

2.6 The Logo's Role in Visual Identity

Research indicates that the logo is considered the main visual representation of a brand (Park et al., 2013). Alessandri (2014) defines the logo as "the visual symbol that a brand or company uses to identify itself to consumers." A logo uses shapes, colors, symbols, and typography in a simple design that reflects the values, quality, and promises of the companies that offer the product or service (Slade-Brooking, 2016). The logo functions as a vital element in building a relationship between the consumer and the company (Bokhua, 2022). It gains significance

when it resonates with consumers (Slade-Brooking, 2016). Furthermore, a brand logo can be a powerful way to create associations between the brand and consumers' sense of identity, helping them see the brand as part of themselves (Walsh et al., 2010; Park et al., 2013).

2.7 The Logo and Brand Personality

A brand name and logo are essential elements in communicating a brand's personality, playing a vital role in creating a strong and lasting impression on consumers (Klimchuk & Krasovec, 2013). Although considerable research has been conducted on brand personality, there has been less focus on how various brand elements, such as logos, influence it. However, some studies have explored this area. For example, Grohmann (2008) examines how different logo design characteristics impact consumers' perceptions of brand personality (Seimiene & Kamarauskaite, 2014). Additionally, research has also examined how various visual elements within a brand logo affect consumers' perceptions of brand personality.

2.8 Typography in Logo Design

Logos exist in various forms, ranging from graphic elements or icons to words and letters designed in unique typefaces, with many logos using a combination of both. A logo that consists solely of the brand name is referred to as a logotype. When implementing a logotype, no additional visual elements are present, making the choice of typeface a crucial strategic decision. In the same way that color can establish a mood and influence a person's associations with a brand's visual identity, typography can also significantly shape how that identity is perceived (Alessandri, 2014). Typographic elements are commonly featured in logos, emphasizing the importance of typographic choice and design in the overall logo creation process. Since a brand logo is a fundamental means of conveying the brand's personality and product characteristics, the choice of typography here becomes even more significant (Klimchuk & Krasovec, 2013).

2.9 Typography

Typography is all around us, and we interact with it daily (Ambrose et al., 2020). It is in everything we read, such as product packaging, advertisements, books, magazines, web pages, and signs. Type not only communicates information but also influences our daily decisions, from the products we choose to the media we interact with. The impact of typography often

goes unnoticed, yet it plays a powerful role in shaping how we perceive and experience the world around us (Strizver, 2014).

Over the past 600 years, typography has evolved alongside advancements in printing technology. However, the characters used in typography have developed over a much longer period, reflecting the evolution of language from Egyptian hieroglyphs to Latin letters (Ambrose et al., 2020).

The history of typography, along with the terminology related to typography and typographic characters, is essential for a deeper understanding of the subject. However, due to the limited scope of this study, a more detailed exploration of these concepts will not be covered.

2.10 Typeface Classifications

Typeface classification provides a systematic way to navigate the wide variety of typefaces available, helping designers and researchers categorize them based on specific characteristics. While there is no single classification that is universally accepted, typefaces are commonly organized according to visual appearance, historical development, or intended application (Ambrose et al., 2020).

Since this research focuses on the broader visual variations of typefaces and their influence on brand personality perceptions, a simplified classification system has been chosen. Susan Westcott Alessandri, in her book *Visual Identity* (2014), suggests that typefaces generally fall into four main categories: serif, sans serif, display, and script. This straightforward classification is widely accepted and commonly used in the field.

Ilene Strizver, in *Type Rules* (2014), further differentiates "handwriting" as an additional category. While handwriting typefaces are often seen as a subcategory of script, their casual, personalized appearance differentiates them from traditional script typefaces, justifying their inclusion as a separate category in this study.

In the sections that follow, a brief description of each typeface category will be provided.

2.10.1 Serif

Serif typefaces are recognized by the small lines or "extensions" at the ends of characters, called serifs. Strizver (2014) describes serifs as "extensions, or more elegantly put, finishing strokes extending from the ends of a character". Serif typefaces are often more decorative and stylistic, but they are also believed to improve legibility by guiding the eye smoothly from one character to the next (Strizver, 2014). Due to their readability, serif typefaces are commonly used in books and newspapers (Ambrose et al., 2020).

2.10.2 Sans Serif

Sans serif typefaces are characterized by the absence of serifs, with "sans" meaning "without" in French (Strizver, 2014). These typefaces feature clean, simple strokes and consistent thickness. Sans serif typefaces were some of the first to be cut in stone and have periodically gained popularity due to their simplicity (Strizver, 2014). They are often more tightly spaced, maintaining readability even at smaller sizes. Over the past fifty years, sans serif typefaces have become accepted for continuous reading (Samara, 2006).

2.10.3 Script

Script typefaces are designed to mimic handwriting or calligraphy. They can be challenging to read in body text and are most effective when using a mix of upper and lower case letters rather than all caps (Meachem & Marshall, 2012). Script typefaces offer a dynamic and flowing look compared to traditional typefaces (Strizver, 2014). Many script typefaces feature linked or joined lowercase letters, imitating cursive handwriting (Clair & Busic-Snyder, 2012).

2.10.4 Handwriting

Handwriting typefaces are a subcategory of script typefaces designed to replicate real handwriting or hand printing. These typefaces span a broad stylistic range, from connected scripts to casual scribbles and playful, irregular hand-printed forms (Strizver, 2014).

2.10.5 Display

Display typefaces, also known as decorative typefaces, are designed for large headings or display purposes (Strizver, 2014). These fonts are bold, unique, and attention-grabbing, making them ideal for posters and advertisements (Clair & Busic-Snyder, 2012). Display typefaces

often prioritize visual impact over readability and tend to have stronger personalities than other typefaces (Strizver, 2014).

3 Method

In this chapter, the research methodology and its execution will be explained in detail. First, the reasoning behind selecting a quantitative survey as the main method for addressing the research question will be presented. Next, the process of selecting typefaces used in the chocolate brand logo variations will be discussed, along with the presentation of the final logo designs included in the survey. Finally, the survey design, data collection method, and ethical considerations regarding data collection will be described.

3.1 Research Method

To address the research question, “How do different typefaces in a chocolate brand logo influence consumers' perceptions of the brand's personality traits?”, this study will use a survey. A survey approach was chosen because previous studies investigating how visual elements influence brand personality perceptions have successfully used quantitative research methods. For example, Ridgway’s (2011) study on whether colors used in brand logos influence brand personality perceptions and Yu’s (2013) research on the effects of typography on clothing brand personalities both used a quantitative research approach in the form of surveys. The aim of this quantitative approach is to gather data and identify common patterns in perceptions of a chocolate brand’s personality based on the typeface used in its logo.

3.2 Typeface Selection

To prevent participant fatigue, the number of typefaces and logo variations included in the survey was carefully considered. The typefaces were selected from the Adobe Font library, which allows users to search by classification. One typeface was selected from each of the five categories defined in the previous chapter. Each typeface was chosen based on how well it represents a typical example of its category. Due to the limited scope of this study, a larger sample was not tested. Additionally, the goal was to select lesser-known typefaces. Familiar typefaces, such as Times New Roman and Comic Sans, often carry preconceived associations that could influence participants' responses. The chosen typefaces from each category were:

- Serif – Loretta (Regular Display)
- Sans serif – Golos Text (Regular)
- Script – AnnabelleJF (Regular)
- Display – Chorine Large (Large)
- Handwriting – Providence Sans Pro (Regular)

There are many ways to modify the appearance of different typefaces, and these changes can influence how people perceive them. To keep this study as straightforward as possible, the selected typefaces were not modified, except for adjustments to their sizes.

3.3 Chocolate Brand Logo Variations

To ensure that survey participants had no prior associations with the brand, a fictional chocolate brand named “Shoko” was created for this research. Grohmann et al. (2013) also used unfamiliar brand names in their study to examine if typeface characteristics influence brand personality perceptions. Five logo variations using this brand name were designed. Using different names for each logo was considered to help differentiate them but was ultimately deemed potentially confusing for participants. Each logo variation was designed using a different typeface, with each typeface corresponding to one of the five categories previously defined.

While added symbols and colors can influence brand personality, the focus of this research is on how typefaces alone can shape brand personality perceptions. To ensure participants were not influenced by other visual elements, the logos were kept as minimal and simple as possible. All logo variations were presented in black and white to eliminate color associations. Each logo featured the brand name, with the word “Chocolates” included below it to clarify the nature of the brand. The word “Chocolates” was written in the same sans serif typeface across all logos. The typefaces and logos were designed and presented in the same size.

1. Serif

Shoko

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2. Sans serif

Shoko

CHOCOLATES

3. Script

Shoko

CHOCOLATES

4. Handwriting

Shoko

CHOCOLATES

5. Display

Shoko

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Figure 2. Final chocolate brand logo variations

3.4 Survey Design

To measure participants' personality perceptions of the chocolate brand presented through five logo variations using different typefaces, a slightly modified version of Geuens et al.'s (2009) brand personality measure was used. The original scale includes five brand personality dimensions and twelve personality traits (see Figure 1). Two traits were excluded to balance the number of traits across each dimension and reduce participant fatigue by shortening the list of traits. The dimensions *Responsibility* and *Activity* originally contained three traits each, while the other three dimensions contained only two traits each. One trait was removed from both the *Responsibility* and *Activity* dimensions, resulting in each dimension having an equal number of traits.

The five brand personality dimensions defined by Geuens et al. (2009) are *Responsibility*, *Activity*, *Aggressiveness*, *Simplicity*, and *Emotionality*. Two personality traits from each dimension were used for this study resulting in a total of ten personality traits. These traits are:

Down-to-earth, Stable, Dynamic, Innovative, Aggressive, Bold, Ordinary, Simple, Romantic, and Sentimental.

- **Responsibility:** Down-to-earth, Stable
- **Activity:** Dynamic, Innovative
- **Aggressiveness:** Aggressive, Bold
- **Simplicity:** Ordinary, Simple
- **Emotionality:** Romantic, Sentimental

In the survey, participants were initially asked to provide general demographic information, including age, gender, and nationality. However, it was later decided that this data would not be used to present the results or for analysis, and therefore will not be discussed further. Participants were then shown one logo variation at a time. Under each logo, the previously mentioned ten personality traits were listed. Participants rated each trait on a 1-5 Likert scale, indicating how strongly they believed the trait described the brand represented by the logo. To minimize order effects and reduce potential biases in their responses, the order in which the five logos variations were presented to participants was randomized. Additionally, the order in which the traits were shown for each logo was also randomized.

3.5 Data Collection

The data for this research was collected using Qualtrics, an online survey tool for creating, collecting, and analyzing surveys. While Google Forms was also considered, it was deemed less mobile-friendly for displaying the Likert scale used in the survey.

Before distributing the survey, feedback from an outsider unfamiliar with the research premise was considered and used to refine the final version. Since the research focuses on brand personality perceptions and acknowledges that most people are consumers of brands, particularly in Western cultures, the survey was open to the general public without targeting a specific demographic. The aim was to gather as many responses and diverse perspectives as possible.

As the survey was posted on the researcher's social media, the survey population consisted of social media users who follow or are connected with the researcher on LinkedIn and Facebook.

The post was also shared by others, which helped reach more people. This method attracted a broad range of participants but may have introduced some bias from the researcher's social media network. The survey remained open for two weeks, and the captions for these posts invited everyone to participate.

Regarding ethical considerations, participants were informed of the study's ethical guidelines before participating in the survey. All responses were anonymized and treated confidentially to protect participants' privacy. No sensitive personal information was collected, and participants had the right to withdraw from the study at any time without consequences. Information about these measures, including confidentiality and data security, was provided to participants prior to their participation. All data were stored securely in compliance with the General Data Protection Regulation (GDPR).

After two weeks, the survey received 87 recorded responses, with 67 fully completed, resulting in a completion rate of approximately 77%.

4 Results

In this section of the study, the results for each logo variation will be presented. The data was initially examined using the built-in reporting features of the survey tool, Qualtrics. It was then exported for further detailed analysis in Excel.

Survey participants rated the extent to which ten brand personality traits, two from each dimension defined in the Geuens et al. (2009) scale, described each of five different variations of a chocolate brand logo, using a 5-point Likert scale. Each logo used a different typeface to spell out the same brand name, with one typeface selected from each of the typeface categories defined earlier. The goal was to examine how different typefaces in a chocolate brand logo influenced perceptions of the brand's personality.

To analyze the survey data, the mean and standard deviation were calculated for each personality trait associated with each logo variation. The mean represents the average score given by respondents for each trait, while the standard deviation indicates how much the scores vary from the mean. The appropriateness of each brand personality trait was determined based

on the Likert scale: 5 = very descriptive, 4 = descriptive, 3 = somewhat descriptive, 2 = slightly descriptive, and 1 = not at all descriptive.

The logos and their associated results will be presented in the order they were entered into the survey program. However, because the logos were displayed to each respondent in a randomized order, this presentation sequence does not reflect the order in which all respondents viewed the logos and should not have influenced the final results.

The mean and standard deviation scores each logo will first be presented in a table, followed by a visualization using a bar chart. After the chart, a brief description of each logo's results will be provided.

4.1.1 Logo 1 – Script

Shaka
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Figure 3. Logo 1 using script typeface

Table 1. Mean scores and standard deviations (Logo 1)

	Mean	Standard deviation
Responsibility		
Down-to-earth	2.48	1.15
Stable	2.87	1.01
Activity		
Dynamic	2.31	1.08
Innovative	2.31	1.03
Aggressiveness		
Aggressive	1.30	0.67
Bold	2.03	1.06
Simplicity		
Ordinary	2.69	1.08
Simple	2.63	1.19
Emotionality		
Romantic	4.18	0.90
Sentimental	3.75	1.03

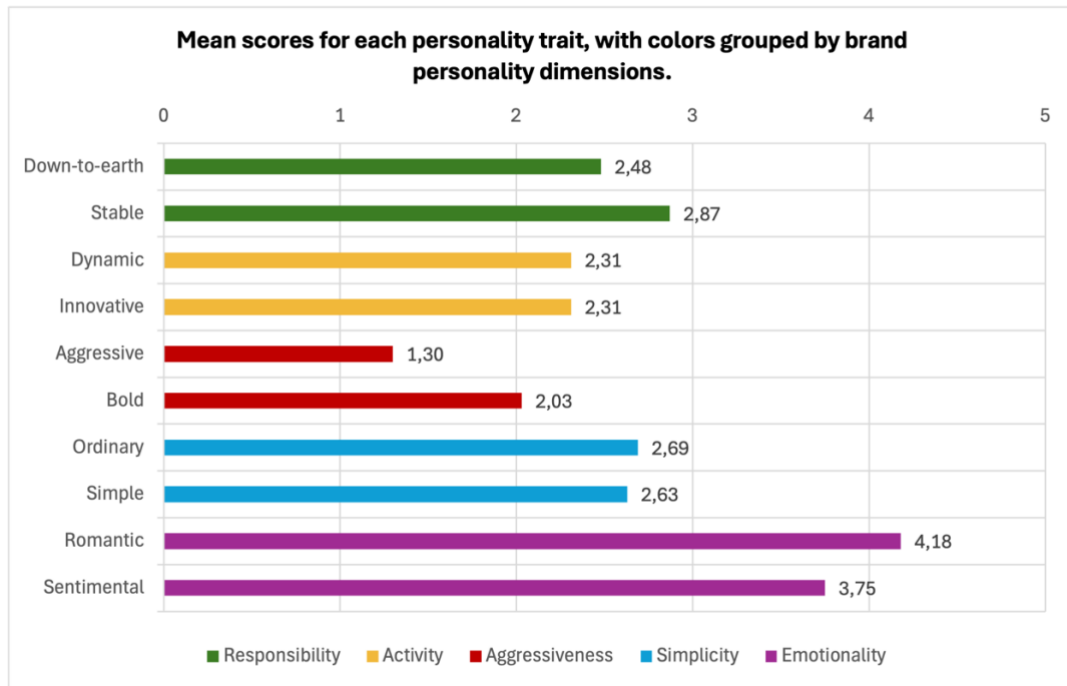


Figure 4. Bar chart with mean scores for each personality trait (Logo 1)

The brand personality dimension *Emotionality* received the highest overall score for the logo with a script typeface. Within this dimension, the trait *Romantic* had a mean score of 4.18 while *Sentimental* scored 3.75. Additionally, *Romantic* had a standard deviation of 0.90, indicating stronger agreement among respondents for this trait compared to the other traits for this logo, which generally had slightly higher standard deviations of over 1.

The dimensions *Responsibility* and *Simplicity* followed *Emotionality* with the next highest scores, both showing similar overall mean scores ranging from 2.48 to 2.87. Within the *Responsibility* dimension, the personality trait *Stable* had the higher score of 2.87, while *Down-to-earth* scored 2.48. In the *Simplicity* dimension, the trait *Ordinary* had a mean score of 2.69, and *Simple* scored 2.63.

In the *Activity* dimension, the traits *Dynamic* and *Innovative* shared an identical mean score of 2.31. Lastly, the *Aggressiveness* dimension received the lowest scores for this logo. The trait *Bold* had a mean score of 2.03, while *Aggressive* had a lower mean of 1.30, being the only trait with a score under 2 for this logo. The standard deviation for *Aggressive* was also low at 0.67, suggesting that respondents generally agreed this trait does not describe the logo well.

4.1.2 Logo 2 – Sans Serif

Shoko
CHOCOLATES

Figure 5. Logo 2 using sans serif typeface

Table 2. Mean scores and standard deviations (Logo 2)

	Mean	Standard deviation
Responsibility		
Down-to-earth	3.15	1.20
Stable	3.69	0.99
Activity		
Dynamic	2.31	1.25
Innovative	1.66	0.91
Aggressiveness		
Aggressive	2.03	1.10
Bold	2.25	1.28
Simplicity		
Ordinary	3.37	1.19
Simple	4.37	0.83
Emotionality		
Romantic	1.42	0.78
Sentimental	1.52	0.82

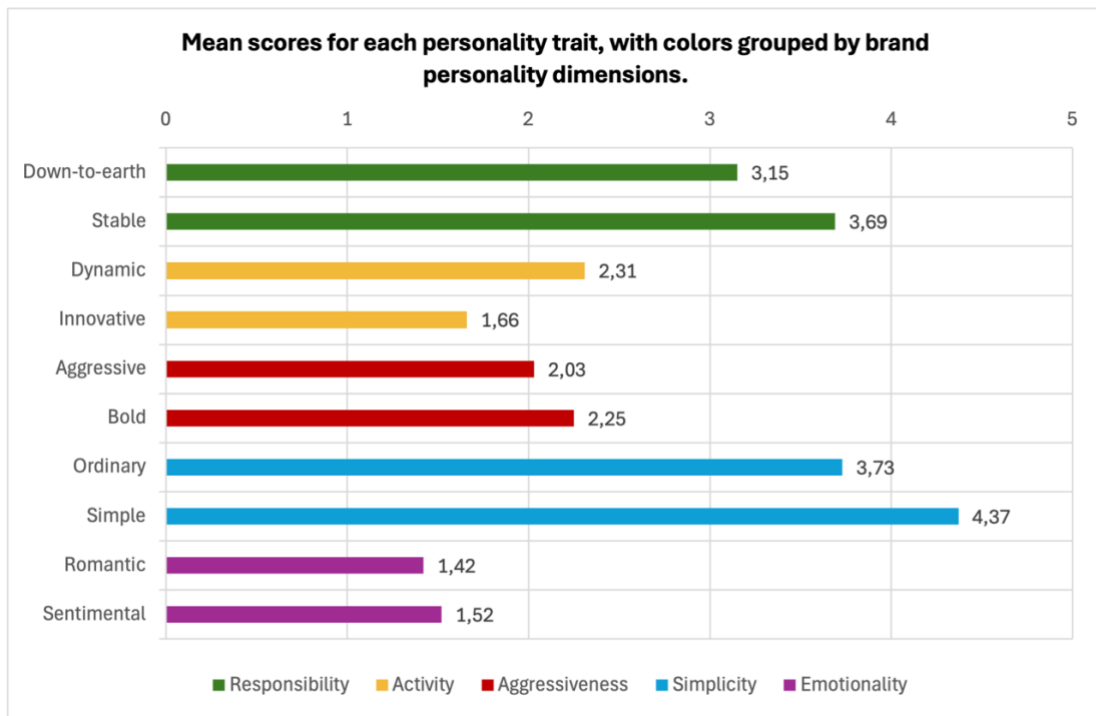


Figure 6. Bar chart with mean scores for each personality trait (Logo 2)

The brand personality dimension *Simplicity* received the highest score for the logo with a sans serif typeface. Within this dimension, the trait *Simple* had the highest mean score with 4.37, followed by *Ordinary* at 3.73. The standard deviation for *Simple* was 0.83, indicating a relatively high level of agreement among respondents. The dimension *Responsibility* also scored highly, with both traits getting mean scores above 3: *Stable* had a mean score of 3.69, while *Down-to-earth* scored 3.15.

The dimensions *Activity* and *Aggressiveness* had similar scores. In the *Activity* dimension, *Dynamic* had a mean score of 2.31, while *Innovative* scored lower at 1.66. In the *Aggressiveness* dimension, the trait *Bold* had a mean score of 2.25, followed by *Aggressive* with a score of 2.03. *Bold* and other traits for this logo had slightly higher standard deviations of 1.20 or more, suggesting some disagreement among respondents about how well these traits described the logo.

The *Emotionality* dimension had the lowest scores among all personality dimensions for this logo, with both traits showing similar mean scores. *Sentimental* had a score of 1.52, closely followed by *Romantic* at 1.42. The standard deviations for these traits were also relatively low, at 0.78 for *Romantic* and 0.82 for *Sentimental*, indicating agreement among respondents.

4.1.3 Logo 3 – Display

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Figure 7. Logo 3 using display typeface

Table 3. Mean scores and standard deviations (Logo 3)

	Mean	Standard deviation
Responsibility		
Down-to-earth	2.49	1.16
Stable	2.48	1.11
Activity		
Dynamic	3.01	1.02
Innovative	2.97	1.21
Aggressiveness		
Aggressive	2.67	1.42
Bold	3.72	1.01
Simplicity		
Ordinary	2.10	1.10
Simple	2.73	1.24
Emotionality		
Romantic	1.67	0.82
Sentimental	2.24	1.22

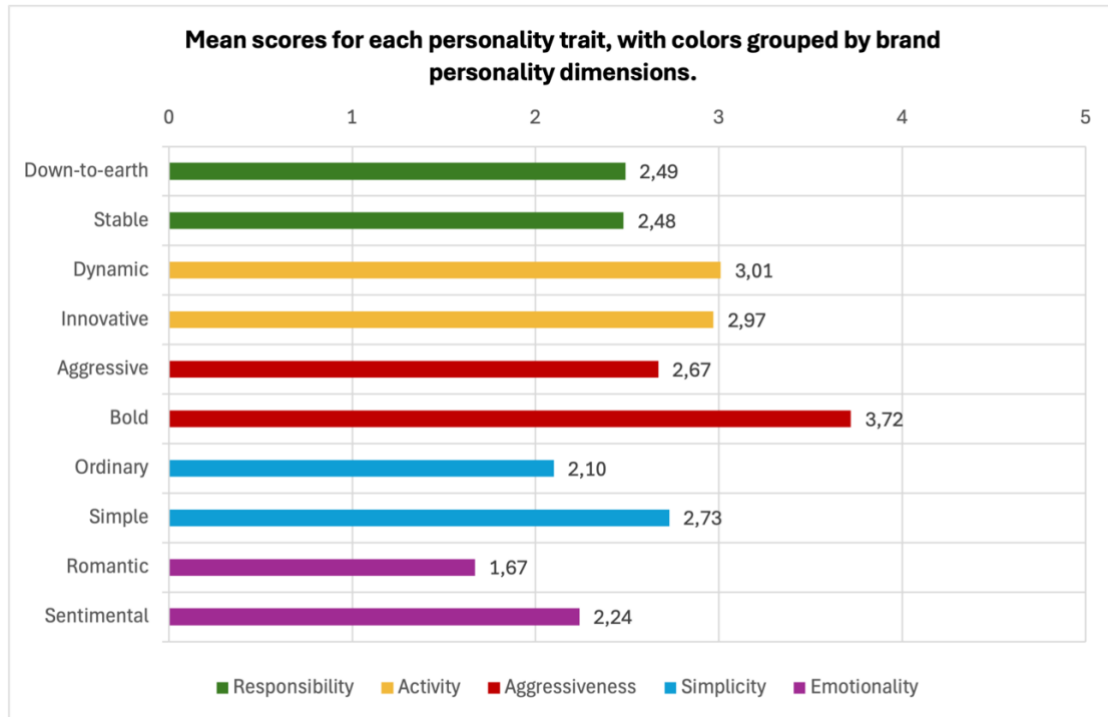


Figure 8. Bar chart with mean scores for each personality trait (Logo 3)

For the logo with a display typeface, the brand personality dimension *Aggressiveness* received the highest score, followed closely by *Activity*. Within *Aggressiveness*, the trait *Bold* had the highest mean score at 3.72, while *Aggressive* scored lower at 2.67. Most trait scores for this logo had moderately high standard deviations, generally above 1. *Aggressive* had the highest standard deviation at 1.42, suggesting notable disagreement among respondents on this trait. This was also the highest standard deviation for any trait across all five logos in the survey.

In the *Activity* dimension, both traits had similar scores, with *Dynamic* at a mean of 3.01 and *Innovative* close behind at 2.97. The *Responsibility* dimension followed closely, with *Down-to-earth* and *Stable* scoring 2.49 and 2.48, respectively. In the *Simplicity* dimension, *Simple* had a mean score of 2.73, while *Ordinary* scored lower at 2.10.

The dimension with the lowest score for this logo was *Emotionality*. Here, *Sentimental* had a mean score of 2.24, while *Romantic* scored only 1.67, making it the only trait with a score below 2 for this logo. *Romantic* also had the lowest standard deviation for this logo, with 0.82.

4.1.4 Logo 4 – Serif

Shoko

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Figure 9. Logo 4 using serif typeface

Table 4. Mean scores and standard deviations (Logo 4)

	Mean	Standard deviation
Responsibility		
Down-to-earth	3.00	1.04
Stable	3.78	0.92
Activity		
Dynamic	2.73	0.95
Innovative	2.04	0.98
Aggressiveness		
Aggressive	1.49	0.82
Bold	2.21	1.14
Simplicity		
Ordinary	3.33	1.16
Simple	3.67	0.93
Emotionality		
Romantic	2.21	1.19
Sentimental	2.30	1.04

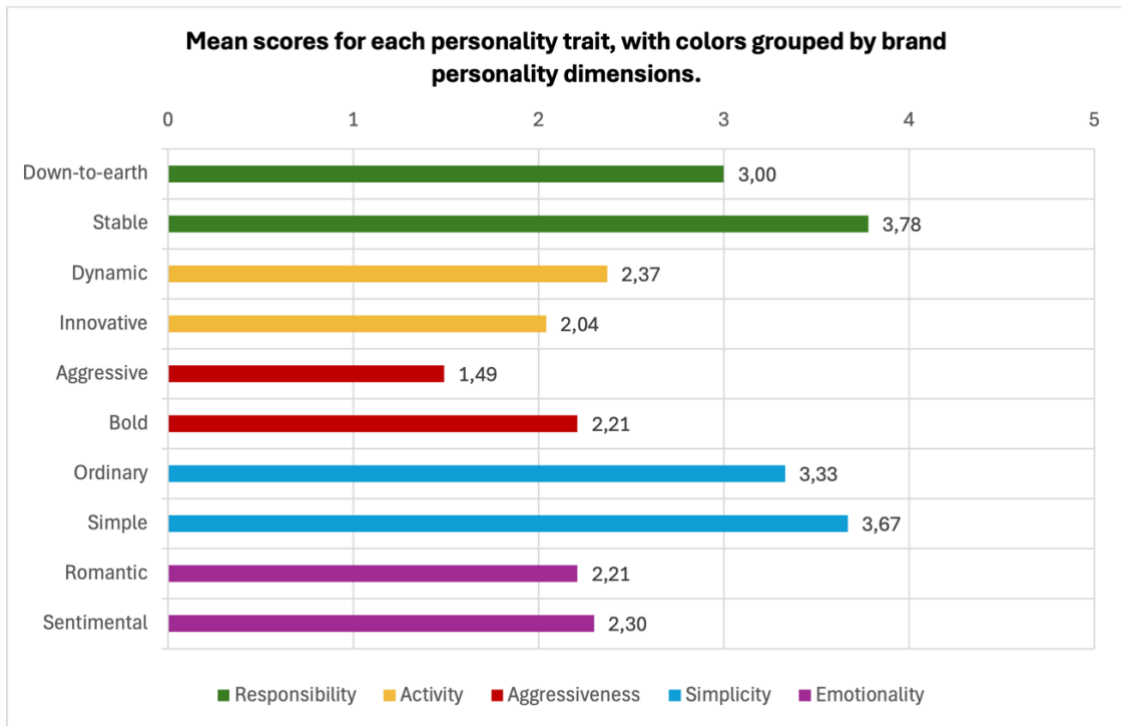


Figure 10. Bar chart with mean scores for each personality trait (Logo 4)

For the logo with the serif typeface, the brand personality dimensions *Simplicity* and *Responsibility* had the highest scores, with *Simplicity* leading slightly. Within the *Simplicity* dimension, the trait *Simple* had a mean score of 3.67, while *Ordinary* scored 3.33. In the *Responsibility* dimension, the trait *Stable* had the highest mean score of all traits for this logo, at 3.78, while *Down-to-earth* scored 3.00.

The dimensions *Activity* and *Emotionality* also had similar scores, with *Emotionality* slightly higher. The traits within *Emotionality* were close in mean scores as well, with *Romantic* at 2.21 and *Sentimental* at 2.30. Standard deviations for this logo's traits were generally similar, with the highest at 1.19 for *Romantic*, indicating some variability in responses for this trait. Within the *Activity* dimension, *Dynamic* had a score of 2.37, while *Innovative* scored 2.04.

The dimension with the lowest scores for this logo was *Aggressiveness*. Although the trait *Bold* within this dimension had a mean score of 2.21, *Aggressive* scored the lowest of all personality traits, with only 1.49. The *Aggressive* trait also had the lowest standard deviation at 0.82, suggesting agreement among respondents that this trait does not accurately describe the logo.

4.1.5 Logo 5 – Handwriting

Shoko
CHOCOLATES

Figure 11. Logo 5 using handwriting typeface

Table 5. Mean scores and standard deviations (Logo 5)

	Mean	Standard deviation
Responsibility		
Down-to-earth	3.06	1.20
Stable	1.99	0.95
Activity		
Dynamic	2.54	1.23
Innovative	2.91	1.15
Aggressiveness		
Aggressive	1.96	1.17
Bold	2.73	1.23
Simplicity		
Ordinary	2.30	1.11
Simple	3.31	1.13
Emotionality		
Romantic	1.75	0.91
Sentimental	2.01	1.02

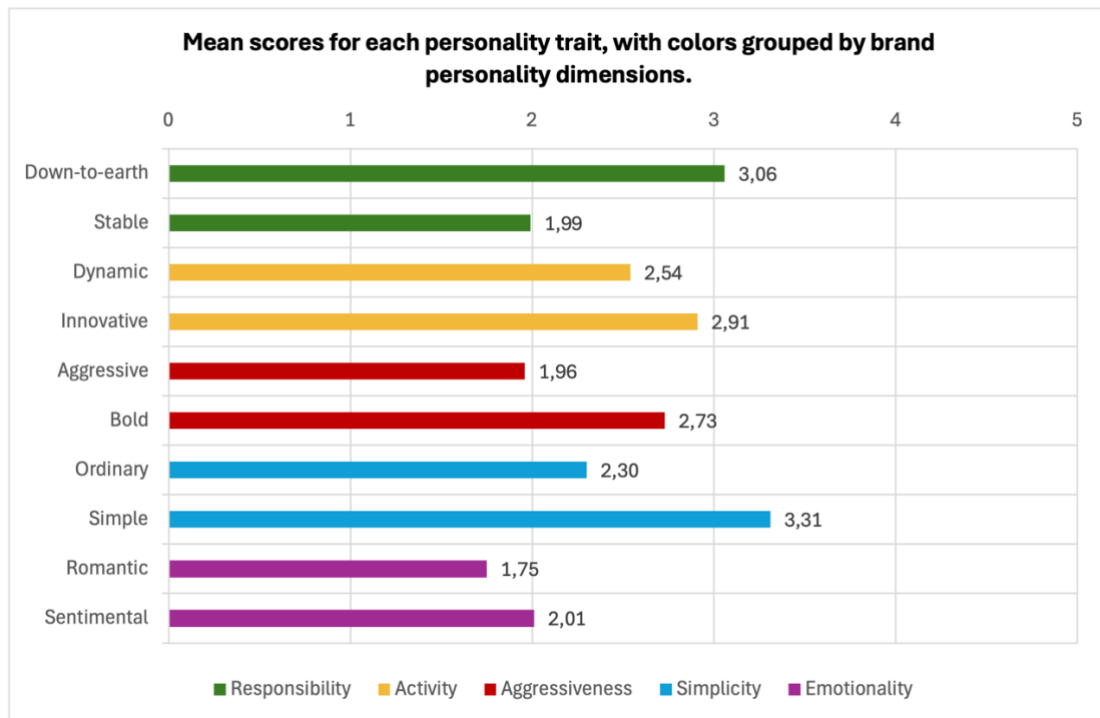


Figure 12. Bar chart with mean scores for each personality trait (Logo 5)

For the logo using a handwriting typeface, the results showed more variability compared to the previous logos. The personality dimension that received the highest score was *Simplicity*, with the trait *Simple* having a mean score of 3.31 and *Ordinary* at 2.30. The next highest dimension was *Activity*, where *Innovative* scored a mean of 2.91 and *Dynamic* scored 2.54.

Within the *Responsibility* dimension, *Down-to-earth* had a mean score of 3.06, making it the second highest score for this logo, while *Stable* received a score of 1.99. In the *Aggressiveness* dimension, *Bold* had a mean score of 2.73, and *Aggressive* scored 1.96. Both *Bold* and *Dynamic* had the highest standard deviations for this logo, each at 1.23, indicating considerable disagreement among respondents regarding these traits.

The *Emotionality* dimension received the lowest scores for this logo, with *Sentimental* at a mean score of 2.01 and *Romantic* at 1.75, making *Romantic* the lowest personality trait overall. Additionally, *Romantic* had the lowest standard deviation for this logo at 0.91.

5 Analysis & Implications

The overall results for the five chocolate brand logo variations showed noticeable differences between them, supporting findings from previous research that the typeface used in a brand logo does influence consumer perceptions of brand personality.

For most logos, the personality traits within the same dimensions generally showed similar mean scores, which is interesting given that the traits were presented to respondents in a random order. This suggests that traits within the same brand personality dimension tend to evoke similar perceptions, supporting the idea that these traits align well. However, for certain dimensions within some logos, larger differences in the traits' mean scores were observed, which will be explored further in the individual analyses for each logo.

To address the research question, "How do different typefaces in a chocolate brand logo influence consumers' perceptions of the brand's personality traits?" we will examine the results for each logo and typeface in more detail. Specifically, we will identify the strongest and weakest brand personality dimensions and traits for each logo, providing a better understanding of how different typefaces in a chocolate brand logo shape consumer perceptions of the brand's personality. Additionally, we will discuss the implications of these findings and what they mean, particularly in the context of a chocolate brand.

5.1.1 Logo 1 – Script

Survey results show that the logo using the script typeface was most effective in conveying *Emotionality*, as indicated by high mean scores for the personality traits *Romantic* (4.18) and *Sentimental* (3.75) within this brand personality dimension. Furthermore, the *Emotionality* scores for this logo were significantly higher than those of the other logos, none of which exceeded a mean score of 2.50 for these traits. These findings suggest that consumers perceive the use of a script typeface in a chocolate brand logo as enhancing the brand's emotional appeal, for example, making it a more attractive choice for sentimental occasions like romantic gifting.

While *Emotionality* was the most significant dimension, the *Responsibility* and *Simplicity* dimensions also received moderately positive scores, with mean values for traits like *Stable* (2.87) and *Ordinary* (2.69). On the Likert scale used in the survey, these scores place the traits between "slightly descriptive" and "somewhat descriptive", leaning toward the latter. This

indicates that the script typeface conveys a subtle sense of responsibility and simplicity, making the brand feel both trustworthy and approachable.

In contrast, the lower scores for the *Activity* and *Aggressiveness* dimensions suggest that consumers associate the logo using the script typeface less with qualities such as energy, innovation, and boldness. Traits such as *Bold* (2.03) and *Aggressive* (1.30) were particularly low, highlighting that the script typeface communicates emotionality and reliability rather than boldness or aggressiveness.

Overall, these findings indicate that the use of a script typeface in a chocolate brand logo can enhance the brand's appeal by emphasizing emotional, romantic, and stable qualities. For brands seeking to evoke these traits, especially chocolate brands, incorporating a script typeface into their logo may provide a solid foundation for developing a strong brand personality.

5.1.2 Logo 2 – Sans Serif

Based on the survey results the sans serif typeface was particularly successful in conveying *Simplicity*, reflected by high mean scores for the personality traits *Simple* (4.37) and *Ordinary* (3.73) in this brand personality dimension. The high score for *Simple*, along with a relatively low standard deviation (0.83), indicates a high level of agreement among respondents, suggesting that they view the sans serif typeface as strongly representing straightforwardness. These results imply that consumers perceive a sans serif typeface in a chocolate brand logo as enhancing the brand's simplicity, possibly making it more appealing for regular, everyday purchases.

In addition to *Simplicity*, the *Responsibility* dimension also received positive scores, with traits such as *Stable* (3.69) and *Down-to-earth* (3.15) scoring moderately high. On the Likert scale used in the survey, these scores position the traits between "somewhat descriptive" and "descriptive", suggesting that the sans serif typeface also conveys a sense of reliability and authenticity, enhancing the brand's image as approachable and trustworthy.

For this logo, the *Activity* and *Aggressiveness* dimensions had lower scores, with traits like *Dynamic* (2.31) and *Bold* (2.25) receiving relatively low ratings and *Innovative* scoring even

lower at 1.66. These results indicate that respondents associate the logo using the sans serif typeface less with innovative and aggressive qualities. The slightly higher standard deviations for traits such as *Bold* (1.28) suggest some variation in respondents' perceptions of how well these more intense traits align with the logo and the brand it represents.

Finally, *Emotionality* was the dimension with the lowest scores among all personality dimensions for the sans serif logo. Traits such as *Sentimental* (1.52) and *Romantic* (1.42) had low mean scores and moderate standard deviations (0.78 and 0.82, respectively), indicating a general agreement among respondents that the sans serif typeface used in a chocolate brand logo does not, by itself, evoke emotionality or romance.

In summary, these findings suggest that using a sans serif typeface in a chocolate brand logo strengthens perceptions of simplicity and responsibility. For brands aiming to highlight these qualities, a sans serif typeface can provide a solid foundation for building a personality that is simple, stable, and well-suited for everyday purchases.

5.1.3 Logo 3 – Display

For the logo using the display typeface, the personality traits had higher standard deviations, suggesting more varied opinions about how well these traits described the brand. This could be due to display typefaces being bold, expressive, and stylistically diverse, which often evoke different interpretations. Some respondents may associate a display typeface with a playful, creative brand, while others might perceive it as less professional. Additionally, respondents may be influenced by their personal preferences or perceptions regarding the quality of the chocolate brand and its products. Although this research does not explore this further, age could also play a role, making it an interesting area for future study. Furthermore, because display typefaces are less common and familiar than serif or sans serif typefaces, they can elicit more subjective and varied reactions, possibly contributing to the higher variability in responses.

Based on the survey results for the logo using the display typeface, the brand personality dimension *Aggressiveness* received the highest overall score. Within this dimension, the trait *Bold* had the highest mean score (3.72), while the other trait, *Aggressive*, scored significantly lower at 2.67. The high standard deviation for *Aggressive* (1.42) indicates considerable variation in how respondents perceived the aggressiveness of the logo. These results suggest

that some respondents associate the use of a display typeface in a logo with boldness. Bold branding can be effective for standing out on product shelves, making it a strong choice for capturing attention in a saturated market.

The *Activity* dimension also received moderately high scores, with *Dynamic* (3.01) and *Innovative* (2.97) close behind. *Dynamic* had a standard deviation of 1.02, the second lowest for this logo, indicating relatively strong agreement among respondents. On the other hand, *Innovative* had a higher standard deviation of 1.21, reflecting more variation in perceptions of this trait. Overall, these scores imply that respondents view the display typeface as conveying a sense of energy, making the brand appear more active and innovative compared to others. An active and innovative brand can also be good for standing out in a saturated market.

The *Responsibility* dimension received lower scores. The traits *Down-to-earth* (2.49) and *Stable* (2.48) suggest that the display typeface does not strongly convey reliability or stability compared to other typefaces, but it still evokes a sense of stability and approachability.

In the *Simplicity* dimension, the trait *Simple* (2.73) received a relatively modest score, while *Ordinary* (2.10) scored lower. This suggests that the display typeface logo is seen as somewhat simple, but not necessarily ordinary. The trait *Simple* also had one of the higher standard deviations (1.24) for this logo, indicating disagreement among respondents about how well this trait fits the logo. When compared to the other logos, the display typeface logo still received the second-lowest score for *Simple* overall (with the logo using the script typeface scoring the lowest at 2.63). The variation between the perceptions of the two traits within this dimension could stem from different interpretations of the logo's simplicity. For example, some respondents may associate the logo's black-and-white design and lack of additional visual elements with simplicity. On the other hand, others may perceive it as more distinctive or decorative, reflecting the bold and unique nature of the display typeface, which is further proved by the lower score for *Ordinary*.

Finally, the *Emotionality* dimension received the lowest scores for this logo, with *Romantic* (1.67) and *Sentimental* (2.24) scoring especially low. These scores indicate that the display typeface is not strongly associated with emotional or romantic qualities, supporting the idea that it communicates more intense, bold traits. Additionally, *Romantic* had the lowest standard

deviation of all traits for this logo (0.82), suggest agreement among respondents that the logo does not evoke a romantic or sentimental feel.

Overall, these findings suggest that the use of a display typeface in the chocolate brand logo is most effective in conveying aggressiveness and activity, making it a suitable choice for brands aiming to emphasize bold, dynamic or innovative qualities. However, it is important to note that display typefaces vary significantly from one another, and these results apply specifically to this particular typeface. In general, display typefaces are viewed as bold and attention-grabbing, which aligns with the findings of this survey.

5.1.4 Logo 4 – Serif

Based on the survey results for the logo with the serif typeface, the brand personality dimensions *Simplicity* and *Responsibility* received the highest scores, with *Simplicity* slightly leading. Within the *Simplicity* dimension, the trait *Simple* had a mean score of 3.67, while *Ordinary* scored 3.33. This suggests that the use of a serif typeface in a chocolate brand logo is perceived as relatively simple, but not overly ordinary.

In the *Responsibility* dimension, the trait *Stable* had the highest score of all traits for this logo, at 3.78, while *Down-to-earth* scored 3.00. These scores indicate that the serif typeface positively influences the brand's stability and, to some extent, its approachability.

The *Emotionality* and *Activity* dimensions had relatively similar scores, with *Emotionality* slightly higher. Within *Emotionality*, the traits *Romantic* and *Sentimental* had close scores of 2.21 and 2.30, respectively, suggesting that the serif typeface is associated with some emotional appeal but not very strongly.

In the *Activity* dimension, *Dynamic* had a mean score of 2.37, while *Innovative* scored 2.04, indicating that the serif typeface is seen as moderately active, but not particularly innovative. The lowest scores for this logo were for the *Aggressiveness* dimension, with *Bold* scoring 2.21 and *Aggressive* at 1.49. The trait *Aggressive* had the lowest overall score for this logo and the lowest standard deviation (0.82), indicating strong agreement among respondents that the logo does not convey aggressiveness. This is consistent with the general perception of serif typefaces as more traditional and less intense or aggressive.

Overall, the chocolate brand presented by the serif typeface logo is perceived as reliable, stable, and simple, with a subtle emotional appeal. It is less associated with innovation and aggressiveness, making it a good choice for brands that want to project a stable, trustworthy and simple image.

5.1.5 Logo 5 – Handwriting

Similar to the display typeface logo, the handwriting typeface logo also showed higher standard deviations for its personality traits, suggesting varied opinions among respondents about how well these traits described the brand. Handwriting typefaces are often perceived as informal and personal, possibly leading to subjective interpretations. Some may associate it with a more casual, artisanal image, while others may feel it's not fitting for a chocolate brand, based on their expectations and preferences. Additionally, differing perceptions of product quality, influenced by personal preferences and age, could further contribute to variation. Younger respondents may be more accepting of informal typefaces, while older respondents may associate handwriting typefaces with lower quality. These differing views could explain the higher variability in responses for this logo.

In addition to the high standard deviations, the traits within the same brand personality dimensions for this logo showed more variability compared to the other logos. The *Simplicity* dimension received the highest score, with the trait *Simple* getting a score of 3.31 while the *Ordinary* trait got a significantly lower score of 2.30. This indicates that the logo is perceived as somewhat simple but not overly ordinary.

The *Activity* dimension was close behind, with *Innovative* scoring 2.91 and *Dynamic* at 2.54. These results suggest that the handwriting typeface used in the logo conveys some level of innovation and energy, but not overly strongly. The higher standard deviations for *Bold* (1.23) and *Dynamic* (1.23) further suggest some disagreement among respondents, indicating that opinions on the activity perceptions for this logo were more mixed.

Within the *Responsibility* dimension, *Down-to-earth* scored relatively high at 3.06, indicating that the logo is seen as somewhat approachable. However, the trait *Stable* in the same dimension scored much lower at 1.99, suggesting that the logo conveys stability less strongly. In the *Aggressiveness* dimension, *Bold* (2.73) was perceived as somewhat descriptive of the

logo, but *Aggressive* (1.96) scored low. This indicates that respondents found the handwriting typeface to moderately convey boldness but not high aggressiveness.

The *Emotionality* dimension received the lowest scores, with *Sentimental* getting a score of 2.01 and *Romantic* at 1.75. The low score for *Romantic*, combined with its relatively low standard deviation of 0.91, suggests that respondents did not strongly associate the handwriting typeface with romantic or emotional qualities.

Overall, while these results indicate greater variability in responses, the average scores suggest that a chocolate brand presented with a handwriting typeface is generally viewed as simple, down-to-earth, and innovative, but not strongly emotional or aggressive.

5.2 Discussion

In conclusion, the survey results indicate that the use of different typefaces in a chocolate brand logo noticeably influences consumers brand personality perceptions. There were clear differences in brand personality perceptions for the different logo variations. The use of different typefaces in the chocolate brand logo heightened the perception of some brand personality traits and weakened others. For example, the brand was seen as more emotional and romantic when the logo used a script typeface, and more bold and innovative when using a display typeface.

It is important to remember that no single answer exists to how each typeface impacts perceptions of specific brand personality traits. The diversity in responses from the survey aligns with the fact that brand perceptions are highly subjective. It's challenging to predict and control brand perceptions since they stem from individuals' unique perspectives and expectations, as well as external influences. These perceptions vary across different product categories and markets, and they can also vary significantly for different age groups and demographics.

However, the results from this research show that with the use of the right typeface in a brand logo, you can certainly guide the general personality perceptions of your brand. This further shows that companies can influence how their brand is perceived by choosing visual elements that accurately represent their brand's personality. In doing so, they can create a strong brand

personality that resonates with their target audience and makes them stand out in competitive markets.

For new companies with limited logo design budgets, especially chocolate brands, the findings from this research offer a useful foundation. By understanding the connection between typefaces and brand personality traits, brands can start to design a logo that resonates with their audience and genuinely reflects their identity. For experienced designers, these results can serve as a reminder not only to select the typeface that looks the best but also to consider its deeper impact on brand personality and audience perception.

5.3 Considerations

While this research provides valuable insights, some important considerations should be taken into account.

Due to time constraints, this research included a limited selection of typefaces, with one chosen from each of five categories to keep the survey and study straightforward. Typefaces in these categories vary widely from each other, some more than others, and each typeface can also be individually modified, adding further diversity. This variation makes it impossible to determine how every typeface might influence brand personality perceptions. These results, therefore, don't represent all possible typefaces within each category, especially display and handwriting typefaces, which tend to show broader stylistic diversity. While these findings offer a foundation for selecting typefaces that align with a brand's personality, they don't fully capture the potential influences of other typefaces within these categories.

Secondly, since the majority of survey respondents were Finnish, and while most understand and speak English at a conversational level, their ability to fully understand the meaning of each personality trait may have varied. Some words are simply easier to grasp in one's native language, so language differences could have influenced how certain traits were interpreted.

As explained in the introduction of this study, the purpose of this research was to examine the influence of typeface in a chocolate brand logo on brand personality perceptions. While these results highlight the role of typeface choice in the logo, they represent only one aspect of how consumers perceive brand personality through the visual identity. It is important to note that a

logo consisting solely of a typeface, without supporting visual elements, may convey personality traits less strongly. The addition of colors, symbols, and other design elements can enhance brand personality perceptions. This study emphasizes that the choice of typeface in a logo does influence brand personality perceptions to some extent, yet it is one part of a larger visual system that collectively conveys a brand's personality.

Finally, this study used the Geuens et al. (2009) scale to measure brand personality. Two personality traits were excluded to balance the dimensions evenly and to make the survey slightly shorter. As a result, these findings do not represent the full range of brand personality across all dimensions measured by the Geuens et al. (2009) scale.

5.4 Further research

There is limited research on how various elements of a brand's visual identity influence perceptions of brand personality, with even fewer studies using Geuens et al.'s (2009) scale for measuring brand personality. This research aimed to offer new perspectives in this area by using a different scale to measure how different typefaces used in a chocolate brand's logo influence consumer perceptions of brand personality.

While this research touched on what the different brand personality dimensions and traits meant for the chocolate brand in the analysis section, this is an area that could benefit from more research. Further research could explore the specific traits used in the Geuens et al. (2009) scale, examining what each dimension and trait means in relation to brands or a specific brand, and how brands might go about choosing the personality traits that align with their desired image.

Although there is existing research on how various visual elements, both individually and in combination, shape brand personality perceptions, there is still room for further exploration. In line with this research and studying the effect of typeface choice on brand personality, future research could examine whether the influence of typefaces used in a logo on brand personality varies across different brand or product categories. A follow-up to this study could introduce color to these typefaces to see if added color strengthens brand personality perceptions compared to black-and-white typefaces, and to explore which colors enhance specific personality traits or dimensions.

The focus has mainly been on the logo, as it is the most important visual element of a brand, but the typeface choice influences everything in a brand's visual identity, and in turn influences brand perceptions. Another interesting area would be to see how the use of different typefaces on packaging, for example chocolate packaging, influences perceptions of brand personality.

Regarding the higher standard deviations for the logos using the display and handwriting typefaces in this study, it would be valuable to investigate the reasons behind them. Consumers seem to have strong opinions about different typefaces, so exploring what influences these opinions could provide deeper insights. For example, further research could involve interviews where participants explain why they feel certain typefaces in a logo are more or less descriptive of various brand personality traits.

Additionally, it could be worthwhile to investigate correlations between responses and factors like age, gender, or cultural background. Today, brands need to understand how to reach and resonate with their target audience. Narrowing down a target group, such as by age, interests, or values, and building a brand personality that aligns with their own personality or the person they aspire to be, can be a powerful way to create meaningful connections.

6 Svensk sammanfattning av arbetet

6.1 Inledning

Nya varumärken och produkter dyker ständigt upp i dagens snabbt föränderliga affärsmiljö, vilket ger konsumenterna ett växande utbud av alternativ. För att sticka ut i denna konkurrens behöver företag utveckla en stark och unik varumärkespersonlighet. En sådan personlighet låter konsumenterna uttrycka sig själva genom sina val och användning av varumärken. Forskning visar att varumärken som överensstämmer med konsumenternas självbild skapar mer positiva uppfattningar och ökad lojalitet (Govers & Schoormans, 2005).

Varumärkespersonlighet, definierad som de människoliknande egenskaper som associeras med ett varumärke, är central för att differentiera ett varumärke inom sin kategori och påverkar konsumentpreferenser betydligt (Aaker, 1997). Den visuella identiteten, särskilt logotypen, spelar en viktig roll i att kommunicera varumärkets personlighet (Alessandri, 2014; Park et al., 2013). Typografi, en viktig del i logotypdesign, är avgörande för att uttrycka denna personlighet (Klimchuk & Krasovec, 2013). Därför är strategiska designval, som typsnitt för logotypen, centrala för att skapa en varumärkespersonlighet som tilltalar och engagerar konsumenterna.

Det här arbetet undersöker hur typsnittet i en varumärkeslogotyp påverkar konsumenternas uppfattning om varumärkets personlighet, med fokus på ett chokladvarumärke. Syftet är att hjälpa varumärken att förstå vikten av att välja ett typsnitt som speglar deras önskade personlighet och ge vägledning kring vilka typsnitt som bäst passar olika personlighetsdrag. Studien ger en grund för varumärken, särskilt inom den konkurrensutsatta chokladindustrin, att fatta välgrundade designbeslut som stärker deras varumärkespersonlighet och attraherar konsumenterna.

Forskningsfrågan för undersökningen lyder: ”Hur påverkar olika typsnitt i en chokladvarumärkeslogotyp konsumenternas uppfattning om varumärkets personlighetsdrag?”.

Studien påpekar att varumärkets personlighet påverkas av flera visuella element, men sätter särskilt fokus på typsnittet i logotypen för att förstå dess specifika inverkan. Dessutom beaktas inte djupare orsaker bakom uppfattningarna eller andra faktorer, såsom åldersrelaterade

skillnader. Studien fokuserar på att undersöka typsnitt från fem breda kategorier utan att gå in på specifika visuella egenskaper eller deras direkta effekter.

Deltagarnas tidigare erfarenheter och associationer med varumärken, särskilt chokladvarumärken, kan möjligen skapa bias i uppfattningarna. Metoden som används i denna undersökning är en enkätundersökning. Det är dock viktigt att notera att dessa resultat inte fullt ut speglar konsumentinteraktioner i verkliga livet, där olika faktorer samverkar och påverkar uppfattningen av varumärkets personlighet.

6.2 Litteraturanalys

Den traditionella definitionen av ett varumärke betonar synliga element som namn och logotyp. Men det är betydelsen bakom dessa element som verkligen definierar varumärket. Detta synsätt förbiser konsumentens roll och antyder att företaget ensam skapar varumärket, vilket både är empiriskt felaktigt och föråldrat (Beverland, 2021).

Ett varumärke formas både av marknadsförarnas insatser och konsumenternas uppfattningar. Konsumenternas uppfattningar påverkas av deras interaktioner med varumärket. Det inkluderar logotyper, bilder, kommunikation, produkter och olika företagsåtgärder (Batey, 2015; Adams et al., 2006; Kotler & Armstrong, 2008).

David Aaker (1991) anser att ett starkt varumärke är en värdefull strategisk resurs. Det driver kundlojalitet genom varumärkeskapital, vilket omfattar faktorer som varumärkeskänedom, lojalitet, upplevd kvalitet och varumärkesassociationer.

Varumärkespersonlighet, definierad av Azoulay och Kapferer (2003) som ”en uppsättning mänskliga egenskaper som är både tillämpliga på och relevanta för varumärken”, är en central del av varumärkets kapital. Den formas både genom direkta interaktioner med anställda och varumärkets representanter, samt genom indirekta faktorer som marknadsföring, produktattribut och logotyper (Aaker, 1997).

Varumärkesidentiteten skapar varumärkets visuella och verbala berättelse, vilket ger liv åt varumärket och dess produkter (Klimchuk & Krasovec, 2013). Visuella element som logotyper, färger, symboler och typografi hjälper konsumenter att identifiera varumärket och

skapa en positiv bild av det (Phillips et al., 2014; Alessandri, 2014). Logotypen fungerar som varumärkets primära visuella representation och är viktig för att kommunicera varumärkets personlighet (Alessandri, 2014; Slade-Brooking, 2016).

En viktig del av en logotyp är typsnittet, som stavar ut varumärkets namn. Forskning visar att konsumenter uppfattar olika typsnitt som att de har olika personligheter (Brumberger, 2003). Därför är valet av typsnitt avgörande för hur varumärkets personlighet uppfattas (Alessandri, 2014; Klimchuk & Krasovec, 2013).

Typografi är en viktig del av vårt dagliga liv och påverkar våra uppfattningar och beslut. Typsnittsklassificeringar hjälper formgivare och forskare att organisera det stora utbudet av typsnitt baserat på visuellt utseende, historiska utvecklingar eller avsedd användning (Ambrose et al., 2020). För denna undersökning används ett förenklat klassificeringssystem som delar in typsnitt i fem huvudkategorier: serif, sans serif, display, skript och handskrift (Alessandri, 2014; Strizver, 2014).

6.3 Metod

För att undersöka hur olika typsnitt i en chokladvarumärkeslogotyp påverkar konsumenternas uppfattning av varumärkets personlighet användes en kvantitativ enkätmetod. Fem typsnitt från de tidigare nämnda kategorierna (serif, sans serif, display, skript och handskrift) valdes ut utifrån deras förmåga att representera sina respektive kategorier. Bekanta typsnitt undveks för att minimera risken för tidigare associationer som skulle kunna påverka deltagarnas svar.

Ett fiktivt chokladvarumärke, ”Shoko”, skapades. Fem minimalistiska varianter av logotypen designades, där varje logotyp innehöll varumärkets namn skrivet med ett av de fem typsnitten. Under namnet placerades även ordet ”Chocolates”, skrivet med ett enhetligt sans serif-typsnitt, för att indikera att det är ett chokladvarumärke. Endast typsnittet för varumärkets namn ändrades i varje variant för att isolera effekten av typsnitten.

För att mäta deltagarnas uppfattningar om chokladvarumärkets personlighet baserades undersökningen på Geuens et al:s (2009) varumärkespersonlighetsskala. Skalans fem personlighetsdimensioner – *Ansvar, Aktivitet, Aggressivitet, Enkelhet* och *Emotionalitet* –

representerades av två personlighetsdrag vardera, vilket sammanlagt gav tio drag. Deltagarna ombads bedöma hur väl varje drag beskrev de olika logotyperna på en 5-gradig Likert-skala.

Enkäten skapades och genomfördes med hjälp av programmet Qualtrics. Innan publiceringen samlades feedback in för att förbättra enkätens struktur och innehåll. Enkäten delades sedan offentligt via forskarens LinkedIn och Facebook för att nå en bred och varierad målgrupp. Etiska riktlinjer följdes strikt, inklusive anonymitet, konfidentialitet och överensstämmelse med GDPR. Efter två veckor hade 87 svar samlats in, varav 67 svar var fullständigt ifyllda.

6.4 Resultat & analys

För att analysera enkätdata beräknades medelvärden för varje personlighetsdrag i relation till de olika logotypvarianterna. Medelvärdena representerar de genomsnittliga poäng som respondenterna gav för varje drag. Lämpligheten av varje personlighetsdrag bedömdes utifrån Likert-skalan, där svarsalternativen definierades som: 5 = mycket beskrivande, 4 = beskrivande, 3 = något beskrivande, 2 = lite beskrivande, och 1 = inte alls beskrivande. Resultaten för logotyperna presenteras i den ordning de lades in i enkäten.

6.4.1 Logo 1 – Skript

Enkätresultaten visar att logotypen med skripttypsnittet effektivt förmedlade *Emotionalitet*, med höga medelvärden för dragen Romantisk (4,18) och *Sentimental* (3,75). Detta tyder på att skripttypsnittet förstärker det emotionella tilltalet hos ett chokladvarumärke, särskilt för sentimentala tillfällen som romantiska gåvor. Samtidigt fick skripttypsnittet måttliga poäng för dimensionerna *Ansvar* och *Enkelhet*, med drag som *Stabil* (2,87) och *Vanlig* (2,69), vilket indikerar en viss pålitlighet. Däremot visade det sämre resultat inom *Aktivitet* och *Aggressivitet*, med låga värden för *Djärv* (2,03) och *Aggressiv* (1,30). Sammanfattningsvis stärker skripttypsnittet uppfattningen av emotionalitet, romantik och stabilitet, men associeras i mindre grad med energi, innovation och aggressivitet.

6.4.2 Logo 2 – Sans serif

Logotypen med sans-serif-typsnittet kommunicerade *Enkelhet* effektivt, med höga poäng för dragen *Enkel* (4,37) och *Vanlig* (3,73), vilket förmedlar tydlighet. Typsnittet presterade också väl i dimensionen *Ansvar*, med *Stabil* (3,69) och *Jordnära* (3,15), som antyder pålitlighet och

äkthet. Däremot fick det låga poäng för *Aktivitet* och *Aggressivitet*, som *Dynamisk* (2,31), *Djärv* (2,25) och *Innovativ* (1,66). *Emotionalitet* var minst framträdande, med *Sentimental* (1,52) och *Romantisk* (1,42) som de lägsta dragen. Sammanfattningsvis förstärker sans-serif-typsnittet uppfattningen av enkelhet, pålitlighet och stabilitet, vilket gör det lämpligt för varumärken som vill framstå som tillgängliga och okomplicerade för vardagliga köp.

6.4.3 Logo 3 – Display

Enkätresultaten visar att logotypen med displaytypsnittet förmedlade *Aggressivitet*, med högsta poängen för draget *Djärv* (3,72). Det tyder på att ett displaytypsnitt i en chokladlogotyp stärker djärvheten och fångar uppmärksamhet, vilket kan vara effektivt för att sticka ut på butikshyllor. Dimensionen *Aktivitet* fick också relativt höga poäng, med egenskaperna *Dynamisk* (3,01) och *Innovativ* (2,97), vilket speglar typsnittets energi och innovativa karaktär. Dimensionen *Ansvar* fick måttliga poäng, med dragen *Stabil* (2,48) och *Jordnära* (2,49), vilket visar en svagare koppling till pålitlighet. *Enkelhet* visade också måttliga värden, med egenskaperna *Enkel* (2,73) och *Vanlig* (2,10), vilket ger en känsla av enkelhet utan att vara för ordinärt. Dimensionen *Emotionalitet* hade de lägsta poängen, med egenskaperna *Romantisk* (1,67) och *Sentimental* (2,24), vilket visar att typsnittet inte förmedlar starka emotionella drag. Sammanfattningsvis stärker ett displaytypsnitt i en chokladlogotyp uppfattningen av djärvhet, dynamik och innovation, vilket passar varumärken som vill sticka ut och skapa en energisk image.

6.4.4 Logo 4 – Serif

Resultaten från enkäten visar att logotypen med serif-typsnittet fick de högsta poängen inom dimensionerna *Enkelhet* och *Ansvar*. Drag som *Enkel* (3,67) och *Stabil* (3,78) tyder på att serif-typsnittet uppfattas som tydligt och pålitligt. Dimensionerna *Emotionalitet* och *Aktivitet* fick måttliga poäng, med drag som *Sentimental* (2,30) och *Energisk* (2,37), vilket visar en viss känslomässig och aktiv koppling, men inte särskilt stark. De lägsta poängen fanns inom *Aggressivitet*, med *Djärv* (2,21) och *Aggressiv* (1,49), vilket stämmer överens med den traditionella och icke-aggressiva karaktären hos serif-typsnitt. Sammanfattningsvis ger serif-typsnittet en bild av ett chokladvarumärke som är, stabilt, enkelt och pålitligt, med subtila känslomässiga associationer.

6.4.5 Logo 5 – Handskrift

Resultaten för logotypen med handskriftstypsnittet visade varierande åsikter bland respondenterna och generellt lägre poäng för de olika dragen. Dimensionen *Enkelhet* fick de högsta poängen, med *Enkel* (3,31) och *Vanlig* (2,30), vilket tyder på att varumärket uppfattas som relativt enkelt. *Aktivitet* följde tätt efter, med *Innovativ* (2,91) och *Dynamik* (2,54), vilket visar en viss grad av innovation och energi. Inom dimensionen *Ansvar* fick *Jordnära* (3,06) högre poäng, medan *Stabil* fick lägre (1,99). För *Aggressivitet* var poängen måttliga för *Djärv* (2,73) men låga för *Aggressiv* (1,96). Dimensionen *Emotionalitet* hade de lägsta poängen, med *Sentimental* (2,01) och *Romantisk* (1,75). Sammanfattningsvis tyder resultaten på att ett handskriftstypsnitt i en chokladvarumärkeslogotyp ger en känsla av enkelhet, innovation och jordnärlighet, men saknar starka emotionella eller aggressiva associationer.

6.5 Slutsatser

För att sammanfatta visar enkätresultaten att olika typsnitt i en chokladvarumärkeslogotyp tydligt påverkar hur varumärkets personlighet uppfattas. Det fanns tydliga skillnader mellan de olika logotypvarianterna. Till exempel uppfattades varumärket som mer emotionellt och romantiskt när logotypen använde ett skripttypsnitt, medan ett displaytypsnitt gav intrycket av djärvhet och innovation. Variationen i svaren understryker den subjektiva naturen hos varumärkesuppfattningar, som påverkas av individuella perspektiv och externa faktorer. Trots dessa variationer visar forskningen att användningen av rätt typsnitt i logotypen kan påverka allmänna uppfattningar om ett varumärkes personlighet. För nya företag med begränsade budgetar, särskilt chokladvarumärken, ger denna forskning en bra grund. Genom att förstå sambandet mellan typsnitt och varumärkespersonlighet kan varumärken skapa en logotyp som både resonerar med målgruppen och speglar deras personlighet. För erfarna designers påminner resultaten om att inte bara välja det typsnitt som ser bäst ut, utan även beakta dess inverkan på varumärkets uppfattade personlighet.

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Appendices

Appendix 1: Survey

Appendix 1/1(6)

Chocolate Brand Logo Perception Study

Hello!

The purpose of this research is to understand how the use of different font types in a chocolate brand logo influences perceptions of brand personality. Brand personality refers to the human-like characteristics and traits that people associate with a brand.

In this survey, you'll be presented with five different variations of a chocolate brand logo for a fictional brand called "Shoko". Your task is to rate how well various personality traits describe the brand represented by each logo. You'll use a scale from 1 to 5, where 1 means 'not at all descriptive' and 5 means 'very descriptive.'

The survey should take approximately 5 minutes to complete. Your responses are confidential and will be anonymized and stored securely in compliance with the General Data Protection Regulation (GDPR). For any questions regarding the survey, please contact Clara Tilander (clara.tilander@arcada.fi).

Thank you for taking the time to participate!

How old are you?

- Under 18
- 18-24 years old
- 25-34 years old
- 35-44 years old
- 45-54 years old
- 55-64 years old
- 65+ years old

How do you describe yourself?

- Male
- Female
- Non-binary / third gender
- Prefer not to say
- Prefer to self-describe

Appendix 1/2(6)

What is your country of nationality?

Logo 1/5

After looking at the chocolate brand logo below, please rate how well each of the following personality traits describes the brand represented by the logo. Rate each trait on a scale of 1-5.

Shoko

CHOCOLATES

	1. Not at all descriptive	2. Slightly descriptive	3. Somewhat descriptive	4. Descriptive	5. Very descriptive
Down-to-earth	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Stable	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Dynamic	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Innovative	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Aggressive	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Bold	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ordinary	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Simple	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Romantic	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sentimental	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Appendix 1/3(6)

Logo 2/5

After looking at the chocolate brand logo below, please rate how well each of the following personality traits describes the brand represented by the logo. Rate each trait on a scale of 1-5.

Shoko

CHOCOLATES

	1. Not at all descriptive	2. Slightly descriptive	3. Somewhat descriptive	4. Descriptive	5. Very descriptive
Down-to-earth	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Stable	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Dynamic	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Innovative	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Aggressive	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Bold	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ordinary	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Simple	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Romantic	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sentimental	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Appendix 1/4(6)

Logo 3/5

After looking at the chocolate brand logo below, please rate how well each of the following personality traits describes the brand represented by the logo. Rate each trait on a scale of 1-5.

Shoko

CHOCOLATES

	1. Not at all descriptive	2. Slightly descriptive	3. Somewhat descriptive	4. Descriptive	5. Very descriptive
Down-to-earth	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Stable	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Dynamic	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Innovative	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Aggressive	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Bold	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ordinary	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Simple	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Romantic	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sentimental	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Appendix 1/5(6)

Logo 4/5

After looking at the chocolate brand logo below, please rate how well each of the following personality traits describes the brand represented by the logo. Rate each trait on a scale of 1-5.

Shoko

CHOCOLATES

	1. Not at all descriptive	2. Slightly descriptive	3. Somewhat descriptive	4. Descriptive	5. Very descriptive
Down-to-earth	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Stable	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Dynamic	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Innovative	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Aggressive	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Bold	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ordinary	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Simple	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Romantic	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sentimental	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Appendix 1/6(6)

Logo 5/5

After looking at the chocolate brand logo below, please rate how well each of the following personality traits describes the brand represented by the logo. Rate each trait on a scale of 1-5.

Shoko

CHOCOLATES

	1. Not at all descriptive	2. Slightly descriptive	3. Somewhat descriptive	4. Descriptive	5. Very descriptive
Down-to-earth	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Stable	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Dynamic	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Innovative	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Aggressive	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Bold	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ordinary	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Simple	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Romantic	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sentimental	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

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