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# IMPACT OF CORPORATE VISUAL IDENTITY ON CONSUMER'S PERCEPTION OF A BRAND

– The meaning of logo's shape and colour in  
Finnish market.



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## IMPACT OF CORPORATE VISUAL IDENTITY ON CONSUMER'S PERCEPTION OF A BRAND

The purpose of this research is to study how shapes and colours used in logo influence consumer's perceived characteristics of a brand, specifically in Finland.

Key concepts addressed are visual identity - which includes logo, and brand personality – which refers to consumer's perception of a brand's characteristics. The theories of aesthetic stimuli's referential meanings, colour associations, and meaning of shapes and symbol are used to explain how consumers relate to brand via initial observation.

Research was designed base on Aaker's well-known brand personality scale (1997) with some necessary adjustments. Eleven colours and six logos were included in research design. Questionnaire's participants were selected via convenient sampling; 244 completed responses were collected over a one week period. Research questions and data analyse were divided into two sections: first for logo's colours, and second for logo's shapes.

Outcome confirms the impact of aesthetic associations on brand identity, and shows implications of colour and shape's meanings in logo design. Each colour and shape used in logo has certain associations that can convey into characteristics of the brand it represents. As the result, they play an essential role in how consumers perceive a brand.

Suggestions for future research is a more excessive study with larger sample and more diverse background.

### KEYWORDS:

Corporate visual identity, brand personality, consumer behaviour, logo, colour, shape, branding, marketing.

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## LIST OF ABBREVIATIONS (OR) SYMBOLS

CVI	Corporate Visual Identity
d.	dimension

# 1 INTRODUCTION

## 1.1 Research motivation

The topic was chosen initially according to the author's personal interests in two seemingly separated fields: the application of graphic design in marketing and the psychological effects of strategic branding on consumer behaviour.

The author becomes acquainted with business graphic design through a number of projects related to organization's visual identity design, including logo, promotional material, webpage, etc. The process which the author had experienced carried out based on assumptions rather than academic understandings on meanings of certain design elements in CVI (Corporate Visual Identity). Consequently, the production team had difficulty creating cohesive designs that transfer the organizational characteristics to viewers. Lacking of a clear, reliable guideline undoubtedly slowed down the work's progress. A better application of how visual elements influence audience perception of the presented brand would have altered such development.

The experiences affirm that visual design elicits certain associations from all observers, including prospect customers. When graphic elements are used in forming a brand's identity, these associations are connected directly to the brand and the brand's characteristics (Hynes 2009). This study is the author's attempt to examine and clarify what and how visual elements in CVI trigger consumers' perceptions of a brand; aiming to generate a reliable resource for practical implications in Finnish market.

## 1.2 Research background

Branding has become significantly important in current business across industries. Due to rapid evolution of individualism, globalization, and

preference of symbolic experiences in consumer purchase behaviour, businesses have shifted away from producer or sales led marketing towards customer oriented models. The brand becomes the primary instrument in connect and strengthen communication between the producer and target consumers. (Ellwood 2000) In order to convey a consistent image for internal and external environment of an organization, having a reliable identity plays a crucial role in branding efforts (Simões & Dibb 2001).

Identity is how an organization is perceived by stakeholders through official and non-official channels of corporate communications (Gray & Balmer 1998). From a management point of view, corporate identity consists of two structures: the organizational structure responsible for communication and reporting, and the visual structure ties with branding and how the brand appears to audiences (Melewar & Saunders 1998). According to Durgee (1988), a brand's identity is formed in consumer's mind over time through repeated exposure to all brand elements: including logo, packaging, sound, taste, symbol, etc. A brand is more recognizable and identified when all these elements are cohesive and unified.

According to Van Riel and Balmer (1997) corporate identity equates with three main strands: visual design, integrated corporate communication, and organizational behaviour. There is more than one component that generates a corporate visual's design; the four main ones are product design, information (graphic) design, package design, and environmental design (Borja de Mozota 2003). In which, information (graphic) design is the focus of this paper. Information (graphic) design amounts to all visual elements that support identification of the product's and the company's existence and meaning: name, symbol and/or logotype, typography, colour, and slogan (Melewar & Saunder 1998). Researches suggests that colour has significant role in communicating information, constructing identity, and proposing imaginary and symbolic value (Henderson & Cote 1998, Napoles 1988) whilst visual designs can create immediate perceptions from consumers lead to social, emotional, and behavioural reactions (Borja de Mozota 2003). Major companies have been able to create visual identity with unique combination of colour and shape of

logo that highly attached to their brands; some even replaced and/or brought new meanings for certain visual concept (e.g. McDonald's icon “*M*”, Apple with the bitten logo, etc).

Gray and Balmer (1998) stated that corporate identity defines the company's distinctive characteristics. Each brand carries certain characteristics to relate to customers: whether it is dynamic, young, and innovative or honest and reliable. These characteristics of a company are related to the concept of brand personality; which is defined as a set of human characteristics that used to represent a brand (Aaker 1997). This concept has been used broadly in literature on consumer and brand relationship. Brand personality is confirmed to have both representative and self-expressive nature for customers (Aaker 1997). By creating a bond between consumer and brand (Olsen & Allen 1995), it facilitates brand relationship with consumers (Fennis & Pruyn 2006) and generates positive brand equity (Valette-Florence, Guizani, & Merunka 2009).

Corporate visual identity and brand personality have significant roles in consumers' associations about the brand. A strong interrelated relationship between CVI and personality evokes mental and emotional reactions in raising brand equity (Gabay et al. 2009).

### **Statement of problem**

Several theories and previous researches have been found for the literature reviews on human's associations of colours and shapes; however, literature on the relationship between these two design elements and consumer's perceptions of a brand's characteristics is lacking. Brand's perceived characteristic has been conceptualized as the aforementioned brand personality by Aaker in 1997. Research shows that brand personality has direct and indirect impact on consumer trust, attachment and commitment to the brand (Louis & Lombart 2010, 126). Considering this crucial role of brand personality in strengthen customer relationship, elements of corporate visual identity must convey the accurate brand personality. Among many examples of brand development, there exist cases where negative effects occurred due to use of



inappropriate colour or shape in CVI. It is possible that companies use visual elements that contradict their brand values or associations in current market.

Inconsistences or dramatic changes in brand's appearance or logo can also create confusions to costumers and disrupt their brand commitments. In 2010, GAP faced a significant customer backlash and drop in profits due to a sudden change of its iconic original logo to a more contemporary look. This campaign failure forced the brand to reverse its logo within days after introduction of the new design. (Parr 2010) Cases like this prove the importance of understanding visual design's psychological impacts on consumer behaviour.

### 1.3 Purpose and research questions

The purpose of this research is to analyse how a brand's visual identity elicits spontaneous perceptions of the brand and its personality from consumers.

It aims to examine consumers' conventional associations to hues and shapes and to analyse how such associations apply when the same elements are used in a brand's visual identity - especially in a logo - by testing consumers' attribution of brand personality.

In order to achieve stated objective, the following research questions will be addressed:

- How shapes used in logo are related to consumer's perceived characteristics of a brand in Finland?
- How choices of corporate colours influence consumers' perceived characteristics of a brand in Finland?

### 1.4 Research scope and structure

As aforementioned in research motivation, corporate visual identity consists of five elements: name, logo, typography, colour and slogan. However, due to the restricted size and time limitation, this study focuses on only two particular

ones: logo shape and colour. This scope enables a deeper understanding and a more concentrated analyse in a complex and large research area.

This research is conducted mainly based on data gathered among people in Finland. As aesthetic preferences and perceptions vary according to consumers' socio-demographic and cultural context (Holbrook 1986), results and findings of this study are influenced by the limited geographical scope. Therefore, it is most applicable for business practices targeting customers in Finnish market.

This paper will start with reviewing existing literature on colour and shape, and the meanings that people have associated them with generally. Separated sections focus on the use of colour and shape in CVI, and learning theories of how consumers apply general associations to a brand's logo. Furthermore, the concepts of brand and brand personality will also be explained in this chapter. Chapter three introduces research hypotheses and methodology; collected data will be analysed in following chapter. Discussion on these findings along with suggestions for research implementation will conclude the thesis in chapter five.

## 2 LITERATURE REVIEW

### 2.1 Brand personality

The idea of brand having a personality that can be described in terms of a set of traits is proposed by Martineau in 1958 and has been developed by brand and consumer researchers (Plummer 1984, Kapferer 2004, Aaler 1997, Ambroise et al. 2005). Plummer (1984) suggested that a brand might be described based on three main dimensions: physical attributes, functional characteristics, or benefits associated to consumption and personality traits associated to the brand. According to the brand identity prism developed by Kapferer (1992), a brand identity when communicating with consumers consists of six aspects: physique, personality, culture, relationship, reflection, and self-image; in which personality refers to characteristics associated with the brand.

Brand personality was originally considered a convenient metaphor to describe stable characteristic associated with brands (Ambroise et al. 2005). The first official and largely used concept was defined by Aaker in 1997 as “the set of human characteristics associated with a brand”; some scholars suggested a stricter definition as follows: “Brand personality is the set of **human personality traits** that are both **applicable** to and **relevant** for brands” (Azoulay & Kapferer 2003). Aaker (1997) established a popular scale in measuring brand personality traits that has been applied and validated by marketing researchers across contexts and cultures (Aaker et al. 2001; Freling and Forbes 2005; Freling et al. 2010; Labrecque & Milne 2011). This scale consists of 42 traits that grouped to 5 main facets: sincerity, excitement, competence, sophistication, and ruggedness (Aaker 1997). Despite being largely used, the scale faces criticism regarding its conceptual validity (Azoulay & Kapferer 2003). Additionally, because the set of personality traits was first created in America, its application in different cultural contexts and languages other than English were shown to be unstable (Aaker et al. 2001; Ferrandi et al. 2000). Although the credibility of Aaker’s framework can be debatable, it remains the standard measure in brand personality research (Keller and Lehman 2006).

The concept of brand personality is important due to its assistance in differentiating a brand (Plummer 1984) and increasing the personal meaning of brand for the consumer (Levy 1959). Studies confirm that brand personality serves as a ground foundation for relationship building, brand trust, and loyalty (Fouriner 1998), has strong impact on brand attitude (Ambroise et al. 2005 a), has a positive relationship with purchase intentions (Freling et al. 2010) and brand equity (Freling & Forbes 2005). A recent empirical study done by Bouhlel and colleagues (2008) also proved that sincerity and competence personality traits increase consumer trust, thus reinforce brand attachment and commitment (Louis & Lombart 2010).

In contrast with a number of studies on the impacts of brand personality, little research identifies or examines its antecedents (Labrecque & Milne 2011). Branding literature proposes various sources that originate brand personality: from product attribute, advertising to brand name, logo, and package design (Batra et al. 1993). Similarly, Kapferer (1992) suggested that consumers can sense characteristic traits of a brand through cohesive communication channels including CVI: use of a specific typography, design features, or colour schemes. However, these theories are lack of empirical support (Labrecque & Milne 2011), and guidance for practical application. Recent studies attempt to examine how logo design can assist brand personality mainly focus on colour element, and limited in American respondents (Labrecque & Milne 2011, Ridgway 2011), but none has addressed potential of shape and form or explore this relationship in other cultural contexts. Considering the existence of culture differences in design (Borja de Mozota 2003) and the inconsistency of the brand personality scale's application across cultural settings (Aaker et al. 2001; Ferrandi et al. 2000), outcome of this thesis paper is valuable to both academics and practitioners specifically in Finland.

## 2.2 Corporate visual identity

Corporate visual identity (CVI), the visual expression, is an important tangible asset of an organization (Van den Boash et al. 2005). A CVI system is designed

based on the essence of the organization – what it stands for, what its aims are, in which respects it differs from others, a suitable design will eventually come to represent the organization (Van den Boash et al. 2005).

A CVI consists of a name, a symbol, and/or logo, typography, colour, a slogan and – very often – additional graphical elements (Van den Boash et al. 2005). According to Balmer and Gray (2000), CVI elements are used in communication and on a variety of applications, including buildings, vehicles, and corporate uniform. Although brand name is the essential among these elements, logos are immensely helpful in transcending country boundaries and language barriers that limit the name in business' globalization (Kohli et al. 2002).

### **Logo**

The word *logo* can refer to a variety of graphic and typeface elements; however, it is used here to define the graphic design that a company uses, with or without its name, to identify itself or its products (Henderson & Cote 1998). Whilst semiotics treats logos as part of the sign system a company uses to interact with stakeholders, corporate identity literature views logos as a company's signature on its materials (Henderson & Cote 1998). A substantial amount of money and time is spent on logos by companies yearly as managers believe in the added values of logo (Van Riel & Van de Ban 2001).

One of logo's added values is its key role in communicating with consumers (Kohli et al. 2002). Using a logo influences speed of recognition and helps remember the brand name (Kohli et al. 2002). Because pictorial representations are processed (Edell & Staelin 1983) and retrieved from memory faster than non-pictorial representations (Kohli et al. 2002), logos act as facilitators that enhance and quicken brand's recognition (Peter 1989). Kohli and others (2002) emphasized that the instant recognition resulting from logos is highly beneficial, considering that some 60% of consumer buying decisions are made inside the store. Henderson and Cote (1998) similarly suggest that a logo is used as one of the main channels for communicating image, drawing customer's attention, and speeding recognition of the company.

A logo has the potential to express organizational characteristics (Van Riel and Van de Ban 2001). It can clarify a company's features and qualities, and can also be associated with the organization's roots (Van den Bosch et al. 2005). Authors in the logo strategy literature highlight that a logo should readily elicit the same intended meaning across people; they argue that the logo can be connected more easily to the company or product if it has a clear meaning (Henderson and Cote 1998). Researchers agree that well-designed logos should be recognizable, familiar, elicit consensually held meanings, and evoke positive affect (Peter 1989). If the logo's design is difficult to memorize, unlikable, or fails to convey accurate meanings, it will not achieve desired responses and may even damage the corporate identity (Henderson & Cote 1998).

Van Riel and Van de Ban (2001) conclude that a quality logo is able to evoke essential amount of desired organizational characteristics from customers only with the graphical properties of the symbol. Design properties of logo form perceptions which can lead to liking or induce more intense aesthetic response such as strong emotional reactions among customers (Pittard et al. 2007). Considering consumers spend, on average, less than 15 seconds to make a purchase in low-involvement, frequently purchased products (Kohli et al. 2002), the aesthetic response attached to a logo in such instances is one of the few clues that differentiate the brand (Pittard et al. 2007).

Elements of design which are important in the corporate logo include the shape, image, style and size, as well as the colour(s) used (Hynes 2009). The most memorable logos usually have a unique shape, such as Nike, Apple, Chanel, Microsoft, etc; whilst some brands successfully built a strong association with a particular colour: Coca Cola (red), Chanel (black), McDonalds (yellow on red) (Hynes 2009).

### 2.3 Effects of visual design

According to Borja de Mozota (2003) all visual design input generate initial perception from viewers which trigger psychological, emotional, and behavioural

responses through information processing. This process can be found in Figure 1.

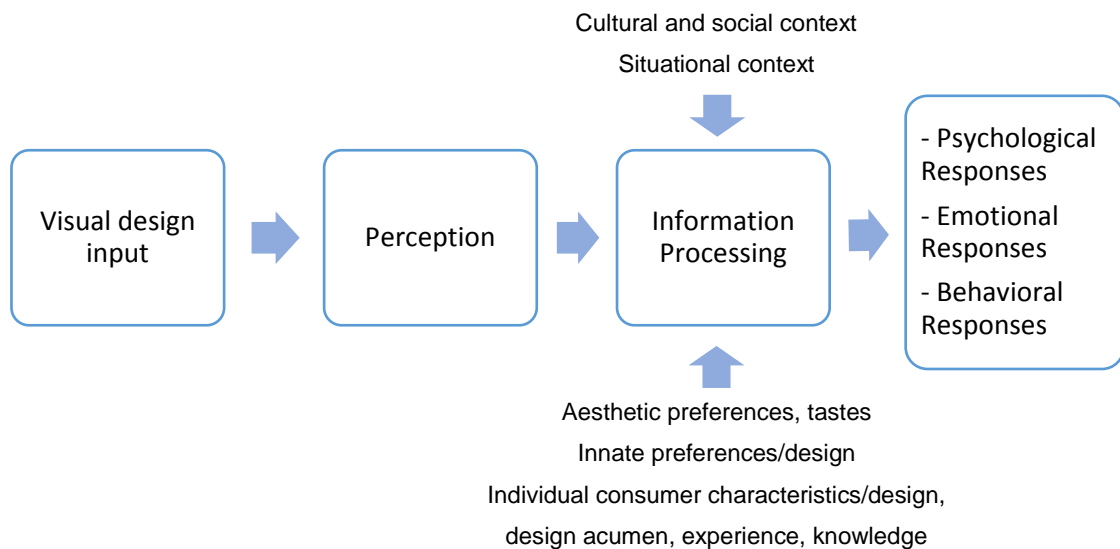


Figure 1. Design and Consumer Behaviour (adapted from Borja de Mozota, 2003)

Visual design input refers to properties in design stimulus, form, product, environment, and packaging.

### 2.3.1 Referential meanings of aesthetic stimuli

As illustrated in aesthetic philosophy, visual stimuli have the potential to stimulate and shape people's perceptions through embodied and referential meaning. Embodied meaning is intrinsic to the stimulus, whilst referential meaning reflects the network of associations generated through exposure to the stimulus. (Labrecque & Milne 2011)

Similar framework in term of visual shapes in corporate logos has been published (Van Riel and Van de ban 2001). Logos have a set of intrinsic properties effects consumers' understanding and interpretation of a logo. Intrinsic properties are results from an interaction with the aesthetic stimuli itself and divided into graphical associations (embodied meaning) and referential associations (referential meaning). (Van Riel and Van de Ban 2001)

Research in colour's effects also supports this two dimensional framework on aesthetic stimuli (Crowley 1993), which shows that one dimension can stimulate arousal and producing physiological responses while the other stimulates evaluative responses including attitude change.

Because this thesis paper is about how shape and colour in logos influence consumer perceptions, following analyses will focus on referential meaning of stimuli using psychology works on colour and shape associations. Associations of an aesthetic stimulus are triggered in memory through its referential meaning, hence the colour and shape of a logo can activate relevant associations (e.g. reliable, trustworthy, and corporate) that influence consumer perception of a brand's personality associations of a hue are triggered through its referential meaning (Labrecque & Milne 2011).

## 2.4 Colour

***“Colour is light carried on wavelengths absorbed by the eyes that the brain converts into colours that we see” – Singh, 2006.***

Human's eyes are comprised of cones that allow us to see colours; three types of cones are: type I is associated with blue, type II is associated with green, and type III is associated with red (Singh 2006). Combinations of these three colours create colour variation.

Colours have been categorized as warm hues which are long-wavelength colour (e.g. red and yellow) and cool hues which are short-wavelength colours (e.g. blue and green) colours in psychology literatures (Rider 2009). It is argued that this distinction is relative when comparing one colour to another; or considering white, black, and grey are labelled neutral colours (Singh 2006). Colour experiences change depending on individual; it is impossible to detect someone else's experience of the same shade of colour (Singh 2006).

In this research, the word “hue” and “colour” are used interchangeably, as “hue” refers to the actual of a colours and it is a part of the three attributes of colour (hue, brightness, and saturation) (Smets 1982)



### 2.4.1 Colour associations

A substantial number of researches have been done outside the marketing field confirm the importance of colour in recognition, recall, and to elicit different emotional responses (Baker & Balmer 1997). Colour association has been the subject of significant psychology literatures which support the idea of using associative learning theory to explain the formation and activation of colour associations (Grossman & Wisenblit 1999; Labrecque & Milne 2011). Support in neuroscience illustrates that a key mechanism for quick decision making and survival is the associative learning of pictorial information (stimuli) develops during initial stages of visual processing (Schlack and Albright 2007). A general model demonstrating a systematic relationship between colour and psychological functioning has been developed by Elliot and others' recent study. The core premises of this framework state that colour carries specific meanings which are grounded in two basic sources: learned associations and biologically based proclivities (Elliot et al 2007). Associative learning occurs when individuals connect different events happen in surrounding environment (Grossman & Wisenblit 1999). The process of creating learned associations has been explained by classical conditioning mechanism (Grossman & Wisenblit 1999) and memory models (Labrecque & Milne 2011) in the field of psychology.

According to Elliot and others (2007), colour perception evokes evaluative processes that decide whether a stimulus is hostile or hospitable, which then motivate behaviour: positive meanings triggered by colour stimuli lead to approach responses whereas negative meanings produce avoidance responses. Psychological research emphasizes that this whole process from evaluating colour stimulus to behavioural responses happens without conscious intention or awareness; hence, colour effects tend to persist. (Elliot et al. 2007)

#### ***Meanings of colours***

Human being experiences colour physically, mentally, and emotionally via our vision and brain. Colours convey different meanings and trigger various

associations across cultures. (Stone 2006) Those meanings and associations of each primal colour have been identified for practical uses in the field of design.

**Red** is a powerful colour, possibly most studied yet most disputed one (Rider 2009). It is considered an arousing, exciting, and stimulating colour, and can be linked to excitement (Labrecque & Milne 2011). In relational context, red has implications of passion and romance (Rider 2009), whilst in other cases it is associated with activity, strength, and stimulation (Fraser & Banks 2004).

**Yellow** generally linked with happiness, cheerfulness (Cimbalo et al. 1978), and the feeling of optimism, extraversion, and friendliness (Labrecque & Milne 2011). Some scholars see yellow as the colour of intellect, wisdom (Birren 1950, Stone 2006) and loyalty (Birren 1950). It represents the pleasant connotation of sun, brightness, and warmth (Cimbalo et al. 1978). Labrecque and Milne (2011) suggest that yellow elicits the cheerful facet of sincerity of brand personality.

**Orange**, similar to other long-wavelength colour (e.g. yellow, red), elicit arousal and excitement (Labrecque & Milne 2011). It is associated with creativity, uniqueness, energy, and sociability (Stone 2006). Other colour theorist also draws the connection between orange and wisdom (Kargere 1979).

**Blue** is the hue of trust and sincere (Birren 1950, Stone 2006); it induces a sense of intelligence, efficiency, duty, and logic (Labrecque and Milne 2011). Other popular associations of blue are loyalty, justice, and peace (Stone 2006). Research on relationship between colour meaning and culture specified that in Nordic countries (Sweden, Finland, Denmark, Norway) blue is linked to coldness and masculine (Aslam 2005). Considering the facets and dimensions of brand personality (Aaker 1997), blue can be seen as a competence hue (Labrecque and Milne 2011).

**Green** is seen as a happy colour (Cimbalo et al. 1978) and primarily associated with nature, youth, and growth (Birren 1950, Stone 2006) which is considered a relaxing quality (Rider 2009). Studies tested different tones of green and confirm the various psychological effects they induce (Rider 2009). Aside from

its connection with the outdoors (Labrecque & Milne 2011), certain shades of green evoke states of honesty and success (Stone 2006).

**Brown** mostly referred to as the colour of seriousness and earthiness; it represents reliability, support, and protection (Labrecque & Milne 2011). In corporate identity context, brown can show a company is steady and reliable (e.g. UPS) (Alva 2006).

**Purple** is described as the colour of luxury, authenticity and quality (Labrecque & Milne 2011). In some culture it is considered expensive (Aslam 2005) and dignified due to its exclusive use for royalty in history (Labrecque & Milne 2011), whereas it is seen as an inexpensive hue in UAS (Aslam 2005). Using purple to present a brand can evoke sophistication in brand personality.

Certain shade of **pink** connotes sophistication, and it generally is described as a soft and feminine hue (Grossman & Wisenblit 1999; Labrecque & Milne 2011). Pink can induces a sense of nurturing and warm, it can be linked to the sincerity dimension (Labrecque & Milne 2011).

**Black**, along with white and grey, is classified a neutral hue in colour studies. It expresses power, status, wealth, and dignity (Labrecque & Milne 2011). Black is one of the most widely used colour with different meanings across cultures, but commonly seen as powerful, expensive, and dependable (Aslam 2005).

**Grey** is a balanced hue and considered a modest colour (Stone 2006). Design literature suggests that it is linked to security, reliability, maturity, and intelligence (Stone 2006). Similar to black, it is a sophisticated colour and can be linked to sincerity or competence.

**White** in Western culture stands for happiness and purity (Aslam 2005); it is described as the colour of cleanness, simplicity, clarity, and peace (Labrecque & Milne 2011). White is also associated with innocence and truthful (Stone 2006).

#### 2.4.2 Colours associations in branding and logo

Research on products, brands, institution, and media of communication show that “consumers are able to gauge grossly and subtly the symbolic language of different objects, and then to translate them into meanings for themselves” – Levy (1959). To consumers, darker colours represent more “respectable” products; brown and yellow equal manly whilst red is exciting and provocative (Levy 1959). Marketing and psychology literature have examined the relationship between colour psychology and aspects in business, including advertising, product distribution, and branding (Rider 2009, Ridgway 2011).

In advertising, full coloured ads attract twice as much attention as black and white ads (Nelson 1994). Studies on product distribution confirm the influences of colour associations on consumer choices in packaging and shopping environment (Ridgway 2011). Using cool colours (e.g. blue, green) in shopping environments are more pleasant than warm hues (e.g. red, yellow, orange) (Lee & Rao 2010), and induce positive reactions from consumers (Bellizzi & Hite 1992).

Colour is called the “silent salesperson”, there is no greater trademark of a company than having its own colour (Alva 2006). Selective brand colours derive enormous suggestions about the organization they present (Rider 2009). For instant, UPS successfully transforms its steadiness and reliability through the use of brown hue (Alva 2006); whereas Nexium emphasizes its sensual and spiritual spirit by using purple (Rider 2009). Some brands have gone to the extent that alters the associations of the signature colours (e.g. McDonald and the red and yellow combination, Coca-Cola and red). Experts confirm the appropriate brand colour can increase brand equity (Bottomley & Doyle 2006).

Colour is a very important element of logo due to its mnemonic quality in the areas of recognition and recall (Henderson & Cote 1998), thus colour choice is an essential factor in making a logo remarkable or forgettable (Rider 2009). Appearance and personality of a logo are defined by chosen colour (Gernsheimer, 2008), these qualities of the logo are representative of the

company's (Tyler 1992). Support study done by Hyne (2009) proves the communicative value of colour in expressing corporate identity, with certain meanings clearly associated with particular logo colours.

Colour used to be an afterthought in a logo designing progress, left to the designer's or corporate manager's impulse and was often chosen without any consideration of its physiological and strategic uses (Hynes 2009). Practisers nowadays pay more attention to hue and its economic impact, research on use and associations of colour in logo has received more attentions in recent years (Rider 2009, Ridgway 2011, Hyne 2009).

## 2.5 Shape and symbol

Design literature defines a shape as a closed contour; it can be created by explicit or implied lines or by contrast in value, shading, gradations, texture or hue (Jirousek 1995). In other word, **“shapes are two-dimensional areas with a recognizable boundary” – Bradley S., 2010**. Shapes can be organic or inorganic; they can be free-form or geometric and ordered (Bradley 2010). Named shapes that have a regular contour in common such as squares, rectangles, circles, ovals, hexagons etc., are grouped to one category called geometric shapes. Some of these forms, such as squares or rectangles, are rare in nature thus they appears artificial to human eyes. Organic shapes are irregular in outline and asymmetrical; they are seen as naturally occurring and related to natural existences. (Ekström 2011)

### 2.5.1 Shapes in logo

There are different types of logos; a logo can be a typographical character (a logotype), or a symbol, or a combination of both (Adir et al. 2012). Borja de Mozota (2003) suggests that logos with symbols are more easily memorized. He divides logo's symbols to two categories: *abstract* and *figurative* (Borja de Mozota 2003). Abstract symbols refer to geometric shapes, such as a circle, square, rectangle, triangle, lozenge, oval, hexagon, or parallelogram. Figurative symbols describe the product or activity directly (associative) or indirectly

(allusive), for example the pilot product of the company, a tool from activity, or graphics of natural elements. (Borja de Mozota 2003) Other authors in art and logo design literature group logo symbols differently; they separate the concept of *abstract* shapes and *geometric* shapes, along with *organic* shapes in logos (Bradley 2010, Wilde 2013). Here, organic shapes are more typically representative of shapes found in nature such as a leaf, rocks, or cloud; whilst abstract shapes are stylized or simplified versions of organic shapes, meaning they have recognizable forms but does not exist in nature (Bradley 2010, Wilde 2013).

Due to time limitation and magnitude of this topic, this thesis focuses on the use of the most basic and popular shapes and shape's elements (circle, square, triangle, etc.) in logo design. The effect of these shapes' simplicity in logo design are proved and recognized by designers. They have unlimited potential to modify and extent: groups of several shapes can result in interesting patterns or form another shape. The carried out study will present logo samples with these shapes as main component, to evaluate the relationship between their conventional associations and brand personality.

### 2.5.2 Shape and symbol's associations

Shape is cognition; it can make us recall a memory, unconscious thought, or belief. A shape induces a mental picture which might send its viewer back to a personal, internal construction from the past. (Borja de Mozota 2003) Thus, the viewer's association to a shape is influenced according to his perception from the past.

Studies on design-forms used in product design and environmental retail design emphasize the cognitive perception of the design-forms. They illustrate its effects on consumers' brand trust, consumers' product evaluation, and consumers' interpretation of information. (Borja de Mozota 2003).

Shapes have emotional valence that defined partially by the shapes themselves and influenced by their symbolic meanings. A person's emotional responses to

a particular shape often depend on the symbolic meaning of the shape carries. Although the emotional response of shapes may not be as powerful as it is to symbols, emotional valence of shapes themselves has certain influences on visual stimuli's meaning. (Ekström 2011) Different emotional responses may occur from a shape of a cat depending on if the shape is organic or geometrical, regardless of one's feelings toward cats.

Due to their familiarity, organic shapes do not induce extreme excitement. Geometric shapes, on the other hand, evoke emotional valence that differs: positive thanks to their mathematical perfection, and negative as a result of their unnatural characteristic. (Ekström 2011)

The psychology of shapes used in logos is not as commonly addressed as it of colours in design literature. Associations of the three basic shapes (circle, square, and triangle) have been explored by character design's writers, specifically in creating facial structure of animated characters. Uses of these shapes are essential as each shape suggest different associations that relate to the character's personality. (Tillman 2011) Authors in graphic design propose perceptions of popular shapes used in web and logo design. Following are theories on associations of some particular shapes and shape's elements that this paper will consider:

**Circles** represent the eternal whole and suggest completeness which induces a sense of infinite, unity, and harmony. Circles are often seen as warm and comforting; their curves make them more graceful, and can be associated to femininity. The well-roundedness of circles expresses community, protection, and perfection. (Bradley 2010; Wilde 2013; Tillman 2011)

**Rectangles and Squares** are the most common geometric shape encountered. They suggest stability, security (Tillman 2011), trust, and honesty (Tillman 2011, Bradley 2010). Because of their geometric balance, squares and rectangles are connected to equality, balance, and reliability (Wilde 2013). They are also associated with power, efficiency, and professionalism (Wilde 2013).

**Triangles** can have different associations depending on how they are positioned. They suggest stability when sitting on their base, and instability otherwise (Wilde 2013, Bradley 2010). Triangles express certain level of energy, power and aggression (Tillman 2011, Wilde 2013, Bradley 2010) which suggest steady or conflict strength depending on their stable/unstable dynamic (Bradley 2010). This strength of triangles is linked to masculinity (Bradley 2010). Triangles represent direction and movement, and sense of speed when they point forward (Wilde 2013, Bradley 2010).

**Vertical lines and shapes** are seen as strong (Bradley 2010); they represent courage, domination, and power (Wilde 2013). In contrast to vertical lines/shapes' masculinity, **Horizontal lines and shapes** are described as more feminine, resting, and calm. They have a sense of peace, flow, and tranquillity. (Wilde 2013).

**Curves** can be an element of shapes. Curved shapes are linked to femininity, motion, and rhythm; they also suggest happiness, pleasure, and generosity (Wilde 2013). On the opposite, shapes with **sharp angles** are described as dynamic, young, and lively. Similar to triangles, they are energetic, masculine, and associated with speed. (Wilde 2013)

**Spiral** is a shape that can easily found in nature, most often as a natural growth pattern of organism. Therefore, it induces the idea of growth and expansion (Bradley 2010). Spirals' combination of roundedness and movement suggest creativity (Bradley 2010, Wilde 2013) and flexibility in transformation (Bradley 2010).



## 3 RESEARCH METHODOLOGY

### 3.1 Research methodology

Research is defined as a process undertaken in a systematic way for the purpose of increasing one's knowledge. "Systematic" refers to a logical relationship based study that involves an explanation of method(s) used to collect data, analyses the value of its outcomes, and clarifies limitations may associated with them. (Saunders et al. 2012) The method used in conducting a research is explained under the research methodology chapter.

The first methodological choice of a research is to identify whether it follows a single qualitative or quantitative or multiple methods research design. A research analyse can be build based on two types of data: primary data and secondary data. Secondary data is data that has been collected for other purposes and available for further analyses. Primary data is new data collected specifically for the research. Different techniques can be obtained in primary data collection; such as collecting data through observation, in-depth interviews, or questionnaires. (Saunders et al. 2012)

The objective of this research is to analyse how (1) shapes and (2) colours used in logo influence consumer's perceived characteristics of a brand, and (3) if those influences are affected by the product category in Finland.

Qualitative data refers to data collection techniques or data analysis procedure that generates or uses non-numerical data; whereas quantitative data implies the processes that involve numerical data. Quantitative research is commonly used in researches that focus on using data to test theories, also known as a deductive approach. Qualitative data, however, is frequently associated with an inductive approach or an abductive approach. An inductive approach uses data do develop theories, and an abductive approach involves development of inductive inferences and deductive ones tested throughout the research. (Saunders et al. 2012)

This thesis aims to examine several theories on meaning of colour and shape and their application in business environment, meaning the deductive approach is applied. As a result, the quantitative method was chosen for this research design. A quantitative research that tests the relationships between variables can ensure the validity of data (Saunders et al. 2012). A survey research with the use of questionnaires was designed to incorporate all elements of the literature. The included theories were rather clear, extensive, and claim to be widely applicable on consumers. Thus, collected data is most valuable if reached a large group of audience in a standard manner. Although use of both qualitative and quantitative method would have been more profound; the time and scale limitation of this thesis allows a quantitative questionnaire to be the most efficient channel in collecting research data.

## 3.2 Research design

### 3.2.1 Questionnaire design

As this study aims to examine the associations between a brand's characteristics with both its logo's shape and colour, the selected stimuli must consider the effect of both design properties: shape and colour. The main study divided to 2 main sections: the first section focuses on the meanings of brand's colours; the second section includes a two-stage approach addresses associations of shapes in logos, its relation to logo's colours, and the impact of the product category.

At the first section, the study targets the use of colour in branding. Respondents are asked to distribute brand personality traits that fit the brand represented by a displayed colour. The colours are displayed in a simple square shape to prevent distraction. The colours included in this research cover the spectrum of 11 universal colours listed by Berlin and Kay in 1969. The colour numerical values were chosen based on the colour wheel that is a popular tool for colour selection in graphic design (Stone et al. 2006). Use of online colour generator (Color Scheme Designer 2014) and adaptation from previous researches

(Bottomley and Doyle 2006) were applied; selected colours aim to enhance the practicality of this research. With Colours' definitions in RGB (red-green-blue) hexadecimal value are: red (#FF0000), orange (#FFAA00), yellow (#FFFF00), green (#00CC00), blue (#0070C0), purple (#A600A6), pink (#EC3B86), brown (#804000), black (#000000), grey (#666666), white (#FFFFFF). All these eleven colours are demonstrated according to aforementioned order in Picture 1.



Picture 1. Eleven colours included in the research

The second part of this research design was adapted from Hynes's (2009) study. It is impossible to present logos without using any colour since black and white have associated meanings (Hynes 2009) that can influence the study on shapes. Hence, a two-stage approach is used, in which respondents first ask to describe the brand represented by a black and white logo using items from the brand personality scale. They were then given information of a fictitious company with the characteristics that they had chosen previously, and asked to select a logo colour that best suits the company's description. Thirdly, the same question is repeated with additional information on what product or service the company offers. This question is to test if the product category influence the respondents' choice of colour.

The logos used for the study were selected from an international online source (Brand of The World 2014). The chosen logo are from international unknown companies across industries. They were selected based on their shape properties in order to study the influences of shapes. Use of unknown logos is necessary to avoid associations that caused by the brand itself.

### 3.2.2 Brand personality scale

The questionnaire is developed mainly based on the popular brand personality scale developed by Aaker in 1997; however, several adjustments are made for purpose of this particular study. These adjustments are explained as follow:

Critics argue that some of the scale items should be replaced with culturally neutral expression due to their American-specification origin (Davies et al. 2001). Items such as “small town” and “Western” have particular associations in American context, but proven to be difficult to understand in other cultures such as UK (Davies et al. 2001) or France (Ambroise et al. 2005a). Researchers claims that the item “feminine” and “masculine” are often a culture-based judgment, and not counted as a personality traits as gender is absent from psychology scales of personality (Azoulay & Kapferer 2003). Several facets are not considered real personality traits or can better be interpreted as social judgment (e.g. provincial, trendy, and glamorous) and are more relevant for organization studies (Azoulay & Kapferer 2003). Furthermore, critics question the transferability of some items in Aaker’s scale, whether or not they are applicable to brands (Ambroise et al. 2005a).

Considering these criticism, adjustments are made in application of Aaker’s brand personality scale in this study. The outcome of this research aims to assist organizations in communicating desired brand image to Finnish market; thus, the author decides to remove items that are not culturally relevant or potentially cause confusion in respondents. Deleted facets are: “small town” and “Western”. Items that are cultural and social-based judgments such as “feminine”, “masculine”, and others are kept as the research is Finnish-cultural specific. Although these facets are might not be classified as “human personality” (Azoulay & Kapferer 2003), they hold meanings that brands can identify themselves with.

After examining the meaning of all remaining items on pre-test subjects, with support from result of a study on colour and brand personality conducted in the US (Ridgway 2011), the author eliminates items that are irrelevant accordingly.

Overall, deleted items are: small town, sentimental (sincerity dimension); up-to-date, independent (excitement dimension); intelligent (competence dimension); upper class, good looking (sophistication dimension); and Western (ruggedness dimension).

Table 1. The Aaker (1997) Brand Personality Scale

<i>Sincerity</i>	<i>Excitement</i>	<i>Competence</i>	<i>Sophistication</i>	<i>Ruggedness</i>
Down-to-earth	Daring	Reliable	<i>Upper class</i>	Outdoorsy
Family oriented	Trendy	Hard-working	Glamorous	Masculine
<i>Small town</i>	Exciting	Secure	<i>Good Looking</i>	<i>Western</i>
Honest	Spirited	<i>Intelligent</i>	Charming	Tough
Sincere	Cool	Technical	Feminine	Rugged
Real	Young	Corporate	Smooth	
Wholesome	Imaginative	Successful		
Original	Unique	Leader		
Cheerful	<i>Up-to-date</i>	Confident		
<i>Sentimental</i>	<i>Independent</i>			
Friendly	Contemporary			

Table 1 displays all personality traits included in Aaker's original scale (1997), with all eight eliminated items are in italicized format. Other items form the reduced scale that is used in this research. Research questionnaire offers respondent to answer in either English or Finnish language; the Finnish translation of 34 reduced traits and five dimension can be found in **Appendix 4**.

### 3.2.3 Other relevant considerations

**A colour blindness test** is administered at the beginning of the questionnaire to ensure respondent's ability to answer colour's related questions. Persons who fail the test would not be proceeded to the remaining questions. The colour vision test graphic is taken from one of the popular Ishihara colour blindness test plates published by Dr. Shinobu Ishihara in 1917 (Color Blindness 2009).

**Demographic questions** were included in the questionnaire to attain a clear understanding of the respondents. The questions asked information regarding educational background, age, gender, field of work or study, and yearly income. As the research focuses on Finnish market, questions that specify respondents' ethnic background and residence were also added. The research is highly related to individual aesthetic, cultural influences may have major impact on the responses.

### 3.3 Sampling and data collection

The method of sampling used was convenience sampling (Saunders et al. 2012). The questionnaire was sent to all students from TUAS (Turku University of Applied Sciences) via email. Thanks to the availability of their contacts, the cases are selected haphazardly. This method also relates to homogeneous sampling since most of the sample members shares the same occupation: student (Sauder et al. 2012). Considering the nature of the university, some part-time students may have another occupation at the same time. The homogeneous sampling allows the research to explore participants in a greater depth, and other differences are more apparent (Sauder et al. 2012).

Additionally, the questionnaire was shared on Facebook, to few individuals that are connected to the author. The information's recipients are either from Finland or currently live in Finland.

The data was collected over one week period of time, from 29th of April to 5th of May, due to time limitation as well as it had reached a sufficient number of respondents. Content of the invitational message sent to TUAS' students and the researcher's Facebook contacts can be found in **Appendix 5**.

### 3.4 Research limitations

Due to convenient sampling, the research is limited within a group of people with the same occupation (student), most of whom live in Turku region. The result is potentially influenced by the particular regional or occupational culture and life style. It is best to present well-educated younger generation from South-

West Finland rather than Finnish population as a whole. Furthermore, a research's findings can only be generalized when the response rate is at least between 20-25% (Saunders et al. 2012). As the completed response rate was only 12.5%, results of this research cannot be generalized without further study.

While interpreting the outcomes of this study, it is necessary to address the exclusive online distribution of the questionnaire. Visual stimuli's elements may appear differently on electrical displays. The selected colours had been chosen carefully to minimize discrepancy across digital screens. Viewer's reaction to a colour should be similar in both digital and non-digital environment (Suk & Irtel 2010).

## 4 DATA ANALYSIS

The theories referred to here can be found from chapter 2, section four and five. Theoretical background for each question can be found from **Appendix 3**. Following subchapters will explain the following content respectively: the respondents' demographic information, analysing the associations between logo's colours and the brand's characteristic, and analysing the associations between shapes in logo and the brand's characteristic as well as their correlation to colour choices.

### 4.1 Description of the sample

The questionnaire was sent to 1937 students via TUAS email addresses, and to 20 people on the author's Facebook contact list. Despite the short period of data collection, the questionnaire received 636 responses which makes a total response rate of 32.5%. Out of which only 244 questionnaires were completed, 315 were answered partially, and 77 respondents were disqualified as they did not pass the colour vision test. This results in the real response rate of 12.5%.

The questionnaire is long and repetitive with 29 multiple choices and short answer questions excluding respondent's demographic information; this explains the noticeable number of unfinished responses (49.5%). The high number of disqualified respondents (12.1%) supports studies on the prevalence colour deficiency in European Caucasians; as majority of the questionnaire invitation's recipients were Finnish students. Research shows that about 8% of men and 0.4% of women in this ethnic group have inherited red-green colour deficiency (Birch 2012), and in total 10% of men and 0.5% of women has some degree of colour deficiency.

The respondents were able to answer the questionnaire in either Finnish or English. Only 41 respondents submitted answers in English, leaving Finnish version 83.2% of the total responses. According to result from demographic questions, 75% of the completed answerers were female, even though the number of responses in English was equally divided between genders.



Considering the significant of colour deficiency in men among Finnish population, many male respondents may have been disqualified when attempting the questionnaire in Finnish language. The majority of respondents were people aged from 18 to 29 (69.7%) while 26.2% were people from 30 to 49 year old. 95.5% of respondents have Finnish nationality most of whom have lived in Finland for more than 20 years.

#### 4.2 Colour associations and brand personality

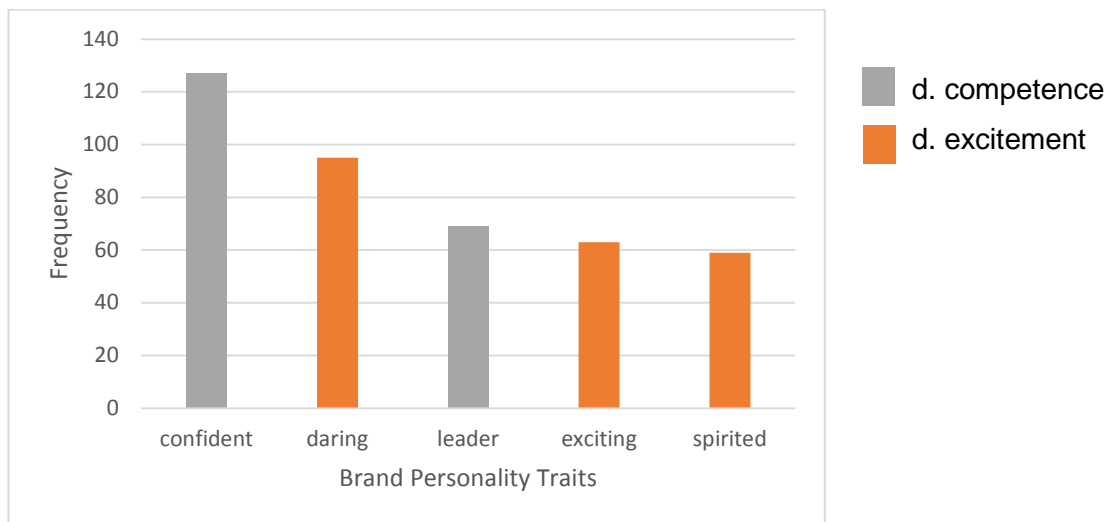
Questions from 1 to 11 were designed in attempt to study how consumers perceive a brand's characteristics through its logo's colour. Respondents were asked to distribute 34 reduced items (all that apply) from Aaker (1997) scale to present a brand which logo uses the displayed colour. Eleven questions address eleven colours: red, blue, yellow, pink, black, green, brown, purple, grey, orange, and white respectively. In addition to the 34 personality traits listed in section 3.2.2, chapter 3; respondents were given an opened answer option ("other") to add a suitable characteristic that is not listed by Aaker (1997).

Descriptive statistics were used to analyse this section's responses. Frequencies and percentages refer to which of the 34 reduced personality traits were applied to each colour. Values of ten items that were most frequently selected for each colour can be seen from **Appendix 1**. Following are analyses for each logo's colour in order used in section 2.4.1, chapter 2; regarding their ten most selected traits, dimensions, and possibly other suggested characteristics that may be relevant. Under each logo is a graph that shows the five most frequently selected traits for each colour for demonstration purpose, further details are stated in Appendix 1.

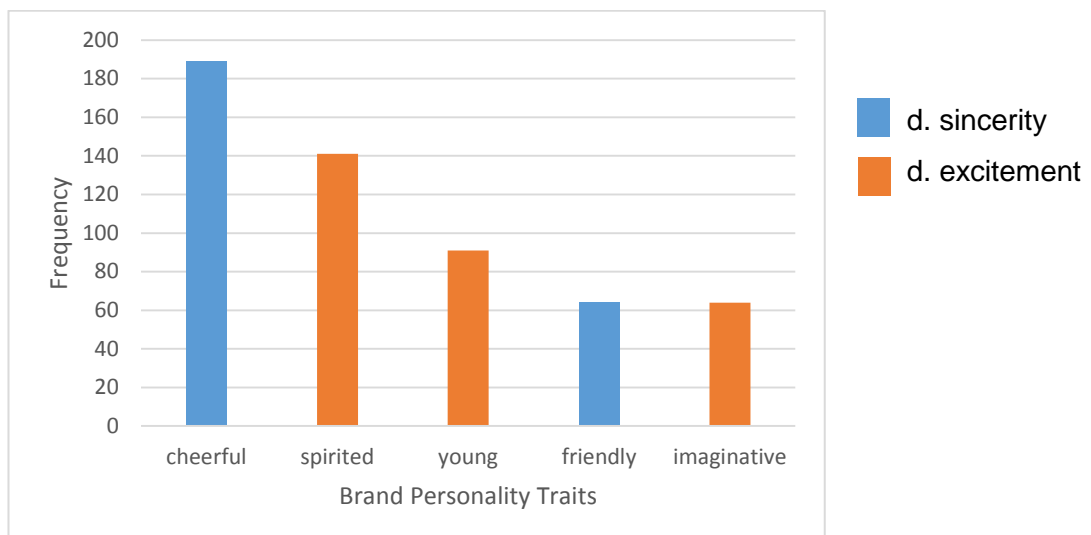
##### **Red**

Half of the respondents agreed that logo represents a company with *confidence* and 28.2% associated it with the *leader* personality trait. These both belong to the competence dimension according to Aaker's scale (1997). The data confirms Labrecque & Milne (2001)'s suggestion that red is also linked to

excitement; the second, fourth and fifth most frequently selected items are: *daring* (38.8%), *exciting* (25.7%), and *spirited* (24.1%) all belong to the excitement dimension. Items such as *successful*, *tough* and *rugged* also appear on the top 10 list, proving that red is connected to strength (Fraser & Banks 2004) and power (Rider 2009).



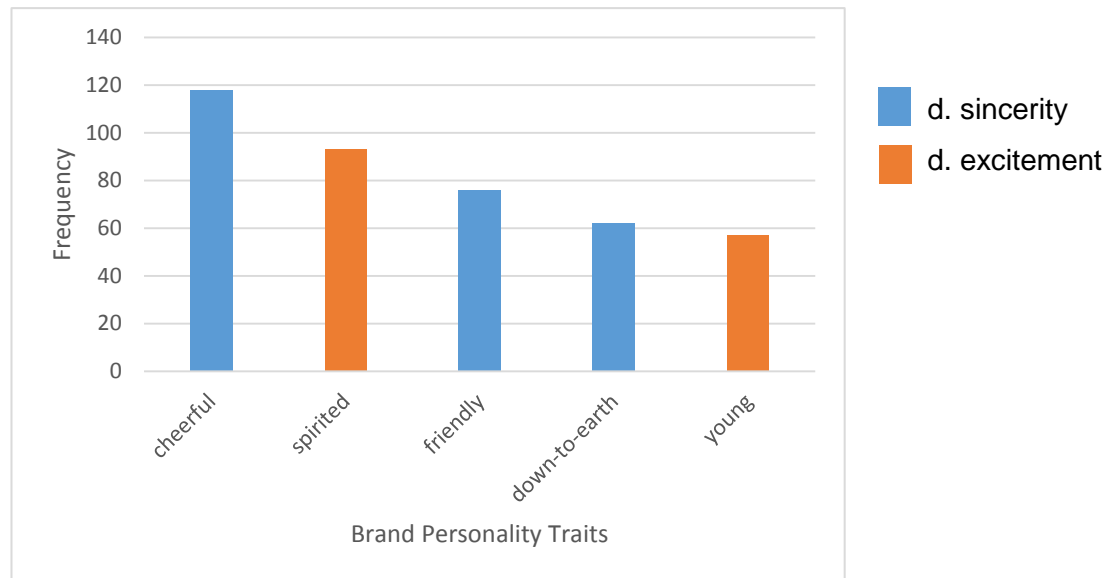
## Yellow



77.5% of responses agreed that yellow logo links to a *cheerful* brand, which is in line with theory suggested by previous scholars (Climbalo et al. 1978, Labrecque and Milne 2011). More than half of the answerers selected *spirited*,

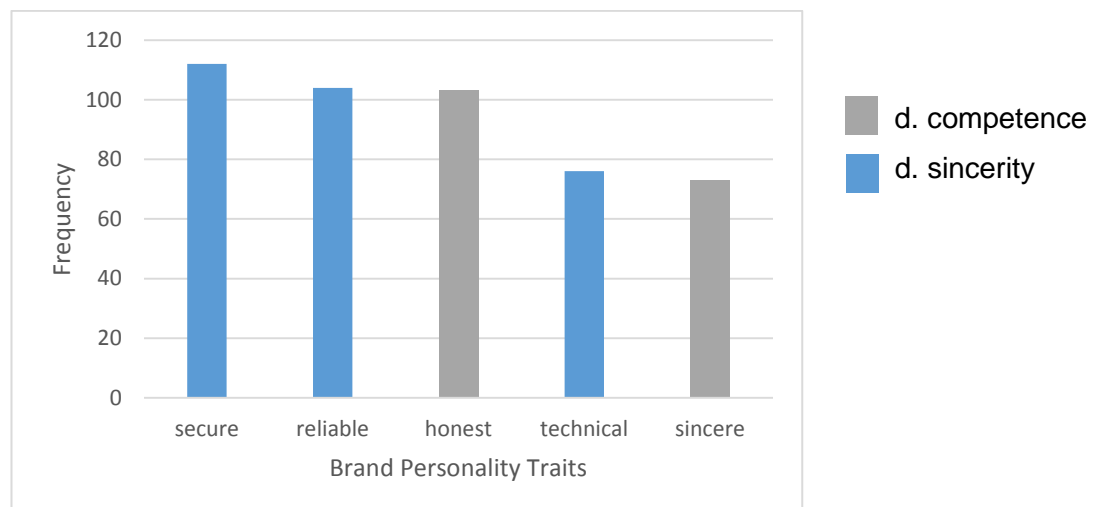
and more than third picked *young* for the brand with this logo colour. Most of the popular chosen traits are from sincerity and excitement dimension, except for the 10<sup>th</sup> most chosen item *glamorous* (d. sophistication).

### Orange



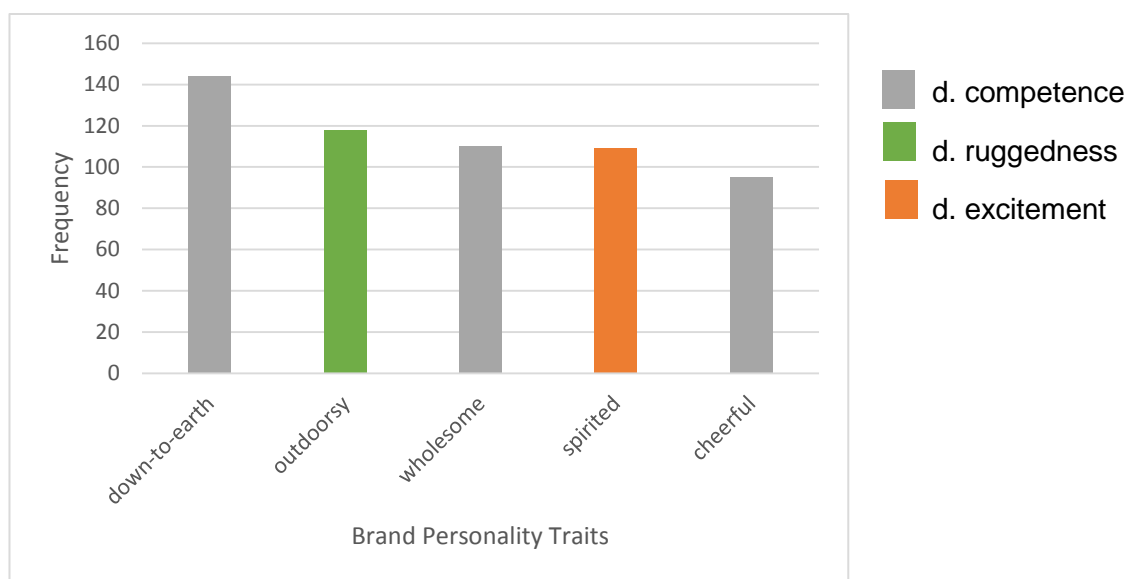
Half of the most selected brand personality traits for a brand with orange logo are categorized as excitement (Aaker 1997) even though cheerful (d. sincerity) is on top with almost 50% frequency. *Imaginative* and *unique* also belong to the list, supporting association theories on orange colour in chapter 2 (Stone 2006).

### Blue



Blue logo of a brand is best representing *secure*, *reliable*, and *honest* personality traits, each of these traits were picked by more than 40% of the answerers. All of the most frequently selected items for blue logo belong to either competence (*secure*, *reliable*, and *technical*) or sincerity dimension (*honest*, *sincere*, *real*, *friendly*, *down-to-earth*, *original*, and *family oriented*) which confirms general colour association theories by Birren (1950), Stone (2006) and Labrecque and Milne (2011).

### Green

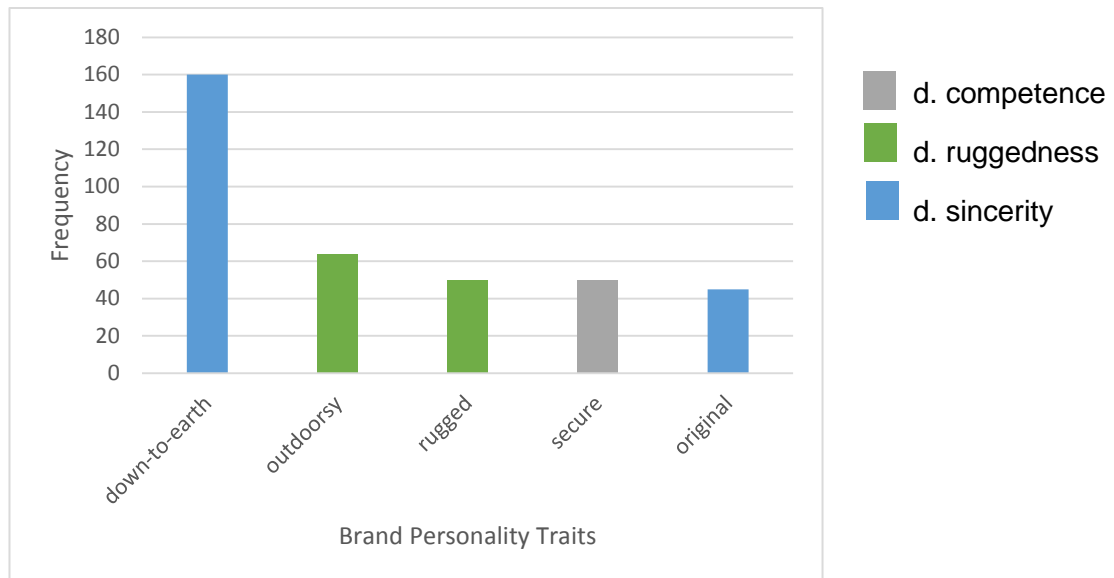


Selected traits for a company with a green logo assured aforementioned colour theories (Rider 2009, Labrecque and Milne 2011, Stone 2006); items *down-to-earth* and *outdoorsy* were included in 59% and 48.4% of the answers respectively. The majority of items in top 10 selected list are from sincerity dimension in Aaker's scale (1997), including: *down-to-earth*, *wholesome*, *cheerful*, *family oriented*, *friendly*, *real*, and *honest*.

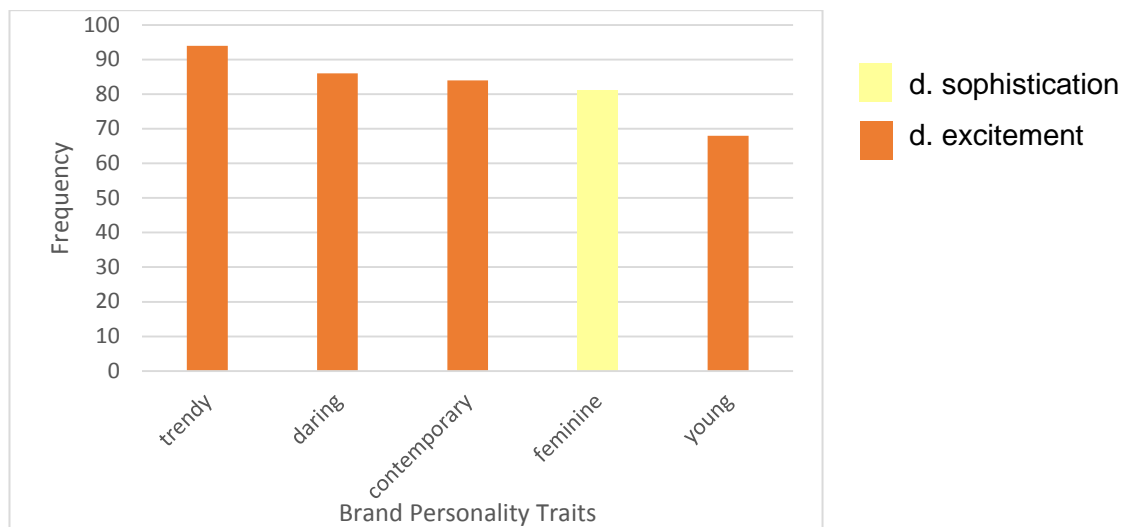
### Brown

With brown logo colour, brand personality trait *down-to-earth* was also the most selected item. In this case it was chosen by a remarkably higher number of respondents (40% more) than the second item on the list: *outdoorsy*. The result confirms general colour association theories on brown (Labrecque & Milne

2011); it signifies *secure*, *reliable*, and *hard-working* characteristics, even though not with a high frequency.

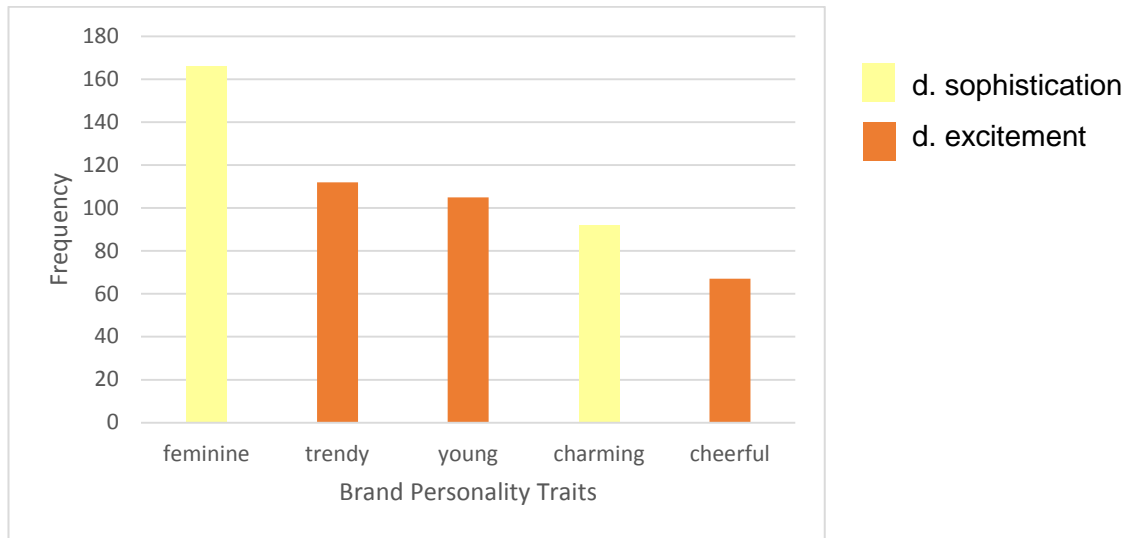


## Purple



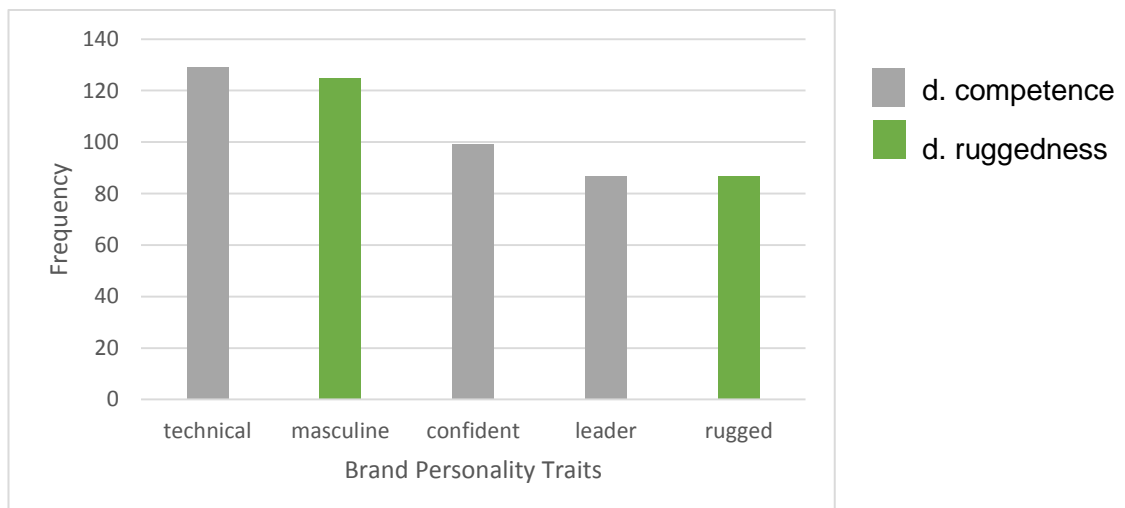
Most of the personality traits distributed to brand with purple logo are from Aaker's excitement dimension (1997) but not sophistication dimension as predicted. With an average of 30% frequency, purple logo presents a brand as *trendy*, *daring*, *contemporary*, *young*, *exciting*, and *imaginative*,... These items are not completely in line with colour associations mentioned in chapter 2. Furthermore, questionnaire respondents also picked feminine and confident as most related character for purple brand logo.

## Pink



As expected (Grossman & Wisenblit 1999; Labrecque & Milne 2011), company with pink logo colour is considered *feminine* by almost 70% of the respondents. In addition, items *trendy* and *young* (d. excitement) were also on top of the selected traits, with almost half the total responses for each item. According to the data, pink logo represents traits from sophistication, excitement, and sincerity dimension; with excitement being the most relevant one.

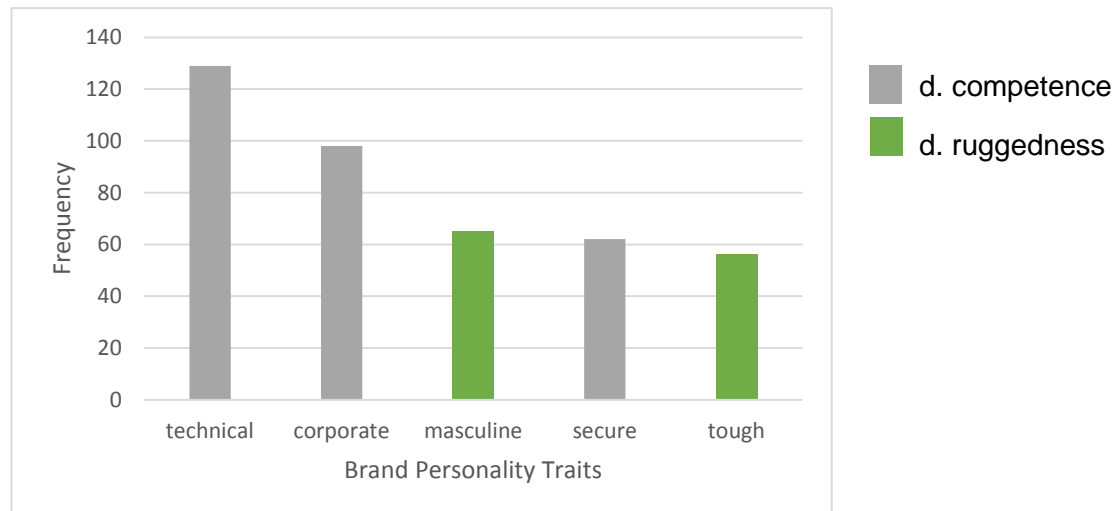
## Black



Generally, black logo colour was classified most frequently with traits from competent and ruggedness dimension from Aaker's scale (1997). Opposite to

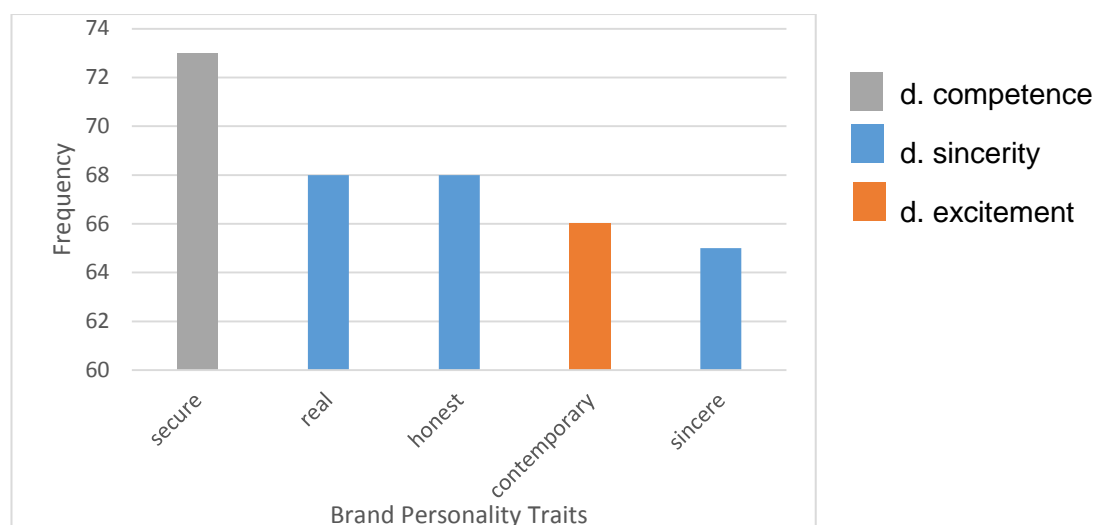
pink, black logo is associated with *masculine*, *rugged*, and *tough*. Brand personality traits such as *technical*, *confident*, *leader*, *corporate*, and *successful* were selected by more than one third of the answerers in this case.

## Grey



According to the respondents, grey logo represents companies that are *technical* and *corporate*. Similar items that are most frequently selected to black logo appeared in this case; they are from Aaker's competence and ruggedness dimension (1997). Grey logo was also seen as *contemporary*, and so was black.

## White









A brand with white logo choice, based on the data, is perceived as *secure, real, honest, sincere, and reliable*. Most of the selected items on white logo's top list belong to competence and sincerity dimension. Same as with black logo, one fifth of the respondents thought having white logo colour makes a company seems *original*.

Additional characteristics suggested by respondents via "other" option in the questionnaire were as following. New trait that suggested for red logo choice is "*aggressive*"; even though worth notice, it appears at low frequency – only 6.9% while the 10<sup>th</sup> most frequently chosen item is at 13.5%. About 3 to 4% of answerers thought choices of brown, grey, or white logo colour presents a "*boring*" brand. Few respondents put "*Finnish*" as an additional association for blue-logo brand, this was predicted considering blue is the colour of Finnish flag.

#### 4.3 Shape associations and brand personality

Second section of the questionnaire (question 12 to 29) aimed to study the associations of shapes used in brand logo. Six logo symbols where displayed as subject of discussion for every three questions, these symbols formed by geometric elements mentioned in section 2.5.1, chapter 2. Table 2 shows the logos and their related questions in turns:

Table 2. Logos and related questions from questionnaire

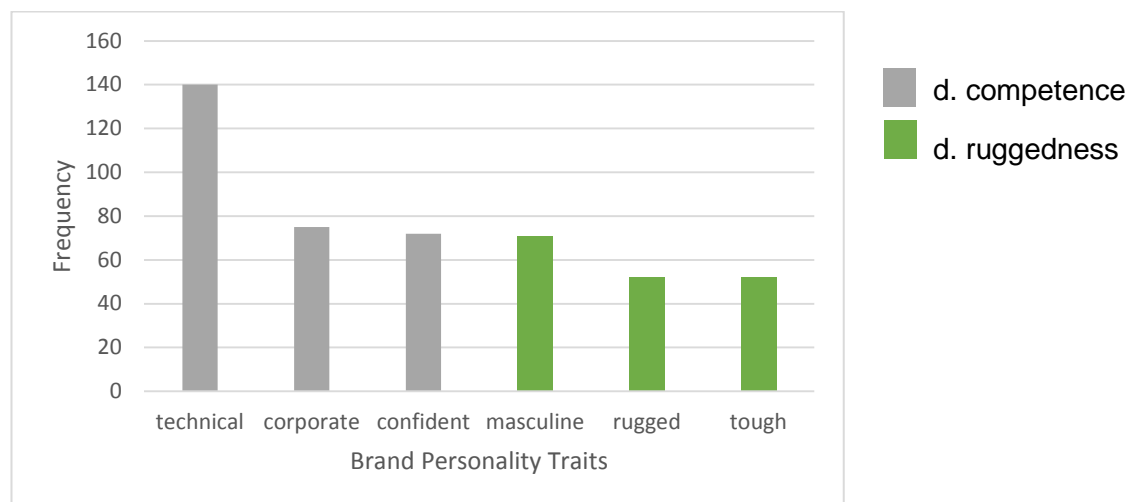
Logo 1	Logo 2	Logo 3	Logo 4	Logo 5	Logo 6
					
Questions 12 - 14	Questions 15 - 17	Questions 18 – 20	Questions 21 – 23	Questions 24 – 26	Questions 27 - 29

Respondents were first asked to describe the shapes of a displayed logo with 1 to 3 words. The purpose is letting viewers determine visual concept of the logo



independently, before matching 3 suitable items from 34 personality traits to a fictional brand represented by the logo. Similar to section one's questions, they were given an opened answer option ("other"), which however only accounted for less than 8% for each logo. Lastly, answerers decided which logo colour was best to represent a brand having those 3 characteristics that they had chosen. Descriptive statistics were applied for each question to analyse the responses. Frequencies and percentages of the words used in symbol's descriptions, selected personality traits, and most suitable correlated colour were evaluated. Detail information about the most popular values of each logo is listed in **Appendix 2**. Outcomes of data collection is further explained in following content, the logos are referred to as Logo 1, 2, 3, 4, 5, 6; according to table 2. Similar to colours' result analysis, the five most frequently selected traits for each logo is demonstrated in a graph in each's section, details of other selected items are in Appendix 2.

### Logo 1

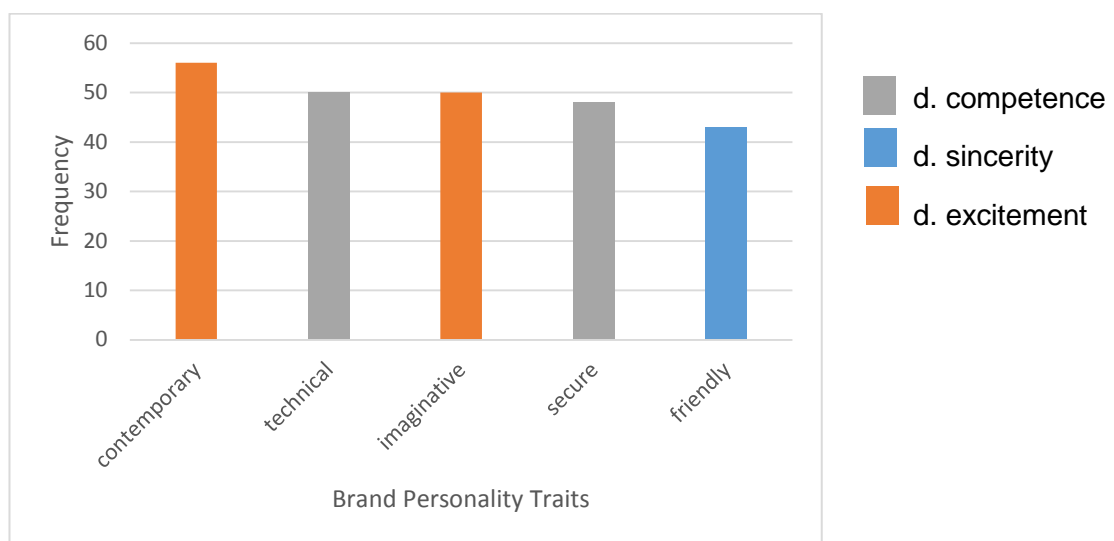


More than half of the respondents described this logo as “**sharp**”; almost 70% used the word “**triangle**”, “**triangular**”, or “**angular**” to define its shape. According to data collected from question 13, the best characteristic this logo elicits is *technical*, with percentage of 50%. Other popular items from the 34 reduced list is *confident*, *masculine*, *rugged* and *tough*; which supports theories on associations of triangle and sharp angle shapes (Bradley 2010, Wilde 2013).

Although seen as contemporary, not many people agreed that it is *young* as suggested about sharp angles (Wilde 2013); only about 10% relates this logo to *secure* or *reliable* personality trait. Overall, logo 1 most presents traits from Aaker's competence or ruggedness dimension (1997).

Logo colours that were recommended for this design, considering selected traits, are mostly: grey, black, or blue; green and red are the next chosen colours with less than 10% percentage.

## Logo 2

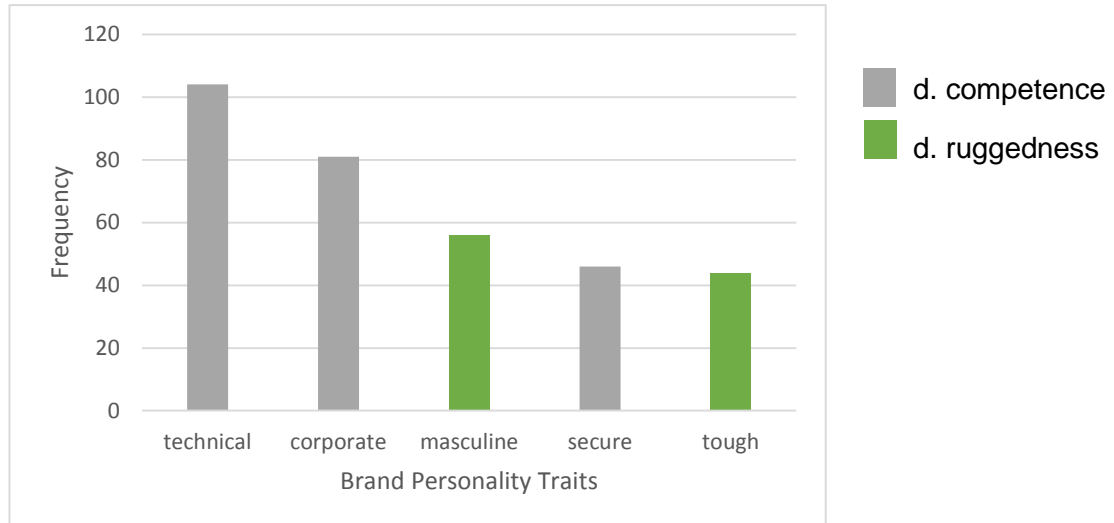


This logo is described with the word “**circle**” by almost 50% of the respondents and 80% of the remaining used “**round**”. Items from the reduced brand personality scale were distributed more evenly to this logo with very little difference in frequency. Only 4 items exceeded the percentage of 20%, which are: *contemporary*, *technical*, *imaginative*, and *secure*. The selected items in this case rather contradicted with each other as well as with the theories on associations of circle shapes. Traits coherence with the theories dimension such as *wholesome* or *feminine* got less than 10%. Due to small distinguish, it is difficult to evaluate which is the best dimension this logo represents.

Logo colour for this stimulus varies with blue, green, and orange on top of the suitable list. The less popular choices of colour are pink, yellow, purple, and red.

### Logo 3

64% of the answers identified this logo as “**square**”; 18% chose the word “**angular**”. Similar to logo 1, the most frequently personality traits selected for this stimulus were technical, corporate, and masculine.



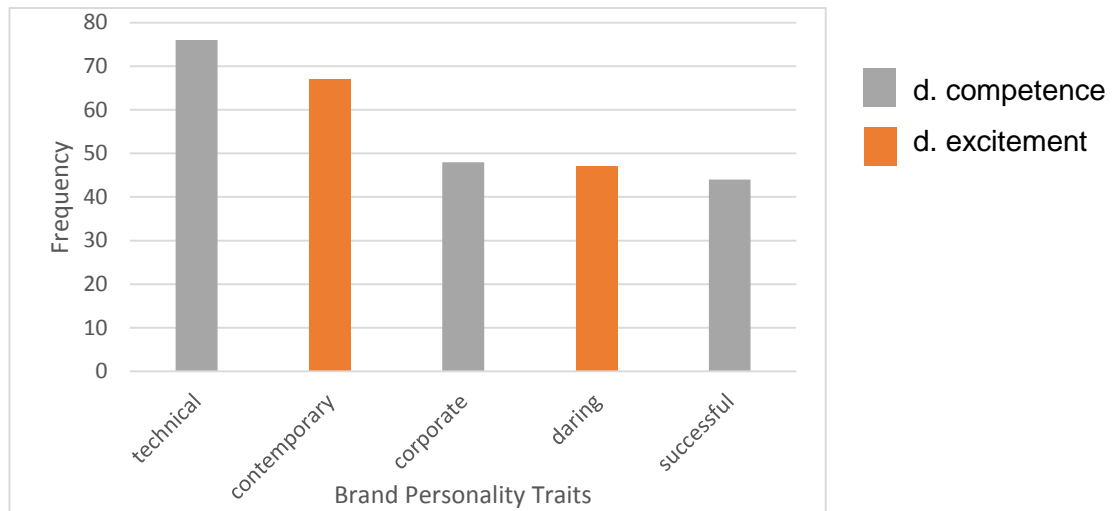
Secure comes next on the list that confirms theories on meaning of squares (Tillman 2011). Items suggested by scholars (Tillman 2011, Wilde 2013) such as honest, sincere, or reliable were also selected; however, at a less frequent rate. Most of the top chosen items for this logo belongs to competence and ruggedness dimension.

Sharing the same popular logo colour choice as logo 1; grey, blue, and black are the most frequently selected colours. Red and brown followed on the list with percentage of 10% for each.

### Logo 4

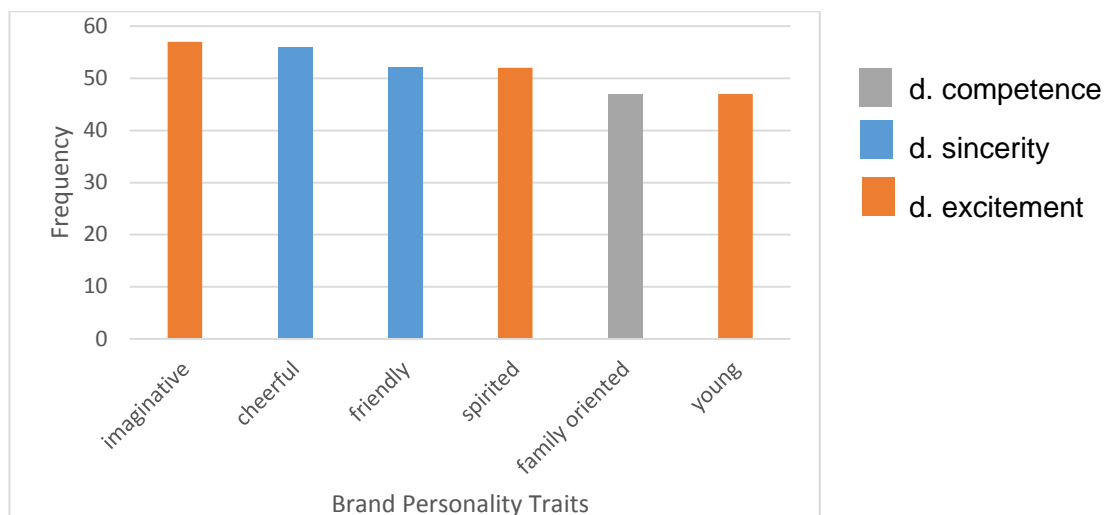
The logo was defined differently by respondents; several words were mentioned here such as “**line**”, “**sharp**”, “**speed**”, “**angular**”, and “**horizontal lines**”; none of which were highly emphasized like with previous stimuli. Once again traits *technical*, *contemporary*, and *corporate* were the most popular items distributed to this logo’s brand. The “sharp” and “angular” character of the logo relates to being *masculine* and *rugged* (Wilde 2013). The logo being associated

with “speed” possibly elicited traits from excitement dimension (e.g. *daring* and *excitement*).



Blue continues to be the most favourable colour chosen for logo (18.6%). Other colours such as red, black, grey, etc. were also selected for this logo design.

### Logo 5

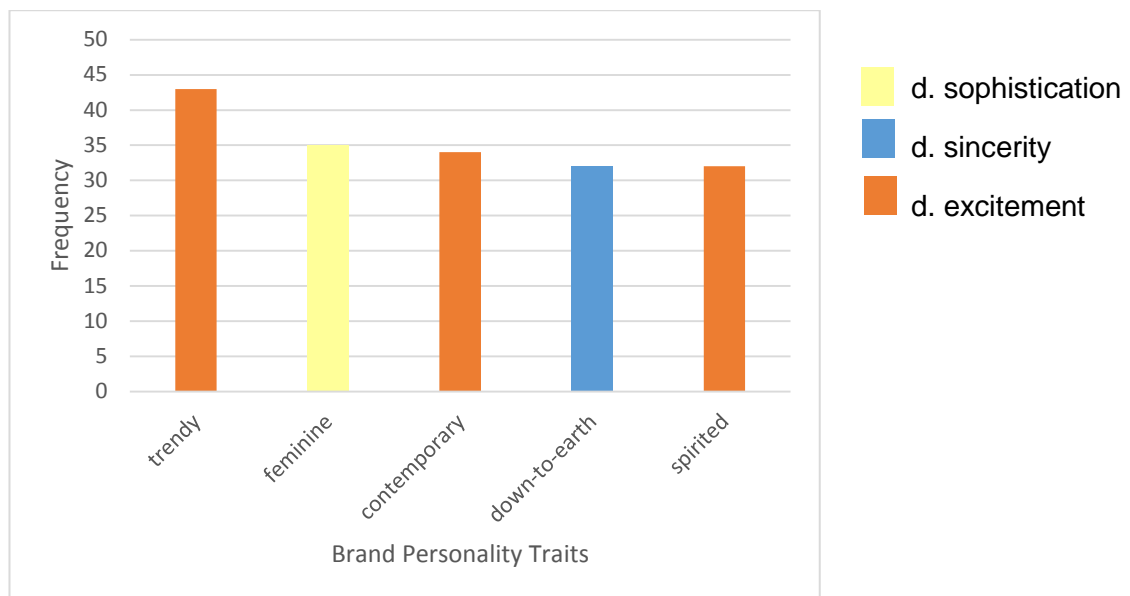


More than a quarter of the respondents referred to the logo as “**spiral**”, other used descriptive words are “**soft**”, “**round**”, and “**curve**”. Popular personality traits distributed to this logo belongs to mostly excitement and sincerity dimension of Aaker’s scale (1997). Differences between frequencies of selected items are minor, with imaginative, cheerful, friendly, and spirited being the most popular characters. These support theories on spiral’s association to creativity

(Bradley 2010, Wilde 2013), and connection to happiness of curvy shapes (Wilde 2013).

Colour choices for this logo symbol are more dynamic than the previous ones. Green has the highest frequency; followed by purple, pink, orange, yellow, and red, all of which have percentage rate more than 10.

### Logo 6



The “**lines**” in this logo were recognized by half of the answerers; more than one third described it with “**curve**”. Selected traits for company with this logo are noticeably inconsistent and unfocused comparing to the previous logos. The highest frequency for brand personality scale items is only 18% (*trendy*). The inward curves possibly results in the second most popular trait: *feminine*. Choices were divided randomly among items as well as dimensions, makes it difficult to identify the most relevant characteristics. This might be the result of the complicated elements of this stimulus.

Respondents had various opinions on correlated colour for logo 6, in which the most popular one is blue, green, and black. Other colours are mentioned with very small difference in their frequency.

## 5 CONCLUSION

### 5.1 Discussion of findings

The research addressed questions raised in chapter 1: (1) how shapes used in logo are related to consumer's perceived characteristics of a brand and (2) how choices of corporate colours influence consumers' perceived characteristics of a brand in Finland. The outcome confirms that associations of colours and shapes can influence consumers' perception of a brand via brand personality.

The general associations discussed in colour theories are mostly coherence with the findings of this research. Each logo colour elicits characteristics that can be applied to a brand or company. One colour can fit into multiple brand personality dimensions from Aaker's scale (1997). This study applies the five dimensions Aaker classified originally in her research on American population (1997), including: Sincerity, Excitement, Competence, Sophistication, and Ruggedness. Sincerity dimension, which indicates warmth and honesty (Aaker et al. 2001), are most related to logo colours blue, green, brown, and orange based on this research's findings. Excitement denotes energy and activeness of a brand (Aaker et al. 2001); and it is captured by colours red, yellow, pink, purple, and also orange. Black, brown, grey, white, blue, and red elicit traits from competence dimension which according to Aaker and others (2001) signifies dependability and achievement. Ruggedness with attributes that presents strength and masculinity is related to black, brown, grey, and green. Sophistication was the less chosen dimension according to its frequency; it was picked for brands with logo colour pink, purple, and yellow.

In addition to the associations listed in brand personality scales, certain colours can have some negative effects that was remarked by questionnaire's participants. For instance, warm hues (red, yellow, and orange) can convey certain level of aggressiveness, while neutral hues (black, grey, and white) and brown in a logo makes the brand seem boring. Two colours pink and purple evoke mixed responses from people about a brand, to be either cheap or

expensive. Besides these, the connection between the colour blue and Finnish nationalism was clearly confirmed.

All chosen logo stimuli in the research can be classified as geometric symbols. One personality trait that was frequently distributed to all of these logos is *contemporary*; it can be considered a general characteristic of geometric shape logo. According to the research finding, sharp angular shapes (e.g. square, rectangle, triangle...) are *technical, masculine, or corporate*; and they mostly fall in to competence and ruggedness dimension in Aaker's scale (1997). In contrast, round and curvy shapes (e.g. spiral, circle) indicate excitement or sincerity dimension's attributes. Similar with colour associations, sophistication appeared significantly less than other four dimensions, and did not make the top frequency list of any logo sample.

The part of the research on colour perception proved a more adequate and clearer outcome on how a particular logo colour can influence consumer's perceived characteristic of a brand; whereas associations of shapes in logo were slightly less specific due to respondent's varied views of the logo stimuli samples. The five dimensions from Aaker's brand personality scale (1997) are culturally dependent (Aaker et al. 2001). Thus, during evaluation or implication of this research, it is most accurate and practical to focus on personality attributes that distributed to colour and shape elements rather than dimensions. Data on stimuli, selected items, and their frequencies in details are included in Appendix 1 and 2 for colours and shapes respectively.

The collected data also showed there were no significant different in colour associations of male and female respondents. Although, this can be difficult to generalized considering the imbalanced participation of the two genders in completed responses (75% female). No differences in answers of the main age groups were found.

## 5.2 Contributions and implications

Researches can be found regarding the influence of CVI in corporate branding; however, limited research has been done on colour and logo's shape particularly, and even less has addressed their relationship with brand personality.

### 5.2.1 Theoretical implications

This thesis paper contributes to the limited academic study that relates a brand logo's colour and shape with consumer's behaviour and brand personality in particular. It is supported by aesthetic stimuli's referential meanings theory as an explanation for how visual identity affects consumer's associations of a brand.

Additionally, the implication of general colour and shape associations in branding was challenged and tested. Many original theories were proved to be accurate; some can be adjusted for business and marketing – oriented settings. This research's outcome can be used as a suggestive foundation for future academic studies on application of aesthetic stimuli in business.

The study examined the famous theoretical framework on brand personality (Aaker 1997) in Finnish population, which has not been accomplished previously. There were concerns regarding the validity of Aaker's scale (1997) in international context. Although Aaker's original framework was adjusted for this research design, result showed Aaker's five dimension system (1997) did not transferred well completely, especially sophisticated dimension which appeared to be irrelevant. Furthermore, the opened end answer option confirmed that respondents had negative associations toward the stimuli, which were unfortunately ignored in Aaker's theory. A more elaborate and international scale with both positive and negative items is needed in the field of brand personality.



### 5.2.2 Managerial implications

Branding and marketing department, especially in start-ups, can gain significant benefit from this research. Most often branding personnel face problems when designing visual identity of a company or a new line of product. Knowing how each logo's shape and colour is perceived by consumers allows marketers to make efficient design choices that convey their brand's values.

The significant implication of this study is in execution of branding strategies. A graphic designer or member of marketing department who is responsible for a creating a new brand logo can benefit from this thesis paper. Particularly in the design process that is based on an existing set of organizational values and characteristics that had been agreed upon.

Analyses from section 4.2 and 4.3, chapter 4 provide a clear understanding of how colours and shapes can be used in marketing and branding. They demonstrate brand characteristics that elicited through colours and shapes specifically. For example, yellow logo colour best suits brands that are cheerful, young, and full of energy; which can be used by companies that offer sport equipment, activities, or energy drink. The importance of having appropriate aesthetic elements in CVI to represent a brand's characteristics is highly emphasized, which are to be congruent among brand elements. Further study can use this research as a base to explore meaning of colours and shapes in other elements such as packaging, store environment, or advertising, etc.

This research will hopefully empower marketing and design management across industries, particularly targeting consumers in Finland considering aesthetic associations are culturally dependable.

### 5.3 Suggestions for future research

As data of this research was collected within a limited group of subjects, the results cannot be generalized. However, this paper has suggestive values for companies as well as future researchers; it can be used as foundation for more excessive studies on the same topic. This research initially aimed to compare

people from different study or cultural background; however, the grouped data was insignificant making it statistically impossible to achieve this goal. Future research should have a much larger sample with people from more diverse cultural background to determine the aesthetic associations that differ among cultures, origins, or ethnic group identities.

Some of the academic theories used in this thesis, despite their popularity, have been published long time ago (more than 10 years). Their level of applicability to current era can be limited considering rapid changes in living environment, technological development, and social communication. Meaning of traits which were included in Aaker's brand personality scale (1997), for example, could have been changed over the past decade; as well as associations of shapes and colours. New theories that study the relation between consumer behaviour and CVI are encouraged, to bring our understanding of the topic up-to-date.

According to collected data, the noticeable percentage of people with colour deficiency within Finnish population, especially male, should be taken into consideration. Impact of colours and shapes of brand visual identity on this group of consumers is a new field and has potential for future studies. Furthermore, this research findings hold potential implications for all type of products across industries. More narrowed studies on a specific industry should also be considered, as consumers' brand associations may be altered by product/service category.

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## Questionnaire Result:

### Logo Colours and Brand Personality Scale Items



Items	Frequency	Percentage	Dimensions
<b>Red logo colour</b>			
confident	127	51.8%	Competence
daring	95	38.8%	Excitement
leader	69	28.2%	Competence
exciting	63	25.7%	Excitement
spirited	59	24.1%	Excitement
tough	55	22.4%	Ruggedness
cheerful	49	20.0%	Sincerity
successful	47	19.2%	Competence
corporate	42	17.1%	Competence
technical	33	13.5%	Competence
trendy	33	13.5%	Excitement
rugged	33	13.5%	Ruggedness
<b>Yellow logo colour</b>			
cheerful	189	77.5%	Sincerity
spirited	141	57.8%	Excitement
young	91	37.3%	Excitement
friendly	64	26.2%	Sincerity
imaginative	64	26.2%	Excitement
family oriented	60	24.6%	Sincerity
daring	56	23.0%	Excitement
trendy	55	22.5%	Excitement
exciting	50	20.5%	Excitement
contemporary	49	20.1%	Excitement
glamorous	49	20.1%	Sophistication
<b>Orange logo colour</b>			
cheerful	118	48.4%	Sincerity
spirited	93	38.1%	Excitement
friendly	76	31.1%	Sincerity
down-to-earth	62	25.4%	Sincerity
young	57	23.4%	Excitement
trendy	55	22.5%	Excitement
imaginative	55	22.5%	Excitement
family oriented	52	21.3%	Sincerity
daring	45	18.4%	Excitement
real	41	16.8%	Sincerity
unique	40	16.4%	Excitement
<b>Blue logo colour</b>			
secure	112	45.9%	Competence



reliable	104	42.6%	Competence
honest	103	42.2%	Sincerity
technical	76	31.1%	Competence
sincere	73	29.9%	Sincerity
real	72	29.5%	Sincerity
friendly	68	27.9%	Sincerity
down-to-earth	67	27.5%	Sincerity
original	54	22.1%	Sincerity
family oriented	54	22.1%	Sincerity
<b>Green logo colour</b>			
down-to-earth	144	59.0%	Sincerity
outdoorsy	118	48.4%	Ruggedness
wholesome	110	45.1%	Sincerity
spirited	109	44.7%	Excitement
cheerful	95	38.9%	Sincerity
family oriented	82	33.6%	Sincerity
friendly	69	28.3%	Sincerity
real	68	27.9%	Sincerity
young	58	23.8%	Excitement
honest	52	21.3%	Sincerity
<b>Brown logo colour</b>			
down-to-earth	160	66.1%	Sincerity
outdoorsy	64	26.4%	Ruggedness
rugged	50	20.7%	Ruggedness
secure	50	20.7%	Competence
original	45	18.6%	Sincerity
honest	41	16.9%	Sincerity
real	38	15.7%	Sincerity
hard-working	37	15.3%	Competence
reliable	36	14.9%	Competence
tough	29	12.0%	Ruggedness
<b>Purple logo colour</b>			
trendy	94	38.8%	Excitement
daring	86	35.5%	Excitement
contemporary	84	34.7%	Excitement
feminine	81	33.5%	Sophistication
young	68	28.1%	Excitement
exciting	64	26.4%	Excitement
imaginative	64	26.4%	Excitement
confident	57	23.6%	Competence
cool	55	22.7%	Excitement
unique	54	22.3%	Excitement
spirited	51	21.1%	Excitement
<b>Pink logo colour</b>			
feminine	166	68.0%	Sophistication


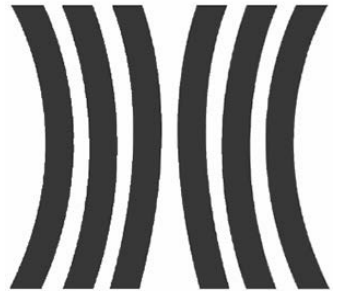


trendy	112	45.9%	Excitement
young	105	43.0%	Excitement
charming	92	37.7%	Sophistication
cheerful	67	27.5%	Sincerity
contemporary	66	27.0%	Excitement
daring	64	26.2%	Excitement
friendly	64	26.2%	Sincerity
spirited	63	25.8%	Excitement
imaginative	53	21.7%	Excitement
<hr/>			
<b>Black logo colour</b>			
technical	129	53.1%	Competence
masculine	125	51.4%	Ruggedness
confident	99	40.7%	Competence
leader	87	35.8%	Competence
rugged	87	35.8%	Ruggedness
tough	84	34.6%	Ruggedness
corporate	84	34.6%	Competence
successful	73	30.0%	Competence
contemporary	51	21.0%	Excitement
original	49	20.2%	Sincerity
<hr/>			
<b>Grey logo colour</b>			
technical	129	53.5%	Competence
corporate	98	40.7%	Competence
masculine	65	27.0%	Ruggedness
secure	62	25.7%	Competence
tough	56	23.2%	Ruggedness
leader	53	22.0%	Competence
rugged	52	21.6%	Ruggedness
down-to-earth	47	19.5%	Sincerity
hard-working	46	19.1%	Competence
contemporary	44	18.3%	Excitement
<hr/>			
<b>White logo colour</b>			
secure	73	30.4%	Competence
real	68	28.3%	Sincerity
honest	68	28.3%	Sincerity
contemporary	66	27.5%	Excitement
sincere	65	27.1%	Sincerity
reliable	60	25.0%	Competence
technical	56	23.3%	Competence
original	56	23.3%	Sincerity
corporate	42	17.5%	Competence
confident	39	16.3%	Competence
wholesome	39	16.3%	Sincerity

## Questionnaire Result: Shapes in Logo and Brand Personality Scale Items

Logo symbols	Items	Frequency	Percentage	Dimensions	Colour correlation	Respondents' symbol description
	<b>Logo 1</b> technical corporate confident masculine rugged tough leader successful contemporary secure	140 75 72 71 52 52 51 40 36 29	57.6% 30.9% 29.6% 29.2% 21.4% 21.4% 21.0% 16.5% 14.8% 11.9%	Competence Competence Competence Ruggedness Ruggedness Ruggedness Competence Competence Excitement Competence	Grey (26.3%), Black (25.1%), Blue (21%), Green (7.4%), Red (7%)	Triangle (43%), Sharp (53.7%), Triangular (11.5%), Angular (11.1%)
	<b>Logo 2</b> contemporary technical imaginative secure friendly cheerful young family oriented down-to-earth reliable spirited	56 50 50 48 43 37 37 36 33 31 30	23.3% 20.8% 20.8% 20.0% 17.9% 15.4% 15.4% 15.0% 13.8% 12.9% 12.5%	Excitement Competence Excitement Competence Sincerity Sincerity Excitement Sincerity Sincerity Competence Excitement	Blue (21.3%), Green (19.2%), Orange (15%), Pink (9.2%), Yellow (8.8%), Purple (8.8%), Red (6.3%)	Circle (49.8%), Round (39.8%), Ball (14.5%), Soft (10.4%)


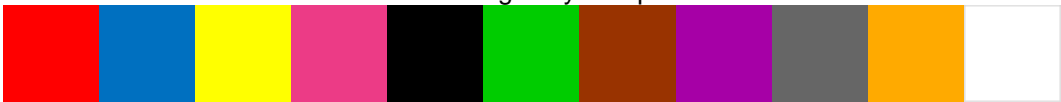
	<p><b>Logo 3</b></p> <p>technical corporate masculine secure tough contemporary confident rugged hard-working reliable leader successful</p>	<p>104 81 56 46 44 42 42 42 40 31 30 29</p>	<p>43.3% 33.8% 23.3% 19.2% 18.3% 17.5% 17.5% 17.5% 16.7% 12.9% 12.5% 12.1%</p>	<p>Competence Competence Ruggedness Competence Ruggedness Excitement Competence Ruggedness Competence Competence Competence</p>	<p>Grey (22.1%), Blue (20.8%), Black (19.2%), Red (9.6%), Brown (9.2%)</p>	<p>Square (64%), Angular (18%), Box (15%)</p>
	<p><b>Logo 4</b></p> <p>technical contemporary corporate daring successful exciting rugged masculine confident leader</p>	<p>76 67 48 47 44 43 42 33 32 28</p>	<p>32.1% 28.3% 20.3% 19.8% 18.6% 18.1% 17.7% 13.9% 13.5% 11.8%</p>	<p>Competence Excitement Competence Excitement Competence Excitement Ruggedness Ruggedness Competence Competence</p>	<p>Blue (18.6%), Red (15.6%), Black (13.9%), Grey (10%), Purple (9.3%), Green (8%), Orange (8%), Yellow (6.8%)</p>	<p>Line (29.2%), Sharp (15.7%), Speed (12.3%), Angular (10.6%), Horizontal lines (8.1%)</p>

	<p><b>Logo 5</b></p> <p>imaginative cheerful friendly spirited family oriented young contemporary down-to-earth exciting daring trendy</p>	<p>57 56 52 52 47 47 45 44 42 39 39</p>	<p>23.9% 23.5% 21.8% 21.8% 19.7% 19.7% 18.9% 18.5% 17.6% 16.4% 16.4%</p>	<p>Excitement Sincerity Sincerity Excitement Competence Excitement Excitement Sincerity Excitement Excitement</p>	<p>Green (22.7%), Purple (15.5%), Pink (13.9%), Orange (12.6%), Yellow (11.3%), Red (10.5%)</p>	<p>Spiral (25.6%), Soft (17.1%), Round (10.3%), Curl (9.8%)</p>
	<p><b>Logo 6</b></p> <p>trendy feminine contemporary down-to-earth spirited technical confident tough corporate successful</p>	<p>43 35 34 32 32 30 30 29 28 28</p>	<p>18.0% 14.6% 14.2% 13.4% 13.4% 12.6% 12.6% 12.1% 11.7% 11.7%</p>	<p>Excitement Sophistication Excitement Sincerity Excitement Competence Competence Ruggedness Competence Competence</p>	<p>Blue (16.3%), Green (13.8%), Black (12.1%), Yellow (10%), Pink (9.2%), Purple (8.4%), Red (8.4%), Orange (7.5%), Grey (6.7%), Brown (6.7%)</p>	<p>Curve (38.8%), Line (33.2%), Vertical line (12.9%), Flexible (6.5%), Wave (5.6%)</p>






## Theoretical Backgrounds for Questions in Research Questionnaire

Question number	Stimulus	Content	Theories																																				
1.	Red	<p>If this colour is used in a brand's logo, choose characteristics that would best represent the brand? (Select all that apply)</p> <table border="0"> <tr> <td><input type="checkbox"/> bold</td> <td><input type="checkbox"/> feminine</td> <td><input type="checkbox"/> rugged</td> </tr> <tr> <td><input type="checkbox"/> charming</td> <td><input type="checkbox"/> friendly</td> <td><input type="checkbox"/> secure</td> </tr> <tr> <td><input type="checkbox"/> cheerful</td> <td><input type="checkbox"/> glamorous</td> <td><input type="checkbox"/> sincere</td> </tr> <tr> <td><input type="checkbox"/> confident</td> <td><input type="checkbox"/> hardworking</td> <td><input type="checkbox"/> successful</td> </tr> <tr> <td><input type="checkbox"/> contemporary</td> <td><input type="checkbox"/> honest</td> <td><input type="checkbox"/> thoughtful</td> </tr> <tr> <td><input type="checkbox"/> cool</td> <td><input type="checkbox"/> independent</td> <td><input type="checkbox"/> tough</td> </tr> <tr> <td><input type="checkbox"/> corporate</td> <td><input type="checkbox"/> leader</td> <td><input type="checkbox"/> trendy</td> </tr> <tr> <td><input type="checkbox"/> creative</td> <td><input type="checkbox"/> masculine</td> <td><input type="checkbox"/> unique</td> </tr> <tr> <td><input type="checkbox"/> down-to-earth</td> <td><input type="checkbox"/> original</td> <td><input type="checkbox"/> warm</td> </tr> <tr> <td><input type="checkbox"/> dynamic</td> <td><input type="checkbox"/> outdoorsy</td> <td><input type="checkbox"/> wholesome</td> </tr> <tr> <td><input type="checkbox"/> exciting</td> <td><input type="checkbox"/> reliable</td> <td><input type="checkbox"/> young/refreshing</td> </tr> <tr> <td><input type="checkbox"/> family-oriented</td> <td></td> <td></td> </tr> </table>	<input type="checkbox"/> bold	<input type="checkbox"/> feminine	<input type="checkbox"/> rugged	<input type="checkbox"/> charming	<input type="checkbox"/> friendly	<input type="checkbox"/> secure	<input type="checkbox"/> cheerful	<input type="checkbox"/> glamorous	<input type="checkbox"/> sincere	<input type="checkbox"/> confident	<input type="checkbox"/> hardworking	<input type="checkbox"/> successful	<input type="checkbox"/> contemporary	<input type="checkbox"/> honest	<input type="checkbox"/> thoughtful	<input type="checkbox"/> cool	<input type="checkbox"/> independent	<input type="checkbox"/> tough	<input type="checkbox"/> corporate	<input type="checkbox"/> leader	<input type="checkbox"/> trendy	<input type="checkbox"/> creative	<input type="checkbox"/> masculine	<input type="checkbox"/> unique	<input type="checkbox"/> down-to-earth	<input type="checkbox"/> original	<input type="checkbox"/> warm	<input type="checkbox"/> dynamic	<input type="checkbox"/> outdoorsy	<input type="checkbox"/> wholesome	<input type="checkbox"/> exciting	<input type="checkbox"/> reliable	<input type="checkbox"/> young/refreshing	<input type="checkbox"/> family-oriented			Rider (2009), Labrecque & Milne (2011), Fraser & Banks (2004)
<input type="checkbox"/> bold	<input type="checkbox"/> feminine	<input type="checkbox"/> rugged																																					
<input type="checkbox"/> charming	<input type="checkbox"/> friendly	<input type="checkbox"/> secure																																					
<input type="checkbox"/> cheerful	<input type="checkbox"/> glamorous	<input type="checkbox"/> sincere																																					
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<input type="checkbox"/> exciting	<input type="checkbox"/> reliable	<input type="checkbox"/> young/refreshing																																					
<input type="checkbox"/> family-oriented																																							
2.	Blue	Same as above	Aslam (2005), Labrecque & Milne (2011), Birren (1950), and Stone (2006).																																				
3.	Yellow	Same as above	Cimbalo et al. (1978), Labrecque & Milne (2011), Birren (1950), and Stone																																				

			(2006).
4.	Pink	Same as above	Grossman & Wisenblit (1999) and Labrecque & Milne (2011).
5.	Black	Same as above	Aslam (2005) and Labrecque & Milne (2011).
6.	Green	Same as above	Cimbalo et al. (1978), Labrecque & Milne (2011), Birren (1950), Rider (2009) and Stone (2006).
7.	Brown	Same as above	Labrecque & Milne (2011) and Alva (2006).
8.	Purple	Same as above	Aslam (2005) and Labrecque & Milne (2011).
9.	Grey	Same as above	Stone (2006)
10.	Orange	Same as above	Labrecque & Milne (2011), Stone (2006),

			and Kargere (1979).																																				
11.	White	Same as above	Aslam (2005), Labrecque & Milne (2011) and Stone (2006).																																				
12.		Can you describe the shape of this symbol (1-3 words)?																																					
13.		<p>Choose 3 words from following list which best describe a company which this logo represents?</p> <table border="0"> <tr> <td><input type="checkbox"/> bold</td> <td><input type="checkbox"/> feminine</td> <td><input type="checkbox"/> rugged</td> </tr> <tr> <td><input type="checkbox"/> charming</td> <td><input type="checkbox"/> friendly</td> <td><input type="checkbox"/> secure</td> </tr> <tr> <td><input type="checkbox"/> cheerful</td> <td><input type="checkbox"/> glamorous</td> <td><input type="checkbox"/> sincere</td> </tr> <tr> <td><input type="checkbox"/> confident</td> <td><input type="checkbox"/> hardworking</td> <td><input type="checkbox"/> successful</td> </tr> <tr> <td><input type="checkbox"/> contemporary</td> <td><input type="checkbox"/> honest</td> <td><input type="checkbox"/> thoughtful</td> </tr> <tr> <td><input type="checkbox"/> cool</td> <td><input type="checkbox"/> independent</td> <td><input type="checkbox"/> tough</td> </tr> <tr> <td><input type="checkbox"/> corporate</td> <td><input type="checkbox"/> leader</td> <td><input type="checkbox"/> trendy</td> </tr> <tr> <td><input type="checkbox"/> creative</td> <td><input type="checkbox"/> masculine</td> <td><input type="checkbox"/> unique</td> </tr> <tr> <td><input type="checkbox"/> down-to-earth</td> <td><input type="checkbox"/> original</td> <td><input type="checkbox"/> warm</td> </tr> <tr> <td><input type="checkbox"/> dynamic</td> <td><input type="checkbox"/> outdoorsy</td> <td><input type="checkbox"/> wholesome</td> </tr> <tr> <td><input type="checkbox"/> exciting</td> <td><input type="checkbox"/> reliable</td> <td><input type="checkbox"/> young/refreshing</td> </tr> <tr> <td><input type="checkbox"/> family-oriented</td> <td></td> <td></td> </tr> </table>	<input type="checkbox"/> bold	<input type="checkbox"/> feminine	<input type="checkbox"/> rugged	<input type="checkbox"/> charming	<input type="checkbox"/> friendly	<input type="checkbox"/> secure	<input type="checkbox"/> cheerful	<input type="checkbox"/> glamorous	<input type="checkbox"/> sincere	<input type="checkbox"/> confident	<input type="checkbox"/> hardworking	<input type="checkbox"/> successful	<input type="checkbox"/> contemporary	<input type="checkbox"/> honest	<input type="checkbox"/> thoughtful	<input type="checkbox"/> cool	<input type="checkbox"/> independent	<input type="checkbox"/> tough	<input type="checkbox"/> corporate	<input type="checkbox"/> leader	<input type="checkbox"/> trendy	<input type="checkbox"/> creative	<input type="checkbox"/> masculine	<input type="checkbox"/> unique	<input type="checkbox"/> down-to-earth	<input type="checkbox"/> original	<input type="checkbox"/> warm	<input type="checkbox"/> dynamic	<input type="checkbox"/> outdoorsy	<input type="checkbox"/> wholesome	<input type="checkbox"/> exciting	<input type="checkbox"/> reliable	<input type="checkbox"/> young/refreshing	<input type="checkbox"/> family-oriented			Bradley (2010), Tillman (2011), Wilde (2013).
<input type="checkbox"/> bold	<input type="checkbox"/> feminine	<input type="checkbox"/> rugged																																					
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<input type="checkbox"/> family-oriented																																							
14.		<p>Imagine this is the logo of a company aiming to promote values described by your 3 previous chosen words. Choose the colour best suits the logo in your opinion?</p> 																																					

## Appendix 3

15.		Same as question 12	Bradley (2010), Tillman (2011), Wilde (2013).
16.		Same as question 13	
17.		Same as question 14	
18.		Same as question 12	Bradley (2010), Tillman (2011), Wilde (2013).
19.		Same as question 13	
20.		Same as question 14	
21.		Same as question 12	Wilde (2013).
22.		Same as question 13	
23.		Same as question 14	
24.		Same as question 12	Bradley (2010), Wilde (2013).
25.		Same as question 13	
26.		Same as question 14	
27.		Same as question 12	Bradley (2010), Wilde (2013).
28.		Same as question 13	
29.		Same as question 14	



## Brand Personality Traits in English and Finnish

Dimensions	Finnish	Items	Finnish
<b>Sincerity</b>	<b>Vilpittömyys</b>	Down-to-earth	Maanläheinen
		Family oriented	Perheystävällinen
		Honest	Rehellinen
		Sincere	Vilpitön
		Real	Aito
		Wholesome	Terveellinen
		Original	Alkuperäinen
		Cheerful	Iloinen / hilpeä
		Friendly	Ystävällinen
<b>Excitement</b>	<b>Jännittävyys</b>	Daring	Uskalias
		Trendy	Trendikäs
		Exciting	Jännittävä
		Spirited	Eloisa / virkeä
		Cool	Cool
		Young	Nuorekas
		Imaginative	Mielikuvituksekas
		Unique	Ainutlaatuinen
		Contemporary	Nykyaikainen
<b>Competence</b>	<b>Pätevyys</b>	Reliable	Luotettava
		Hard-working	Ahkera
		Secure	Turvallinen
		Technical	Tekninen
		Corporate	Yhtiöhenkinen
		Successful	Menestyvä
		Leader	Johtava
		Confident	Itsevarma

<b>Sophistication</b>	<b>Sivistyneisyys</b>	Glamorous	Loistokas
		Charming	Viehättävä / hurmaava
		Feminine	Naisellinen
		Smooth	Luonteva
<b>Ruggedness</b>	<b>Karskius</b>	Outdoorsy	Ulkoilmassa viihtyvä
		Masculine	Miehekäs
		Tough	Sinnikäs / luja
		Rugged	Karski / rosoinen

## Questionnaire's Invitation Message

Hello,

I am a student from the International Business program here in Turku University of Applied Sciences. I am doing a questionnaire for my thesis on impacts of colours and shapes used in brand's logos on consumers in Finland. This is why I hope to collect your answers on a few questions regarding your colour and shape's associations.

I would like to receive the response for following survey by 15.05.2014. The survey is simple and repetitive so it will not take much of your time. You can choose to answer either in Finnish or in English.

<http://www.surveygizmo.com/s3/1636250/Impact-of-Colours-and-Shapes>

I would be grateful to receive your response, and I can ensure that the answers provided will not be used anywhere else. If you are interested in the result of this research please contact me via email for further information.

Thank you for your time!

Best Regards,

Van Pham

Turku University of Applied Sciences

International Business Degree Programme

van.pham@students.turkuamk.fi