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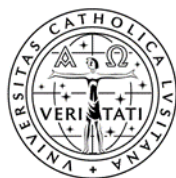
# Figurative brand identity signs

The influence of brand name and logo  
figurativeness on consumer responses

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Católica Porto Business School

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# Figurative brand identity signs

The influence of brand name and logo  
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Final Dissertation presented to  
Universidade Católica Portuguesa to  
obtain the master's degree in Marketing

by

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# Abstract

Name and logo are considered the two main identity signs of a brand, due to the crucial role they play in its identification and differentiation. Several authors have acknowledged the influence that these brand elements can have on consumers' judgements, and, consequently, on their decision-making process. In this sense, it is important that companies follow proper guidelines for selecting brand names and logos, since they can lead to a significant competitive advantage. Therefore, the present paper aims to understand how figurative brand name and logo design influences consumers' affective and cognitive responses, as well as their purchase intention.

To investigate these topics, a quantitative research was conducted through an online survey, distributed in Portugal. The sample was composed of 315 participants, who were evenly and randomly distributed into nine experimental groups. Through the quasi-experimental approach, it was possible to manipulate the stimuli presented, which consisted of nine fictitious names and logos whose designs ranged from highly abstract to highly figurative.

The results of the analytical procedures performed on IBM SPSS Statistics V.28 revealed that figurative (vs. abstract) names and logos can significantly enhance affect, recall, recognition, and associations towards these brand identity signs, as well as increase consumer purchase intention. Thus, this research provides useful insights and validates a decision tree to select names and logos that improve consumers' affective, cognitive, and conative responses.

**Keywords:** brand name, brand logo, figurative vs. abstract designs, affective and cognitive responses, purchase intention.

Number of words: 10 000



# Resumo

O nome e o logótipo são considerados os dois principais sinais de identidade de uma marca, devido ao papel fulcral que desempenham na sua identificação e diferenciação. Vários autores reconheceram a influência que estes elementos podem ter no julgamento feito pelo consumidor e, conseqüentemente, no seu processo de decisão. Desta forma, é importante que as empresas sigam as diretrizes mais adequadas para selecionar os seus nomes e logótipos, uma vez que estes podem conduzir a uma vantagem competitiva significativa. Assim, o presente estudo pretende compreender a forma como o design figurativo do nome e logótipo pode influenciar as respostas afetivas e cognitivas do consumidor, bem como a sua intenção de compra.

Para investigar estes tópicos, foi desenvolvida uma pesquisa quantitativa através de um inquérito online, distribuído em Portugal. A amostra foi composta por 315 participantes, que por sua vez foram distribuídos uniforme e aleatoriamente por nove grupos experimentais. Através da abordagem *quasi-experimental*, foi possível manipular os estímulos apresentados, que consistiram em nove nomes e logótipos fictícios cujos designs variaram entre bastante abstratos e bastante figurativos.

Os resultados dos procedimentos analíticos realizados no programa IBM SPSS Statistics V.28 revelaram que os nomes e logótipos figurativos (vs. abstratos) aumentam significativamente o afeto, a recordação, o reconhecimento e as associações relativamente a estes sinais de identidade, bem como a intenção de compra dos consumidores. Assim, esta investigação fornece contributos relevantes e valida uma árvore de decisão para selecionar nomes e logótipos que melhoram as respostas afetivas, cognitivas e conativas dos consumidores.

**Palavras-chave:** nome da marca, logótipo, designs figurativos vs. abstratos, respostas afetivas e cognitivas, intenção de compra.



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# Chapter 1

## Introduction

### 1.1 Theme and research questions

Nowadays, competition is getting fiercer and product quality is becoming more homogenous (Court *et al.*, 2006). Besides, consumers are able to access more information regarding the various options available in the market (Hillenbrand *et al.*, 2013). Consequently, it is crucial that brands choose distinctive ways to communicate their value to capture consumers' attention.

Signs, names and symbols are the main brand design components that identify and distinguish a firm from its competitors (Walsh *et al.*, 2010). As such, brand differentiation can be achieved through a recognisable name, symbol, logo, typeface, shape, colour, unique product or package design, and distinctive product or benefit descriptions (Zaichkowsky, 2010). In this study, we will focus on companies' names and logos, as they are two of the most critical brand identity signs, with the power to influence consumers' judgements about a specific product and, consequently, impact their decision-making process (Henderson & Cote, 1998; Hillenbrand *et al.*, 2013). This topic has been gaining more relevance, since the correct selection of names and logos can lead to a major competitive advantage in a crowded marketplace (Zaichkowsky, 2010).

The creation of the brand name is one of the most important marketing decisions to be made by an organization (Pathak *et al.*, 2016), which is why managers should make this vital choice based on in-depth theory about the ideal characteristics of brand names, instead of only relying on their creative intuition (Pathak *et al.*, 2020). Regarding the logo of a brand, it carries extreme importance in its identity (Henderson & Cote, 1998), being considered the most striking brand identity sign, and can considerably influence consumers' affective,

behavioural, and cognitive responses (Machado *et al.*, 2015 and 2020). Throughout this dissertation, the term “logo” will be used to refer to the “graphic design that a company uses, with or without its name, to identify itself or its products” (Henderson & Cote, 1998).

Even though names and logos are key brand communication cues, little systematic research has been directed to examining the effects of their designs on consumer responses. Therefore, to contribute to this relevant field of investigation, the current paper will study the influence that a crucial brand name and logo design element, such as figurativeness, can have on consumers’ affective, cognitive, and conative responses towards these brand identity signs. The focus on figurative designs is an important theoretical and managerial endeavour, since it is a critical universal design dimension that influences consumer responses (Henderson & Cote, 1998; Machado *et al.* 2015). The main objective is to understand the criteria that should guide the creation of brand names and logos to improve such responses. With this purpose in mind, the two identity signs will be considered as a single stimulus, contrary to what has been done in most of the previous studies.

This Master’s Final Assignment (MFA) will replicate a study done by Lencastre (1997), which examined the potential of the name and logo’s figurativeness to stimulate consumers’ memory, focusing on brand recall, recognition, and associations. The current paper builds on prior literature but goes a step further by studying the extent to which the figurativeness of the name and logo designs contributes to increase consumers’ affect and, consequently, their purchase intention. Besides considering these additional response variables, since the original study was developed several years ago, we aim to verify whether the conclusions drawn are still viable in the current context.

Thus, this research will seek to answer the following research questions:

RQ1: How does brand name and logo figurativeness influence consumers' affect towards these brand identity signs?

RQ2: How does brand name and logo figurativeness influence consumers' memory (recall, recognition, and associations) of these brand identity signs?

RQ3: How does brand name and logo figurativeness influence consumers' purchase intention?

## 1.2 Structure of the dissertation

To achieve the purpose of this MFA, six chapters were developed. Firstly, the current introductory section (Chapter 1) addressed the importance of the research topic, the main concepts under investigation, and the proposed objectives. Chapter 2 contains a review of the most relevant literature for this study, where all the variables were presented and discussed. This chapter also presents the research hypotheses and the Conceptual Model. The following section (Chapter 3) regards to the methodology, where the adopted method and procedures for collecting and analysing data were described. Besides, the selected stimuli and variable measurements were presented. In Chapter 4, the results obtained were displayed and analysed. Subsequently, such results were discussed in Chapter 5, based on the literature findings previously mentioned. Finally, Chapter 6 presented the main conclusions of this study, as well as the main limitations and directions for future research.



# Chapter 2

## Literature review

### 2.1 Brand names and logos

The name is a valuable asset of every company (Klink, 2003), being more permanent than most other brand identity signs and marketing mix elements. Likewise, since the name is usually the first point of contact between the brand and the consumer (Klink & Athaide, 2011; Pathak *et al.*, 2020), its creation can be considered one of the most important marketing decisions that a company can make (Hillenbrand *et al.*, 2013). Moreover, the name also has the crucial role of capturing the target audience's attention, as well as building brand memory and associations in consumers' minds (del R o *et al.*, 2001; Hillenbrand *et al.*, 2013), which should support the positioning that the brand seeks to achieve (Keller, 2003). According to Hillenbrand *et al.* (2013), when consumers compare several products, the brand name may be a decisive factor in their final choice. However, despite its importance, companies generally do not apply the necessary resources and scientific thoroughness in the process of creating names (Pathak *et al.*, 2020).

The logo is a primary element of the visual branding strategy (Henderson *et al.*, 2003). It can be described as the graphic representation of a company and is able to activate relevant brand associations in consumers' memory (Walsh *et al.*, 2010). Previous research has shown that, instead of being a simple tool for identification, a logo can also guarantee consumers' commitment to a brand (Park *et al.*, 2013). The main purpose of a logo is to differentiate a company from its competitors, as well as creating brand affect, brand awareness and brand associations in consumers' minds. Moreover, due to its important role in brand communications, most companies invest a great amount of money, time and research in creating, promoting and renovating their logos (Colman *et al.*, 1995;

Henderson & Cote, 1998; Spaeth, 1999). Therefore, it is important that marketers comprehend the principles of selecting, designing, and modifying them (Machado *et al.*, 2015). In fact, if brands take advantage of the benefits that a well-designed logo can offer, it may favourably influence firm performance (Park *et al.*, 2013) and boost brand equity (Mahmood *et al.*, 2019).

In short, the proper selection of names and logos is critical because they can be seen as the two central brand identity signs and the main vehicles for brand communications. They are considered the most effective means to stimulate positive affect, produce brand memory, and trigger desired associations, which may impact consumers' purchase decisions (Meyers-Levy, 1989; Schechter, 1993; Henderson & Cote, 1998; Pittard *et al.*, 2007; Machado *et al.*, 2012; Pathak *et al.*, 2016). Nonetheless, empirical studies about their combined effect are still in their early stages (Klink, 2003; Buttle & Westoby, 2006; Zaichkowsky, 2010).

### 2.1.1. Affective responses towards brand identity signs

Brand affect is associated with consumers' feelings and emotions towards a brand (Kanuk & Schiffman, 1991). This is a relevant subject, as it has been proved that consumers form brand evaluations relying not only on their objective judgments but also on their affective responses to the brand (i.e., when exposed to aesthetic qualities of brand design, consumers can experience positive or negative emotions [Pham *et al.*, 2001; Pham & Avnet, 2004] that may influence their opinion about that brand). Thus, attaining positive affect towards brand identity signs is a universal goal for brand designers (Henderson *et al.*, 2003).

Prior research has suggested that consumers' affective reactions to the name can be favourably influenced by its intrinsic characteristics, such as the use of sound symbolism (i.e., the link between sound and meaning) (Klink, 2001). Indeed, consumers tend to prefer names whose sound conveys product

information (Klink, 2001) and suggests desirable product attributes (Lowrey & Shrum, 2007). Thus, we may assume that consumers will have more favourable affective responses towards suggestive brand names.

Logo design characteristics have been proved to influence consumers' affective and cognitive responses before the implementation of any type of promotional action (Henderson & Cote, 1998). Some authors state that logos can even generate affective responses prior to the cognitive ones (Park *et al.*, 2013; Lutz & Lutz, 1977). In fact, when a design is perceived as pleasing, symbols provoke stronger behavioural and affective responses (Machado *et al.*, 2015; Torres *et al.*, 2019). Additionally, prior studies have revealed that brands with a better aesthetic appeal are more likely to stimulate greater visual pleasure to consumers and enable the development of stronger emotional connections between them and the company (Bloch, 1995; Goldman, 2005).

Further research on this topic has highlighted that consumers' affective responses to a logo are crucial, as they may be easily transferred to a company's products or to the brand itself (Schechter, 1993; Henderson & Cote, 1998; Foroudi *et al.*, 2014), and the same should be true with other brand identity signs, such as the brand name. This is a matter that must be carefully considered, especially in low involvement circumstances, where the affect attached to a brand identity sign may be one of the few cues that works as a brand differentiating factor (Hoyer & Brown, 1990; Leong, 1993). Thus, it becomes extremely important that companies understand which specific characteristics of names and logos can generate positive brand affect.

### 2.1.2. Cognitive responses towards brand identity signs

This study also aims to grasp on the effects that the brand name and logo design can have on consumers' cognitive responses. Therefore, we will focus on consumers' brand memory, specifically on brand awareness (i.e., recall and recognition) and associations.

After the creation of a company, the immediate concern of brand managers is to ensure that its name will be stored in the consumer's mind as a new memory node and be linked to a set of desired associations (Keller, 1993). The concept of brand association can be explained as the information stored in people's memory that is related to the brand (Keller, 1993) and it may serve as the basis for consumers' affective and behavioural responses (Lowrey & Shrum, 2007). In this sense, it becomes evident that the memorization of the name, as well as of other identity signs associated with it (e.g., logo), is a relevant aspect to take into consideration (Kohli & LaBahn, 1997).

Brand names can either be words or initials (Arora *et al.*, 2015). However, prior research has listed some disadvantages of adopting initials, such as the fact that they might be challenging to pronounce and, thus, harder to memorize (Bao *et al.*, 2008). Besides, people are more likely to ignore initials, since they are more difficult to process and retrieve (Lowrey & Shrum, 2007; Shrum *et al.*, 2013). Thus, initials as brand names tend to require more time and support to generate brand memory and associations (Keller *et al.*, 1998; Coane *et al.*, 2015). Contrarily, if brands use familiar words as brand names, they will be able to generate more associations in the minds of their target public (Ahn & La Ferle, 2008). Moreover, to help build strong memory links, some authors suggest that brand names should be simple, easy to pronounce, and distinctive (Keller, 2003; Bao *et al.*, 2008). They should also be meaningful and able to reinforce the product's function to enhance its memorability, facilitating brand recall and recognition (Keller, 2003; Lowrey *et al.*, 2003).

Regarding logos, they can be seen as the visual repositories of brand associations (Pittard *et al.*, 2007) and may comprise different graphic or typeface elements, ranging from word-driven to image-driven (Henderson & Cote, 1998; Wheeler, 2003). Since pictures are processed faster and are easier perceived than words (Edell & Staelin, 1983), there is a preference for companies to adopt pictorial symbols, which tend to effortlessly attain memory and perceptual benefits (Schechter, 1993; Henderson *et al.*, 2003). Besides, it has been emphasised that logos should be familiar (Henderson & Cote, 1998) and elicit the same clear meaning across people (Vartorella, 1990; Keller, 1993) to be better liked and recognised (Schechter, 1993).

According to Henderson *et al.* (2003), the logo can affect memory at two levels: recognition (i.e., consumers remember having seen the logo before) and recall (i.e., consumers remember the brand name when only looking at the logo). However, considering that companies normally include their name in the logo, recognition is the most desired memory outcome for a brand logo, being typically easier to achieve than recall (Henderson *et al.*, 2003). Indeed, recognition is the lowest level of brand awareness, whereas recall is a higher one (Aaker, 1991), meaning that recall is a more elaborate memory indicator (Shiffrin & Schneider, 1977), used in high-involvement situations, while recognition is mostly used in low-involvement situations (Greenwald & Leavitt, 1984).

## 2.2 Figurativeness as a critical design dimension

The design of a brand has the capability of influencing consumers' attribute judgements of the product or company (Jiang *et al.*, 2016), as well as triggering strong brand associations (Aaker, 1991; Schmitt & Simonson, 1997; Rahinel & Nelson, 2016). As such, brand elements must have a design that is aligned with

the corporate's goals and desired positioning, to produce a boost in brand equity (Orth & Malkewitz, 2008).

In an initial attempt to understand broader design characteristics, Henderson and Cote (1998) uncovered three crucial design dimensions: elaborateness (i.e., design's richness and its ability to capture the essence of an object), harmony (i.e., congruency of the patterns and parts of a design), and naturalness (i.e., designs that depict commonly experienced objects). These are important universal concepts for understanding reactions to visual marketing stimuli (van der Lans *et al.*, 2009). However, this paper focuses only on figurativeness, also referred to as naturalness, which has been highlighted as a critical design dimension in prior research on logo strategy (Torres *et al.*, 2019). From a managerial perspective, it becomes even more relevant to study the impact of the brand name and logo figurativeness, since most firms have included figurative designs in their identity signs (Machado *et al.*, 2020).

According to semiotics, figurativeness and abstractness are opposite terms: while figurative signs depict experienced objects from the natural and sensitive world, abstract signs have less or no links to the real world (Greimas & Courtés, 1993). Figurative signs can effortlessly induce consensual meaning and transmit a clear message, being able to influence consumers' perceptions of a brand (Orth & Malkewitz, 2008). Contrarily, abstract signs are much less capable of eliciting common associations, making them more difficult to interpret (Seifert, 1992; Henderson & Cote, 1998). Indeed, total abstractness provides no cue as to what the signs are intended to represent, being truly poor in meaning (Greimas & Courtés, 1993). Thus, prior evidence has shown that figurative signs are easier to learn and recognize, whereas abstract signs require more learning efforts (Lencastre, 1997; Lowrey *et al.*, 2003). Due to its high memorability, figurativeness has been applied to the creation of many visual stimuli, such as names (Klink, 2001) and logos (Henderson & Cote, 1998).

Given the fact that figurative names represent familiar words with a recognized meaning, they tend to automatically evoke a stronger set of associations with the brand (Giese *et al.*, 2014; Baker, 2003). Regarding logos, figurative ones tend to be easier to learn, arouse more meaningful associations, enhance brand memorization, induce correct recognition, and boost positive affective reactions (Henderson & Cote, 1998; Hynes, 2009). It is relevant to highlight that figurative logos are typically preferred to abstract ones (Machado *et al.*, 2015), and this should be even more evident in scenarios where companies adopt more abstract names. In such cases, it is highly recommended the selection of a figurative logo to transmit the brand's benefits and strengthen consumers' commitment (Park *et al.*, 2013).

Within figurative signs, a distinction between organic and cultural designs can also be made (Machado *et al.*, 2015). Organic signs refer to objects from the natural or sensitive world (e.g., characters, animals, places), whereas cultural signs represent commonly experienced manufactured objects from our cultural environment (e.g., vehicles, buildings, furniture) or other cultural symbols (e.g., religious symbols) (Machado *et al.*, 2015).

Research on this subject has found that organic logo designs can generate more positive affective responses than cultural designs (Machado *et al.*, 2015). In accordance with these results, Torres *et al.* (2019) proved that there is always a preference for organic logo designs and that abstract designs have a much lower ability to stimulate affect. Such findings go in line with Veryzer's theory of aesthetic response, which proposes that individuals form their design preferences based on non-conscious rules that were influenced by the natural environment that humankind has always been surrounded with (Veryzer, 1999). Thus, it is expectable a preference for figurative signs, as they depict natural phenomena.

Considering the findings of previously discussed studies, the following hypotheses were formulated:

H1: Brand name and logo figurativeness will favourably influence the affect towards these brand identity signs.

H2: Brand name and logo figurativeness will enhance recall (H2.1), recognition (H2.2), and associations (H2.3) for these brand identity signs.

## 2.3 Consumer purchase intention

Previous literature on consumer behaviour defined purchase intention as the consumer's willingness to purchase a certain product, at a given moment or in a particular situation (Morwitz, 2014). The purchase decision can either be an instant reaction to purchase intention or a plan that conducts to a behaviour in a more distant future (Brouwers, 2018). Considering that most purchases are made at the point of sale, purchase behaviour typically follows right after the purchase intention has been made (Brouwers, 2018). Hence, in this study, the term "purchase intention" will be used as a representative proxy for purchase behaviour (Brouwers, 2018). Due to its relevance, it is important that companies are aware of the factors that might impact the purchase intention of a customer.

Existing research has established that brand affect is intensely correlated with consumers' attitudes towards a product/brand (Petty *et al.*, 2001), which is one of the most significant determinants of consumers' purchase intention (Jaafar, 2012). Some authors also discovered that the attitude towards the brand can be influenced by the affect towards brand identity signs (Schechter, 1993; Henderson & Cote, 1998; Foroudi *et al.*, 2014). Therefore, consumers' affective responses towards brand-related stimuli (e.g., names and logos) will most likely impact their purchase intention and guide their choice (Cohen *et al.*, 2006; van der Lans *et al.*, 2009).

Cognitive responses towards brands may also have an impact on their decision-making process. In fact, it has been shown that brand awareness plays a key role on purchase intention, as consumers tend to gravitate towards purchasing products of well-known and familiar brands (Aaker, 1991; Keller, 1993; Macdonald & Sharp, 2000). Thus, since brand awareness consists of the consumers' ability to recall and recognize a brand (Aaker, 1996), it should be expectable that the recall and recognition of the brand name and logo will influence consumers' purchase intention. Moreover, the "associative network memory model", developed by Keller (1993), has also been used as a forecaster of consumer purchase intention (Macdonald & Sharp, 2000). Some authors even state that the formation of brand preference and of purchase decisions is only possible when there is a strong, unique, and favourable set of brand associations on consumers' minds (Keller, 1993; Jeon & Baeck, 2016).

Prior studies suggested that design itself could also be an important factor influencing the purchase intention of a customer. For instance, Norman (2002 and 2004) claimed that a proper design can lead to the formation of positive emotions, which tends to arouse consumers' curiosity and favourably impact their decision-making process. As it has been discussed that figurativeness enhances positive affective and cognitive responses, it should be expected that figurative designs will positively impact consumer purchase intention.

Considering the findings of previously discussed studies, the following hypotheses were formulated:

H3: The affect towards the brand name and logo will influence consumers' purchase intention.

H4: The recall (H4.1), recognition (H4.2) and associations (H4.3) of the brand name and logo will influence consumers' purchase intention.

H5: Brand name and logo figurativeness will favourably influence consumers' purchase intention.

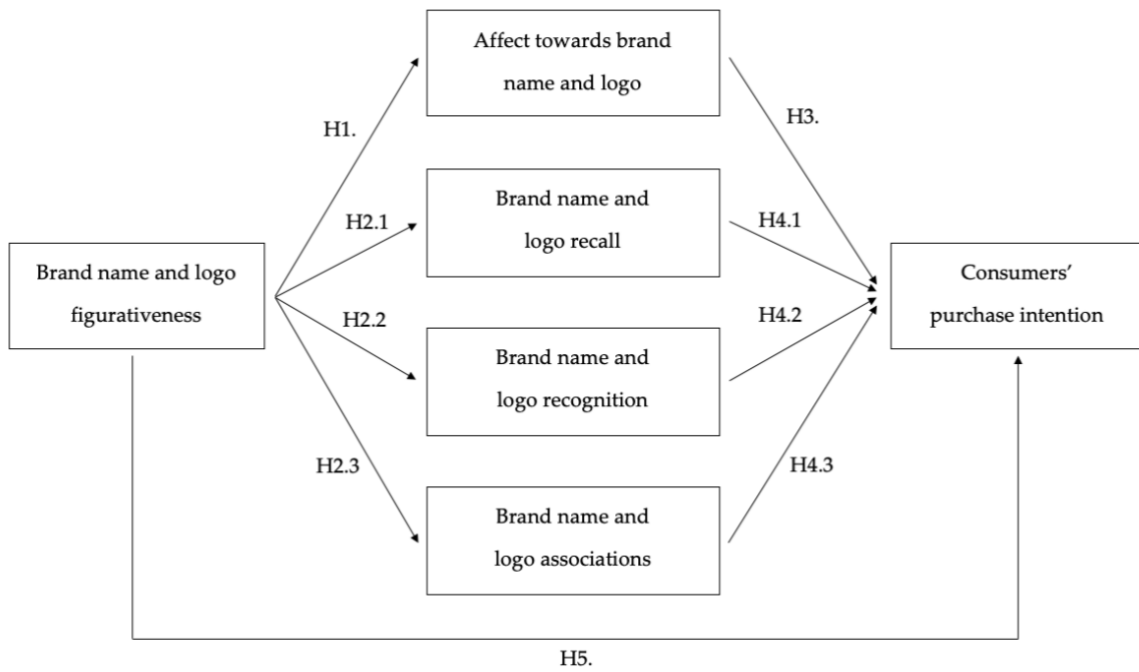
## 2.4 Conceptual model

Several authors have emphasised the crucial role of brand names and logos in the marketing strategy (Keller *et al.*, 1998; Henderson & Cote, 1998) and performance of a company (del Río *et al.*, 2001; Bao *et al.*, 2008; Park *et al.*, 2013). Due to their undeniable importance, prior studies have provided some guidelines for selecting names (Klink, 2001; Keller, 2003; Pathak *et al.*, 2020) and logos (Schechter, 1993; Henderson & Cote, 1998; Jiang *et al.*, 2016). Nevertheless, most of this research has been made separately for names and for logos, while the examination of their combined effect is scarce. Accordingly, there is also a lack of research regarding the combined effect of name and logo design characteristics, such as figurativeness. Thus, it is relevant to fill this gap in the literature, since these two critical brand identity signs are normally used together (Klink, 2003), and since figurativeness has been highlighted as a key design dimension (Henderson & Cote, 1998; Machado *et al.*, 2015).

As the literature has demonstrated, figurative logos are able to transmit a clear message, induce a familiar meaning, and evoke positive affect (Henderson & Cote, 1998). Further research has also examined how organic and cultural logo designs can influence consumers' affective responses (Machado *et al.*, 2015; Torres *et al.*, 2019; Machado *et al.*, 2020). However, these studies did not analyse the upstream response, cognition, and only focused on pictorial logos, which do not incorporate the name in their designs. Therefore, this research will focus on the impact that the joint effect of brand name and logo figurativeness can have on consumers' affect, recall, recognition, and associations.

Furthermore, since the ultimate goal of branding efforts is to lead consumers to form intention to buy the brand's products, and considering that names and logos are key brand communication cues, we decided to study whether their figurative designs, as well as the affective and cognitive responses towards them, can influence consumers' purchase intention.

The conceptual model, represented in Figure 1, illustrates the proposed variables for this study and the formulated research hypotheses.



**Figure 1:** Conceptual model.

Source: Own construction.



# Chapter 3

## Methodology

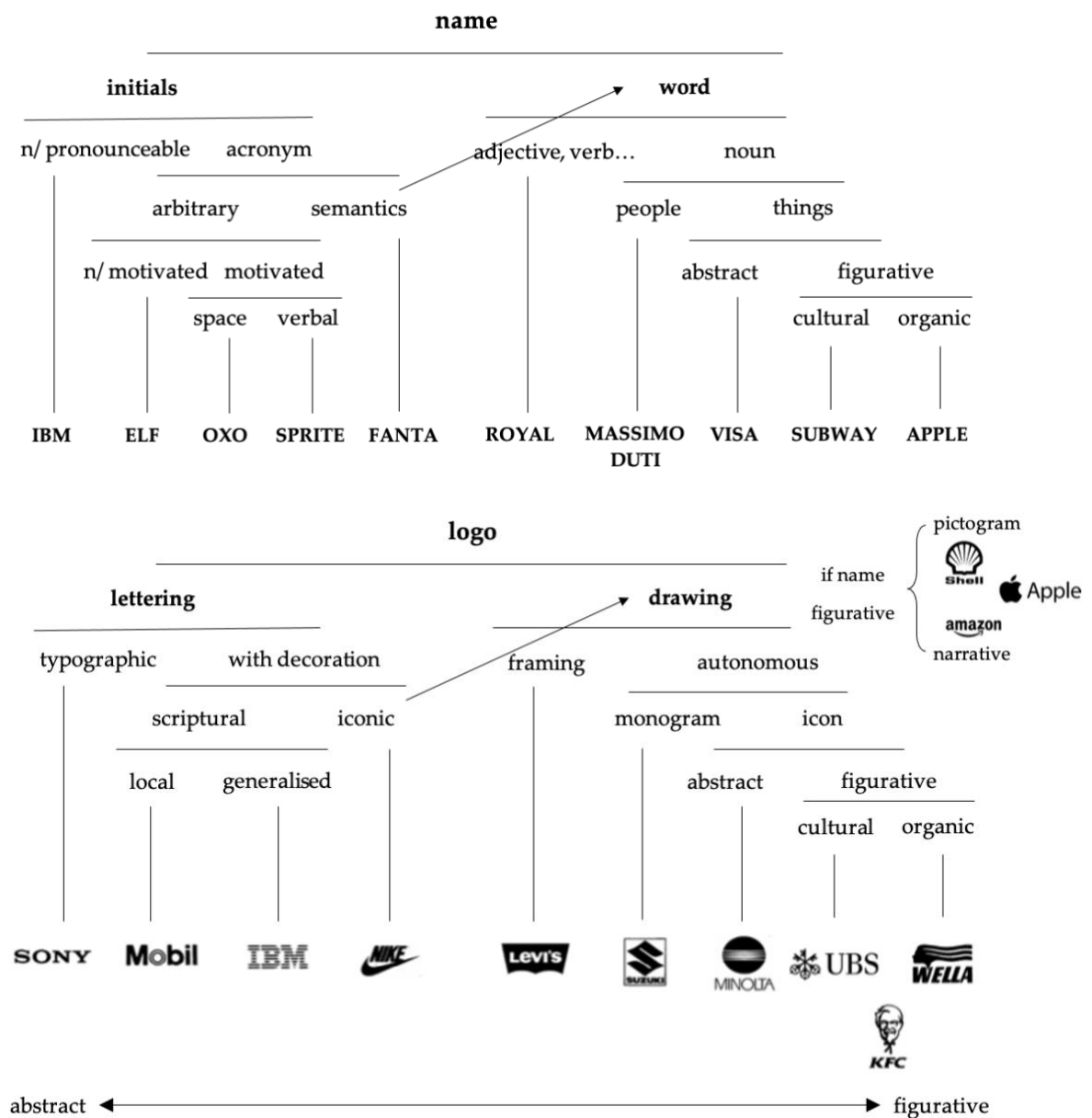
### 3.1 Research design and method

In the previous chapter, a conceptual model was developed, based on an extensive literature review, with the purpose of examining the effects of brand name and logo figurativeness on consumers' affect, recall, recognition, associations, and, consequently, on their purchase intention. To test the previously proposed hypotheses, this explanatory study followed a quantitative research approach. Quantitative methods focus on explaining a certain phenomenon through the collection of numerical data that can be statistically analysed and generalised across groups of people (Babbie, 2010; Muijs, 2010).

Within the various quantitative methodological frameworks, the quasi-experimental approach was the most suitable for this study, as it allowed the manipulation of the independent variable to comprehend its effects on the dependent variables (Cook *et al.*, 2002). This research design was conducted through an online survey, developed on Qualtrics, which is an easy and convenient way of obtaining a lot of information. This data collection technique enabled a quick distribution of the questionnaire and allowed an automatic storage of the participants' answers, saving time and costs (Carbonaro & Bainbridge, 2000; Mujis, 2010). Subsequently, the statistical analysis of the data was performed using the IBM SPSS Statistics V.28 program, which is the most frequently used software for this purpose (Mujis, 2010).

### 3.2 Stimuli selection

The basis of this study lies in the decision trees for names and logos developed by Lencastre (1997), depicted in Figure 2. These decision trees provide a spectrum ranging from highly abstract to highly figurative signs (Floch, 2001; Greimas & Courtés, 1993) and can be extremely helpful tools for the selection of a company's name and logo (Zaichkowsky, 2010).

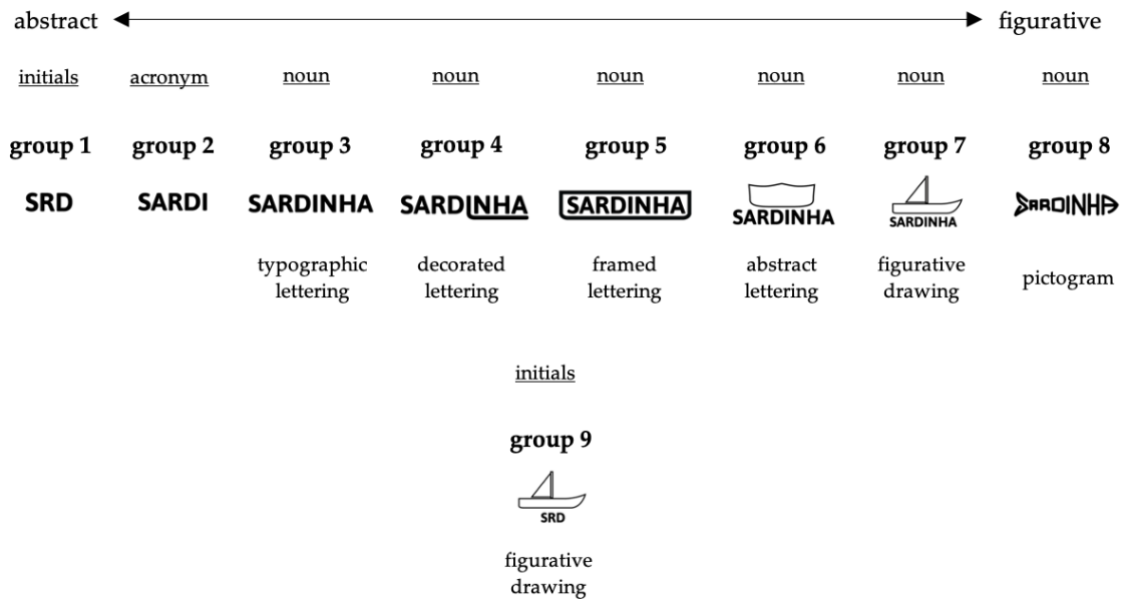


**Figure 2:** Decision trees for brand names and logos.

Source: Lencastre (1997).

With these decision trees in mind, Lencastre (1997) created fictitious names and logos for his investigation. In our study, the updated versions of such identity signs were used as stimuli (see Figure 3) to guarantee that the designs considered were current. It was important to use fictitious names and logos to ensure that participants were not formerly exposed to the stimuli presented. In this way, we were able to decrease the effects of brand awareness and brand attitude (Henderson & Cote, 1998), avoiding biased responses. Indeed, the use of unknown stimuli was required since consumers' familiarity with the brand can utterly impact their perceptions of the brand identity signs (Orth & Malkewitz, 2008). Thus, our goal was to analyse participants' first affective, cognitive and conative responses towards a new stimulus, about which they had no additional information or knowledge.

For the purpose of this paper, we focused on nine versions of a fictitious brand name and logo that has as its matrix the name SARDINHA (the Portuguese word for "sardine", since the survey was made in Portugal). As demonstrated in Figure 3, each of these versions was organized into nine experimental groups, eight of which represented a progression from highly abstract to highly figurative signs. Regarding names, the stimuli presented followed a sequence of SRD / SARDI / SARDINHA: SRD is a set of meaningless and unpronounceable initials; SARDI is an acronym that resembles Portuguese words, such as *sarda* ("freckle") or *sardo* (someone from Sardinia); and SARDINHA is a figurative organic noun. Concerning logo designs, the chosen stimuli ranged from typographic lettering to an integrated drawing that represents the name (i.e., a pictogram; reading SARDINE and seeing a fish). Additionally, the ninth group had the objective of examining the joint effects of an abstract name and a figurative logo (i.e., reading SRD and seeing the drawing of a boat).



**Figure 3:** Main stimuli used in the nine experimental groups.

Source: Lencastre (1997).

Besides the nine variants of the SARDINHA scenario, two sets of unknown names and logos were used as secondary stimuli, which will be displayed in the following section. These auxiliary signs ranged from highly abstract to highly figurative, in line with the decision trees mentioned above (Lencastre, 1997).

### 3.3 Study variables and measurements

As previously explained, the main objective of this study is to understand the effects of brand name and logo figurativeness on consumers' affect, recall, recognition, associations, and, consequently, on their purchase intention. To measure the three cognitive constructs, we followed the same path as the original study (Lencastre, 1997), which will be explained in the following section. However, to measure the additional constructs that were not examined before, different scales from the literature were adapted and used (see Table 1), after being translated from English to Portuguese.

The independent variable is normally manipulated to observe its possible effects on the dependent variable (Babbie, 2010). In this study, the independent variable selected was the name and logo figurativeness, since this is the design dimension under investigation. As already mentioned, nine variants of a fictitious name and logo were manipulated to achieve different levels of figurativeness, and each respondent was exposed to only one of those variants.

The dependent variable is typically the one being measured in the study and, as the name implies, it depends on or is caused by the independent variable (Babbie, 2010). This investigation includes five distinct dependent variables: (1) affect towards name and logo; (2) name and logo recall; (3) name and logo recognition; (4) name and logo associations; and (5) purchase intention.

To measure the affect towards brand names and logos, we used a scale that included items most often used in prior studies (Kim *et al.*, 1996; Grossman & Till, 1998; Henderson & Cote, 1998; Samu *et al.*, 1999; Chaudhuri & Holbrook, 2001; Walsh *et al.*, 2010), as there are several scales of affect in the literature. Thus, by measuring affect with a seven-point Likert-type scale (1 = “strongly disagree” and 7 = “strongly agree”), we comprehended whether participants perceived the presented stimuli as pleasant or unpleasant, interesting or uninteresting, distinctive or undistinctive, and whether they liked the logo or not.

Following, purchase intention was measured through an adaptation of the scale proposed by Dodds *et al.* (1991). With this seven-point Likert-type scale (1 = “strongly disagree” and 7 = “strongly agree”), we assessed the respondents’ intention to purchase a product from a brand that has the presented stimulus. In this case, we informed respondents that the logo represented a brand within the food product category, so that it would be easier for them to imagine a purchase scenario and express their true opinion.

Construct	Items	Authors
<b>Affect towards brand name and logo</b>	I consider this logo to be pleasant. I consider this logo to be interesting. I consider this logo to be distinctive. I like this logo.	(Kim <i>et al.</i> , 1996; Grossman & Till, 1998; Henderson & Cote, 1998; Samu <i>et al.</i> , 1999; Chaudhuri & Holbrook, 2001; Walsh <i>et al.</i> , 2010)
<b>Purchase Intention</b>	Possibly, I would buy a food product from a brand with this logo. I would probably consider buying a food product from a brand with this logo. I would be willing to buy a food product from a brand with this logo.	(Dodds <i>et al.</i> , 1991)

**Table 1:** Measurement scales.

Source: Own construction.

### 3.4 Data collection procedure and questionnaire's structure

With the conceptual model as bedrock, an online questionnaire was developed to measure the proposed variables. Since we aimed to analyse the responses to the nine variants of the fictitious brand SARDINHA, nine versions of the survey were created (see Appendix 1). Indeed, the only thing differing across versions was the experimental stimulus presented. Moreover, the use of the Qualtrics software enabled each respondent to be randomly exposed to only one of the different versions of the survey, ensuring its reliability and avoiding experiencing effects.

Before starting the data collection, it was necessary to conduct a pilot-test of the questionnaire to observe respondents' reactions and guarantee that they understood all the questions. After obtaining positive feedback and performing some minor adjustments, the final questionnaires were distributed.

Once respondents accessed the link of the questionnaire, a survey introduction was presented, which included information about the entity conducting the study, the topic of research, the expected time to complete the survey, as well as statements of confidentiality and gratitude.

The questioning part began with the exhibition of a plaque containing ten names and logos: the experimental stimulus plus nine unknown auxiliary stimuli (see Figure 4). To measure recall, this first plaque was removed after 15 seconds, and participants were asked to write the brands they remembered.



**Figure 4:** First plaques presented in experimental groups 1, 4, and 8, respectively.

Source: Lencastre (1997).

Afterwards, respondents were exposed to a second plaque with ten names and logos: the same experimental stimulus plus nine unknown auxiliary stimuli, different from those shown in the first plaque (see Figure 5). Thus, to measure recognition, participants were asked to indicate which brands of this plaque they remembered seeing before.



Figure 5: Second plaques presented in experimental groups 1, 4, and 8, respectively.

Source: Lencastre (1997).

The stimuli's placement on each plaque was also thought through by Lencastre (1997), as the most figurative stimuli were in the worst positions for recall (bottom left), whereas the most abstract ones were in the best positions (top left). The experimental stimulus was also placed in a poor position to make it harder to recall and recognise.

The subsequent question of the questionnaire aimed to investigate brand name and logo associations. Respondents were asked to write down the first word(s) that came to their minds when looking at each of the first plaque's logos, and then to indicate if that association was positive, neutral, or negative.

In the following section, the main objective was to evaluate participants' affective responses towards the ten stimuli presented in the first plaque. As mentioned in the previous section, respondents had to express their level of agreement with four of the most used items to measure affect towards brand identity signs (Kim *et al.*, 1996; Grossman & Till, 1998; Henderson & Cote, 1998; Samu *et al.*, 1999; Chaudhuri & Holbrook, 2001; Walsh *et al.*, 2010), using a seven-point Likert-type scale (1 = "strongly disagree" and 7 = "strongly agree").

The subsequent question aimed to assess the purchase intention towards a brand that has the experimental stimulus as its logo. As previously mentioned,

through a seven-point Likert-type scale (1 = “strongly disagree” and 7 = “strongly agree”), participants were asked to express their level of agreement with the presented statements, which were adapted from the literature (Dodds *et al.*, 1991). Additional information regarding the brand’s product category was provided, so that it would be easier for respondents to answer this question. Thus, given the names included in the study, the food product category was considered the most appropriate.

Lastly, the final section of the questionnaire comprises a set of socio-demographic questions. Before submitting the survey, participants were asked to indicate their age, biological sex, nationality, district of residence, education level, employment status, and income level.



# Chapter 4

## Results

### 4.1 Sample's sociodemographic characterisation

The questionnaire obtained a total of 450 responses, where 315 (70%) correspond to the study sample. The remaining 135 (30%) were not considered since they were incomplete. The Qualtrics software made it possible to distribute the 315 participants evenly and randomly into the nine experimental groups, meaning that each experimental stimulus was exposed to 35 respondents. Table 2 presents their sociodemographic characteristics.

In terms of biological sex, the sample was composed of 199 females (63.2%) and 116 males (36.8%). As for age, respondents ranged from 13 to 80 years old, with the majority being in the age group between 18 and 25 years old (31.4%), followed by the age group between 50 and 60 years old (22.2%).

Most respondents had Portuguese nationality (98.4%) and the majority resided in the North (75.9%). Lisbon was the second region where most respondents lived (16.8%).

Considering participants' educational background, the most frequent level of education obtained was a bachelor's degree (47.0%), followed by a master's degree (25.4%), and a high school diploma (13.3%). Some respondents had a postgraduate degree (9.2%) and others a PhD (3.8%), but only 4 participants (1.3%) held the basic education level.

Regarding respondents' employment status, the majority claimed to have a full-time job (62.5%). The following most significant percentage represents students (19.7%).

Concerning net monthly income, 94 individuals (29.8%) stated they received between 1001€ and 2000€, being the income range with the most participants. The second one was the range between 500€ and 1000€ (18.4%), followed by the range between 2001€ and 3000€ (14.9%).

Characteristics	Frequency (n=315)	Valid Percentage (%) (n=315)
<b>Biological Sex</b>		
Female	199	63.2%
Male	116	36.8%
<b>Age</b>		
[13;18]	13	4.1%
]18;25]	99	31.4%
]25;30]	26	8.3%
]30;40]	47	14.9%
]40;50]	34	10.8%
]50;60]	70	22.2%
]60;70]	22	7.0%
]70;80]	4	1.3%
<b>Nationality</b>		
Portuguese	310	98.4%
Other	5	1.6%
<b>Region of Residence (NUTS II)</b>		
North	239	75.9%
Centre	12	3.8%
Lisbon	53	16.8%
Alentejo	6	1.9%
Algarve	4	1.3%
Azores	1	0.3%
<b>Education Level</b>		
Elementary School	4	1.3%
High School	42	13.3%
Bachelor's Degree	148	47.0%
Post-Graduate's Degree	29	9.2%
Master's Degree	80	25.4%
PhD	12	3.8%

(Continues)

Characteristics	Frequency (n=315)	Valid Percentage (%) (n=315)
<b>Employment Status</b>		
Full-time job	197	62.5%
Part-time job	12	3.8%
Trainee job	17	5.4%
Student	62	19.7%
Unemployed	9	2.9%
Retired	11	3.5%
Other	7	2.2%
<b>Net Income (per month)</b>		
Less than 500€	43	13.7%
Between 500€ and 1000€	58	18.4%
Between 1001€ and 2000€	94	29.8%
Between 2001€ and 3000€	47	14.9%
Between 3001€ and 4000€	16	5.1%
Between 4001€ and 5000€	6	1.9%
More than 5000€	7	2.2%
Preferred not to answer	44	14.0%

**Table 2:** Sociodemographic characteristics of the sample.

Table 3 represents the distribution of the study sample by experimental groups and by sociodemographic data (sex, age, education, and income).

Experimental Groups	Sex		Age			Education		Net monthly income			Total
	F	M	< 35	35-65	> 65	Elementary / High School	University	≤ 2000€	≥ 2001€	Did not indicate	
Group 1	19	16	17	17	1	5	30	20	9	6	35
Group 2	24	11	14	19	2	4	31	19	10	6	35
Group 3	23	12	17	17	1	3	32	26	6	3	35
Group 4	24	11	17	18	-	3	32	21	9	5	35
Group 5	26	9	16	17	2	5	30	22	6	7	35
Group 6	24	11	18	16	1	3	32	24	8	3	35
Group 7	19	16	20	13	2	3	32	18	10	7	35
Group 8	22	13	16	17	2	8	27	21	10	4	35
Group 9	18	17	18	17	-	8	27	24	8	3	35
<b>Total</b>	199	116	153	151	11	42	273	195	76	44	<b>315</b>

**Table 3:** Sociodemographic characteristics of each experimental group.

Four independent Chi-Square ( $\chi^2$ ) tests were performed to compare the experimental groups regarding their sociodemographic characteristics. The results showed that there were no significant differences in biological sex ( $\chi^2(8) = 7.72; p = .461$ ), age ( $\chi^2(56) = 45.26; p = .847$ ), education ( $\chi^2(40) = 37.14; p = .600$ ), nor income ( $\chi^2(56) = 35.19; p = .987$ ) between groups. Therefore, considering that the experimental groups were not biased regarding sociodemographic characteristics, these variables will not be included in the analytical procedures presented in the following sections.

## 4.2 Statistical analysis

The first step to conducting the analysis was properly preparing the database obtained from the questionnaires. As previously mentioned, we exclusively used the IBM SPSS Statistics V.28 program to perform the statistical analysis of the data. Throughout this chapter, the study variables will be referred to under the names presented in Table 4.

Brand name and logo figurativeness	NL_Figurativeness
Brand name and logo recall	NL_Recall
Brand name and logo recognition	NL_Recognition
Brand name and logo associations	NL_Associations
Affect towards brand name and logo	NL_Affect
Consumer's purchase intention	P_Intention

**Table 4:** Code names of the variables under study.

Source: Own construction.

Before testing the hypothetical model, it was important to assess the adopted measures' reliability for the entire sample ( $n = 315$ ). Thus, the internal consistency of the measurement scales was tested, using Cronbach's Alpha ( $\alpha$ ), which ranges from 0 to 1. Table 5 reveals that the values estimated for NL\_Affect ( $\alpha = .930$ ) and P\_Intention ( $\alpha = .947$ ) are very close to 1, exceeding the

recommended value of 0.7 (Hair *et al.*, 1998). Therefore, it can be concluded that these scales have excellent levels of internal consistency, meaning that their items reliably measure the same underlying attribute (Pallant, 2011).

Construct	Mean (M)	Standard Deviation (SD)	Cronbach Alpha ( $\alpha$ )
<b>NL_Affect</b>			
I consider this logo to be pleasant.	4.33	1.567	$\alpha = .930$
I consider this logo to be interesting.	4.08	1.574	
I consider this logo to be distinctive.	4.05	1.647	
I like this logo.	4.19	1.588	
<b>P_Intention</b>			
Possibly, I would consider buying a food product from a brand with this logo.	4.59	1.622	$\alpha = .947$
I would probably buy a food product from a brand with this logo.	4.55	1.525	
I would be willing to buy a food product from a brand with this logo.	4.79	1.455	

**Table 5:** Assessment of the measurement scales' reliability.

## 4.2.1 Hypotheses testing

Separate Welch's One-way ANOVAs were conducted to compare the means of NL\_Affect and P\_Intention between the experimental groups. Moreover, one Pearson and three Point-Biserial correlations were performed to evaluate the relationships between P\_Intention and the other four dependent variables. To test the hypothesised relationships between NL\_Figurativeness and (1) NL\_Recall, (2) NL\_Recognition, and (3) NL\_Associations, the three dependent variables were dichotomised (0 = No; 1 = Yes), calculated as percentages, and three binary logistic regression models were conducted to examine the differences between experimental groups. In all the tests performed, group 1 (composed of abstract and unpronounceable initials) was considered the reference category. The results of these analytical procedures will be presented and thoroughly analysed in the following three sections.

### 4.2.1.1 Affect

To test our first hypothesis (H1), a Welch's ANOVA test was performed to compare the means of NL\_Affect between group 1 and the other experimental groups. Results indicated that there was a statistically significant difference in affect between the nine groups ( $F(8) = 27.77$ ;  $p < .001$ ;  $\eta^2 = 0.398$ ). A post hoc analysis was made to understand those differences, by conducting several Games-Howell tests. Table 6 presents the mean (M) and standard deviation (SD) for each group, as well as the results of the tests performed.

Experimental Groups	NL_Affect				
	M	SD	Mean Difference	SE	95% CI
<b>Group 1:</b> initials (reference category)	<b>2.60</b>	1.31	–	–	–
<b>Group 9:</b> initials + figurative drawing	<b>3.75</b>	1.42	<b>1.15*</b>	0.33	0.10 – 2.20
<b>Group 2:</b> acronym	<b>3.53</b>	1.34	<b>0.93</b>	0.32	-0.89 – 1.95
<b>Group 3:</b> figurative noun	<b>3.53</b>	1.30	<b>0.93</b>	0.31	-0.07 – 1.93
<b>Group 4:</b> decorated lettering	<b>4.64</b>	0.99	<b>2.04***</b>	0.28	1.15 – 2.94
<b>Group 5:</b> framed lettering	<b>3.98</b>	1.02	<b>1.38***</b>	0.28	0.48 – 2.28
<b>Group 6:</b> abstract drawing	<b>4.46</b>	0.97	<b>1.86***</b>	0.28	0.97 – 2.74
<b>Group 7:</b> figurative drawing	<b>4.89</b>	1.37	<b>2.29***</b>	0.32	1.26 – 3.31
<b>Group 8:</b> pictogram	<b>6.19</b>	0.99	<b>3.59***</b>	0.28	2.69 – 4.48

$F(8) = 27.77$ ;  $p < .001$ ;  $\eta^2 = 0.398$

$n = 315$ ; \* $p < .05$ ; \*\* $p < .01$ ; \*\*\* $p < .001$

**Table 6:** Affect - descriptive statistics, Welch's ANOVA, and Games-Howell tests.

Statistically, groups 4 to 9 were significantly different from the reference group 1, where the affect towards group 8's experimental stimulus stood out the most ( $M = 6.19$ ;  $p < .001$ ). Groups 2 and 3 had the same affect scores and were not statistically significantly different from the abstract stimulus ( $M = 3.53$ ;  $p > .05$ ). Considering that group 3 was composed of a figurative noun, these results can only partially support our research hypothesis *H1: Brand name and logo figurativeness will favourably influence the affect towards these brand identity signs.*

### 4.2.1.2 Recall, recognition, and associations

Three binary logistic regressions were performed to test the hypotheses relating figurativeness and cognitive responses (H2.1, H2.2, and H2.3). Results revealed that the models were statistically significant for NL\_Recall ( $\chi^2(8) = 43.14$ ;  $p < .001$ ; Nagelkerke  $R^2 = .189$ ), NL\_Recognition ( $\chi^2(8) = 73.11$ ;  $p < .001$ ; Nagelkerke  $R^2 = .291$ ), and NL\_Associations ( $\chi^2(8) = 73.11$ ;  $p < .001$ ; Nagelkerke  $R^2 = .291$ ). Tables 7, 8, and 9 present the binary responses (%) to these dependent variables (recall, recognition, and associations, respectively), and the odds ratios (OR) of the regressions performed.

Experimental Groups	NL_Recall				
	%	B	SE	OR	95% CI
Group 1: initials (reference category)	6%	–	–	–	–
Group 9: initials + figurative drawing	11%	0.76	0.90	2.13	0.36 – 12.46
Group 2: acronym	14%	1.01	0.87	2.75	0.50 – 15.25
Group 3: figurative noun	20%	1.42	0.84	4.13	0.79 – 21.48
Group 4: decorated lettering	20%	1.42	0.84	4.13	0.79 – 21.48
Group 5: framed lettering	23%	1.59	0.83	4.89	0.96 – 24.97
Group 6: abstract drawing	29%	1.89	0.82	6.60*	1.33 – 32.84
Group 7: figurative drawing	46%	2.63	0.80	13.90**	2.88 – 67.10
Group 8: pictogram	60%	3.21	0.81	24.75***	5.10 – 120.09

$\chi^2(8) = 43.14$ ;  $p < .001$ ; Nagelkerke  $R^2 = 0.189$

n = 315; \* $p < .05$ ; \*\* $p < .01$ ; \*\*\* $p < .001$ ; Dependent variables coding: 0 = No; 1 = Yes

**Table 7:** Recall - binary response (%), odds ratio (OR), and logistic regression model.

Table 7 demonstrates that groups 6, 7 and 8 had a statistically significant increase in the odds of recalling the experimental stimulus presented compared to the reference group. The most figurative stimulus (group 8) had the highest odds ratio (OR = 24.75;  $p < .001$ ). However, since groups 3 to 5 (figurative nouns) were not significantly different from group 1, we can only partially support H2.1: *Brand name and logo figurativeness will enhance recall for these brand identity signs.*

Experimental Groups	NL_Recognition				
	%	B	SE	OR	95% CI
Group 1: initials (reference category)	23%	–	–	–	–
Group 9: initials + figurative drawing	57%	1.50	0.53	4.50**	1.60 – 12.66
Group 2: acronym	43%	0.93	0.53	2.53	0.90 – 7.12
Group 3: figurative noun	66%	1.87	0.54	6.47***	2.26 – 18.55
Group 4: decorated lettering	83%	2.80	0.60	16.31***	5.01 – 53.15
Group 5: framed lettering	89%	3.26	0.67	26.16***	7.08 – 96.59
Group 6: abstract drawing	86%	3.01	0.63	20.25***	5.91 – 69.45
Group 7: figurative drawing	86%	3.01	0.63	20.25***	5.91 – 69.45
Group 8: pictogram	91%	3.26	0.67	26.16***	7.08 – 96.59

$\chi^2(8) = 73.11; p < .001; \text{Nagelkerke } R^2 = 0.291$

n = 315; \* $p < .05$ ; \*\* $p < .01$ ; \*\*\* $p < .001$ ; Dependent variables coding: 0 = No; 1 = Yes

**Table 8:** Recognition - binary response (%), odds ratio (OR), and logistic regression model.

Table 8 indicates that all groups, except group 2, had a statistically significant higher chance of recognizing the experimental stimulus presented, compared with group 1. It is worth noting that group 9 had statistically significant differences with the smallest magnitude (OR = 4.50;  $p < .01$ ), whereas group 8 had the highest odds ratio (OR = 26.16;  $p < .001$ ). Moreover, group 2 did not differ significantly from the reference group in terms of recognition (OR = 2.53;  $p > .05$ ). Therefore, we can confirm our research hypothesis *H2.2: Brand name and logo figurativeness will enhance recognition for these brand identity signs.*

Experimental Groups	NL_Associations				
	%	B	SE	OR	95% CI
Group 1: initials (reference category)	20%	–	–	–	–
Group 9: initials + figurative drawing	46%	1.21	0.54	3.37*	1.16 – 9.74
Group 2: acronym	46%	1.21	0.54	3.37*	1.16 – 9.74
Group 3: figurative noun	74%	2.45	0.57	11.56***	3.76 – 35.51
Group 4: decorated lettering	83%	2.96	0.62	19.33***	5.78 – 64.69
Group 5: framed lettering	83%	2.96	0.62	19.33***	5.78 – 64.69
Group 6: abstract drawing	86%	3.18	0.64	24.00***	6.82 – 84.43
Group 7: figurative drawing	86%	3.18	0.64	24.00***	6.82 – 84.43
Group 8: pictogram	94%	4.19	0.84	66.00***	12.67 – 343.72

$\chi^2(8) = 83.82; p < .001; \text{Nagelkerke } R^2 = 0.328$

n = 315; \* $p < .05$ ; \*\* $p < .01$ ; \*\*\* $p < .001$ ; Dependent variables coding: 0 = No; 1 = Yes

**Table 9:** Associations - binary response (%), odds ratio (OR), and logistic regression model.

As shown in Table 9, groups 3 to 8 (figurative nouns) had statistically significantly greater odds of generating associations with the presented stimulus than group 1. Groups 2 and 9 were significantly different from the reference group, despite including abstract elements as experimental stimuli. However, the odds ratios for groups 3 to 8 ( $11.56 \leq \text{OR} \leq 66.00; p < .001$ ) had much higher values than the other two groups ( $\text{OR} = 3.37; p < .05$ ). Thus, these results support our hypothesis *H2.3: Brand name and logo figurativeness will enhance associations for these brand identity signs.*

### 4.2.1.3 Purchase intention

To test the following hypotheses, it was necessary to examine the correlations between purchase intention and affect (H3), recall (H4.1), recognition (H4.2), and associations (H4.3). As such, Table 10 presents the results of the Pearson ( $r$ ) and Point-Biserial ( $r_{pb}$ ) correlations.

	NL_Affect	NL_Recall	NL_Recognition	NL_Associations
P_Intention	$r = 0.604^{**}$	$r_{pb} = 0.249^{**}$	$r_{pb} = 0.316^{**}$	$r_{pb} = 0.296^{**}$

n = 315; \* $p < .05$ ; \*\* $p < .01$ ; \*\*\* $p < .001$ ; 2-tailed

**Table 10:** Correlations between purchase intention and the other four dependent variables.

Results indicated that P\_Intention was significantly positively correlated with NL\_Affect, NL\_Recall, NL\_Recognition, and NL\_Associations. Indeed, as there was a strong positive correlation between affect and purchase intention ( $r = .604$ ;  $p < .01$ ), we can support hypothesis H3: *The affect towards the brand name and logo will influence consumers' purchase intention.* Although the positive relationships between purchase intention and the three cognitive variables were weak ( $.249 \leq r_{pb} \leq .316$ ;  $p < .01$ ), we can still confirm our research hypotheses H4: *The (H4.1) recall, (H4.2) recognition and (H4.3) associations of the brand name and logo will influence consumers' purchase intention.*

To test the last hypothesis (H5), another Welch's ANOVA was performed to compare the means of P\_Intention between group 1 and the other experimental groups. The test was statistically significant ( $F(8) = 17.33$ ;  $p < .001$ ) and explained 33.3% of the variance. Several post hoc Games-Howell tests were made to examine those differences. Table 11 presents the mean (M) and standard deviation (SD) for each group, as well as the results of the tests performed.

Experimental Groups	P_Intention				
	M	SD	Mean Difference	SE	95% CI
<b>Group 1:</b> initials (reference category)	<b>3.02</b>	1.59	–	–	–
<b>Group 9:</b> initials + figurative drawing	<b>3.54</b>	1.13	<b>0.52</b>	0.33	-0.53 – 1.58
<b>Group 2:</b> acronym	<b>4.44</b>	1.08	<b>1.42**</b>	0.32	0.37 – 2.46
<b>Group 3:</b> figurative noun	<b>4.31</b>	1.56	<b>1.30*</b>	0.38	0.09 – 2.50
<b>Group 4:</b> decorated lettering	<b>5.26</b>	0.69	<b>2.24***</b>	0.29	1.29 – 3.19
<b>Group 5:</b> framed lettering	<b>4.98</b>	1.10	<b>1.96***</b>	0.33	0.91 – 3.01
<b>Group 6:</b> abstract drawing	<b>5.14</b>	1.23	<b>2.12***</b>	0.34	1.03 – 3.21
<b>Group 7:</b> figurative drawing	<b>5.43</b>	1.08	<b>2.42***</b>	0.32	1.38 – 3.46
<b>Group 8:</b> pictogram	<b>5.64</b>	1.17	<b>2.62***</b>	0.33	1.55 – 3.69

F(8) = 17.33;  $p < .001$ ;  $\eta^2 = 0.333$

n = 315; \* $p < .05$ ; \*\* $p < .01$ ; \*\*\* $p < .001$

**Table 11:** Purchase intention - descriptive statistics, Welch’s ANOVA, and Games-Howell tests.

Statistically, groups 2 to 8 were significantly different from the reference group. It is curious to note that groups 4 to 8 showed the highest intentions to purchase ( $4.98 \leq M \leq 5.64$ ;  $p < .001$ ). These results revealed that more figurative stimuli could significantly predict a greater purchase intention, which supports our research hypothesis *H5: Brand name and logo figurativeness will favourably influence consumers’ purchase intention*. However, this does not apply when a figurative logo is combined with an abstract name ( $M = 3.54$ ;  $p > .05$ ).

## 4.2.2 Complementary results

Complementary analyses were made to investigate whether the statistical differences obtained for the experimental stimuli were also observable for the auxiliary stimuli used in the questionnaire. Additionally, we were able to consider the opposition between organic and cultural names and logos. The Wilcoxon Signed-Rank and McNemar tests were used to analyse affective and cognitive responses towards the auxiliary stimuli, considering AVM as the

reference category. The results will be presented and analysed in the following two sections. In this case, recognition could not be measured since the auxiliary stimuli presented in the second plaques were different from what participants had been previously exposed to.

#### 4.2.2.1 Affect

Instead of using a Repeated Measures ANOVA to compare the affect between auxiliary stimuli, since the normality assumption was violated, we opted for a non-parametric test. The Friedman test confirmed a statistically significant difference in affect for the various auxiliary stimuli ( $\chi^2(8) = 505.60; p < .001$ ). Several Wilcoxon Signed-Rank tests were conducted, using a Bonferroni adjustment ( $\alpha = .006$ ), to examine the differences between AVM and the other stimuli. Table 12 shows the mean (M), standard deviation (SD), and interquartile range for each auxiliary stimulus, as well as the results of the tests performed.

Auxiliary Stimuli	NL_Affect					
	M	SD	Percentiles			Z
			25th	50th	75th	
AVM (reference category)	3.29	1.29	2.50	3.50	4.00	-
PURO (pure)	3.74	1.40	3.00	4.00	4.75	-4.54**
VIOLINO (violin)	4.50	1.23	4.00	4.50	5.25	-11.02**
CABANA	4.40	1.22	3.75	4.25	5.25	-12.41**
ORQUÍDEA (orchid)	4.13	1.41	3.25	4.00	5.00	-7.58**
CEREJA (sherry)	4.02	1.49	3.00	4.00	5.00	-6.10**
TOMATE (tomato)	4.88	1.40	4.00	5.00	6.00	-11.18**
CARACOL (snail)	3.49	1.28	2.75	3.75	4.00	-2.59
LAVRADOR (farmer)	5.00	1.22	4.50	5.00	6.00	-12.12**

n = 315; \*p < .006; \*\*p < .001

**Table 12:** Auxiliary stimuli's affect - descriptive statistics and Wilcoxon Signed-Rank tests.

Compared to the most abstract stimulus (AVM), these results indicate statistically significantly higher affect scores for all the auxiliary stimuli, except for CARACOL ( $M = 3.49$ ;  $p > .006$ ). Furthermore, it is relevant to highlight that TOMATE was the only organic stimulus with more positive affective reactions ( $M = 4.88$ ;  $p < .001$ ) than the cultural stimuli VIOLINO ( $M = 4.50$ ;  $p < .001$ ) and CABANA ( $M = 4.40$ ;  $p < .001$ ).

#### 4.2.2.1 Recall and associations

Two Cochran's Q tests confirmed that there were statistically significant differences between the nine auxiliary stimuli for recall ( $\chi^2(8) = 224.83$ ;  $p < .001$ ) and associations ( $\chi^2(8) = 447.10$ ;  $p < .001$ ). A post hoc analysis was done to examine the differences between AVM and the other stimuli, conducting several McNemar tests and using a Bonferroni adjustment ( $\alpha = .006$ ). Table 13 reveals the binary responses (%) to the two dependent variables and the results of the tests performed.

Auxiliary Stimuli	NL_Recall			NL_Associations		
	%	OR	95% CI	%	OR	95% CI
AVM (reference category)	25%	–	–	27%	–	–
PURO (pure)	23%	0.65	0.43 – 0.99	53%	0.92**	0.74 – 1.16
VIOLINO (violin)	17%	0.89	0.52 – 1.52	73%	0.93**	0.80 – 1.07
CABANA	15%	0.86**	0.48 – 1.56	70%	0.78**	0.68 – 0.90
ORQUÍDEA (orchid)	15%	0.83*	0.47 – 1.46	71%	0.86**	0.75 – 1.00
CEREJA (sherry)	33%	0.63	0.46 – 0.87	74%	0.77**	0.69 – 0.87
TOMATE (tomato)	58%	0.87**	0.72 – 1.07	76%	0.93**	0.82 – 1.06
CARACOL (snail)	30%	0.70	0.50 – 1.00	58%	0.92**	0.75 – 1.13
LAVRADOR (farmer)	30%	0.72	0.50 – 1.02	79%	0.93**	0.83 – 1.04

$n = 315$ ; \* $p < .006$ ; \*\* $p < .001$ ; Dependent variables coding: 0 = No; 1 = Yes

**Table 13:** Auxiliary stimuli's recall and associations - binary response (%), odds ratio (OR), and McNemar tests.

The results demonstrate that only four auxiliary stimuli (CEREJA, TOMATE, CARACOL, and LAVRADOR) showed a higher percentage of recall than AVM (25%). When compared to the reference sign, the only stimulus with statistically significant higher recall was the organic logo TOMATE (OR = 0.87;  $p < .001$ ). Although the organic stimulus ORQUÍDEA and the cultural sign CABANA were statistically significantly different from AVM, their percentages of recall were much lower (15%).

Moreover, respondents had statistically significant greater odds to generate associations with all the other auxiliary stimuli, in comparison with the most abstract stimulus (AVM), whether they were organic or cultural figurative nouns ( $p < .001$ ).



# Chapter 5

## Discussion

The review of the most relevant literature on the study's main topics allowed us to formulate the research hypotheses regarding the effects of brand name and logo figurativeness on key consumer responses. The hypothesised relationships were tested in the previous chapter, following the recommended analytical procedures. All hypotheses were fully or partially supported, confirming that name and logo designs have an impact on consumers' affective, cognitive, and conative responses. Indeed, results indicated that the use of figurative names and logos can enhance affect, recall, recognition, associations, and, consequently, consumer purchase intention (H1, H2.1, H2.2, H2.3, H3, H4.1, H4.2, H4.3, and H5).

Regarding affective responses, the findings of this research were consistent with prior studies (Henderson & Cote, 1998; Machado *et al.*, 2015), as we partially confirmed that the use of figurative names and logos can lead to a significant increase in consumers' affect towards these brand elements (H1). It was possible to state that the higher the level of figurativeness (group 8), the higher the affect towards the brand name and logo. Nonetheless, the data showed that a figurative name in standardized lettering (group 3) obtained the same affect score as an acronym (group 2), not being statistically significantly different from abstract initials (group 1). The same figurative noun had superior affect scores when accompanied by a decoration, frame, or abstract drawing (groups 4, 5, and 6), and even greater affective responses when accompanied by a figurative drawing (group 7). Thus, these results underline the importance of complementing a simple figurative name with a drawing or decoration to increase consumers'

affect. Additionally, combining an abstract name with a figurative logo (group 9) also seemed to have a positive impact on the stimulated affect.

Concerning cognitive responses, most of the results obtained were in line with the findings of previous research (e.g., Lencastre *et al.*, 1997; Henderson & Cote, 1998; Bao *et al.*, 2008), supporting our hypotheses. Results indicated that more figurative names and logos (groups 3 to 8) generate greater recognition (H2.2) and associations (H2.3) than more abstract signs. The most figurative stimuli (groups 6, 7, and 8) also led to an increase in recall. However, since groups 3 to 5 comprised figurative nouns but there were not significant differences in the recall of these groups when compared to group 1, we can only partially support the hypothesis that figurative names and logos enhance recall (H2.1). When looking at these results in more detail, it should be noted that the stimulus with the highest level of figurativeness (group 8) was the most prominent in recall, recognition, and associations. As for the acronym stimulus (group 2), it did not differ significantly from the reference category (group 1) in terms of recall nor recognition, and the differences found for associations had the lowest statistical significance. Despite these differences between the abstract initials and acronym, a figurative name combined with some type of decoration or drawing had a much more positive impact on the building of associations. Another curious finding was that combining a figurative drawing with abstract initials (group 9) did not lead to significant differences in recall, compared to the reference group, but led to significant differences in associations, with a smaller magnitude, and recognition, with a larger magnitude. This suggests that, when the name is abstract, a figurative logo greatly improves recognition, moderately contributes to the building of associations, and does not increase recall. Furthermore, when the name is figurative, the effect of a figurative drawing as its logo (group 7) was evident with regard to recall, but this drawing had the same effect as an abstract drawing (group 6) on recognition and associations.

Existing literature has underlined the effects that consumers' affective and cognitive responses towards brand-related stimuli can have on their purchase intention (Keller, 1993; Macdonald & Sharp, 2000; Cohen *et al.*, 2006; van der Lans *et al.*, 2009). In accordance with those authors and with what was hypothesised, results showed that consumer purchase intention can be positively influenced by their affect (H3), recall (H4.1), recognition (H4.2), and associations (H4.3) towards names and logos. It is worth highlighting that the affective responses seemed to have a greater influence on purchase intention than the cognitive ones. This result may be explained by the fact that there is an intense correlation between consumers' affect towards brand identity signs and their attitude towards the brand/product (Schechter, 1993; Foroudi *et al.*, 2014), which is the second most significant determinant of purchase intention, after perceived price (Jaafar, 2012). Hence, although cognitive aspects such as name and logo memorability and associations are key predictors of consumers' purchase decisions, stimulating positive affect towards names and logos may be even more important to increase their purchase intention.

Our findings also support the theory that the design itself can ultimately have a positive impact on consumers' decision-making process (Norman, 2002 and 2004). Indeed, results demonstrated that using more figurative names and logos could lead to an increase in consumer purchase intention (H5). As expected, the most figurative stimulus (group 8) was the most prominent in purchase intention. A surprising result was the fact that the intention to purchase from a brand whose logo is a simple figurative noun (group 3) was slightly lower than from a brand whose logo is an acronym (group 2). Therefore, it is important to emphasise the relevance of integrating some type of decoration or drawing to a figurative name to achieve greater purchase intentions. Moreover, when the name is figurative, the effect of a figurative drawing (group 7) on purchase intention was more evident than of an abstract drawing (group 6). Nevertheless,

combining an abstract name with a figurative logo (group 9) did not improve purchase intention.

Regarding the complementary results obtained, the affect experienced towards an abstract unpronounceable name was significantly lower than the affect towards all other more figurative signs. Although results for CARACOL were not statistically significant, this stimulus still obtained a slightly higher affect score than AVM. In accordance with prior logo strategy research (Machado *et al.*, 2015; Torres *et al.*, 2019), the most organic stimulus (TOMATE) had more positive affective reactions than the cultural stimuli (VIOLINO and CABANA). However, the same was not observed for the other organic names included in the study (ORQUÍDEA, CEREJA, and CARACOL). This was an unexpected result that might have stemmed from the fact that consumers' perceptions could have been influenced by other design elements that are beyond the scope of this research, such as the type of lettering (Grohmann *et al.*, 2012).

When examining the recall of the various auxiliary stimuli, only four of them presented higher percentages than the most abstract stimulus (three of which were not statistically significant). These results do not comply with what was established for the SARDINHA scenario, which might have happened due to the advantageous position that AVM had on the presented plaques, unlike SRD (Lencastre, 1997). Among figurative designs, the most organic stimuli (CEREJA, TOMATE, and CARACOL) seemed to generate higher recall than the cultural ones (CABANA and VIOLINO), although some of them were not statistically significant. However, in this case, adding an abstract logo to an organic name (ORQUÍDEA) made it significantly less likely to be recalled than the cultural stimuli and abstract sign (AVM). Finally, the complementary analysis proved once again that figurative names and logos can stimulate more associations than abstract ones. Indeed, all the auxiliary stimuli showed a

significant increase in the formation of associations when compared to AVM. In this case, not much difference was found between organic and cultural signs.

In summary, results show that a brand name and logo design element, such as figurativeness, has a significant impact on how consumers generate affect, recall, recognition, and associations towards the brand identity signs. In turn, these affective and cognitive responses influence consumer purchase intention. Thus, it is fundamental that marketing managers acknowledge the combined effects of brand name and logo figurativeness on consumer responses, to be able to arouse positive affect, improve memorability, create associations, and, consequently, enhance consumer purchase intention. Our overall findings suggest that any intervention in terms of decoration or drawing in a figurative noun with standardized lettering produces additional affect, recall, recognition, associations, and purchase intention. It is relevant to emphasise that a creative calligram (i.e., a special type of pictogram, where the lettering itself creates a drawing of the name) seemed to be the best option to increase all the response variables analysed. However, it is important to ensure the name readability, otherwise this may not be the ideal solution. Moreover, given the importance of affect towards names and logos on consumer purchase intention, managers must place special emphasis on developing aesthetically pleasing designs.



# Chapter 6

## Conclusion

### 6.1 Summary and implications

Brand names and logos are critical communication cues. They are able to influence consumers' judgment about the product or brand itself, which in turn can impact their decision-making process (Henderson & Cote, 1998; Hillenbrand *et al.*, 2013; Foroudi *et al.*, 2014). For these reasons, the creation of names and logos can be considered one of the most important strategic decisions that every company has to face. When making this vital choice, it is of utmost relevance that marketing managers understand the optimal design characteristics of these brand elements to develop and sustain a competitive advantage. Nonetheless, although names and logos are commonly used together (Klink, 2003), little research has been made to examine their combined effect on key consumer responses and to provide clear guidelines for selecting these two central brand identity signs.

This study aimed to investigate the criteria that should guide the creation of brand name and logo designs, focusing on the concept of figurativeness, to enhance consumers' affective, cognitive, and conative responses. For this purpose, a comprehensive literature review on these topics was conducted. It was suggested that names and logos could stimulate positive affect, generate brand memory, and trigger desired associations, which could influence consumers' purchase decisions (Meyers-Levy, 1989; Schechter, 1993; Henderson & Cote, 1998; Pittard *et al.*, 2007; Machado *et al.*, 2012; Pathak *et al.*, 2016). Furthermore, figurativeness was highlighted as a critical design dimension that could elicit favourable affective and cognitive responses (Henderson & Cote, 1998; Machado *et al.*, 2015; Torres *et al.*, 2019).

Based on the literature, a set of hypotheses was developed regarding the combined effects of brand name and logo figurativeness on consumers' affect, recall, recognition, associations, and, consequently, on their purchase intention. Quantitative research was conducted through a quasi-experimental approach, involving a total of 315 survey responses and using a set of fictitious names and logos, whose levels of figurativeness were manipulated. The data analysis was made using statistical procedures such as Welch's ANOVAS, Pearson and Point-Biserial correlations, binary logistic regressions, and Wilcoxon Signed-Rank and McNemar tests, depending on the types of data collected.

The findings of this study confirmed that figurative names and logos can be extremely beneficial to companies, as suggested in prior literature. Our results indicate that these two figurative brand identity signs attain more favourable affective responses than abstract ones (H1), although it is not advisable to use a figurative name without any decoration or drawing. Regarding cognitive responses, we found that figurative names and logos generate higher recall than abstract ones (H2.1), being preferable to use a pictogram or a figurative name combined with a figurative or abstract drawing. Furthermore, it is easier to recognize and create associations with figurative signs than with abstract ones (H2.2 and H2.3), with results indicating that a figurative drawing can increase recognition and associations for an abstract unpronounceable name. Moreover, we can sustain that affective and cognitive responses towards names and logos, especially the affect experienced, have an influence on consumer purchase intention (H3, H4.1, H4.2, H4.3). As expected, our results further demonstrate that figurative brand identity signs stimulate more intention to purchase than abstract ones (H5), particularly when a figurative name is accompanied by a figurative or abstract drawing. Finally, besides reinforcing the benefits of using figurative (vs. abstract) signs in terms of affect and associations, the complementary results add that some figurative organic signs generate greater affect and recall than cultural ones.

The results of this research reveal relevant theoretical and managerial implications. This study complements and extends the knowledge on the importance of brand name and logo figurativeness, underlining their combined effects on consumers' affective, cognitive, and conative responses. Furthermore, our findings provide useful insights regarding the selection of effective names and logos to achieve the desired consumer responses. As such, marketing managers should choose figurative names instead of abstract initials or acronyms, to generate greater affect, memorability, associations, and purchase intention. Ideally, new brands should create a figurative name combined with other figurative visual elements, such as decorated or framed lettering, drawings, and pictograms. Indeed, using semantic repetition between a figurative name and logo (i.e., a pictogram or a drawing representing the name) is the optimal strategy to improve consumer responses. Alternatively, adding an abstract drawing is preferable than using a figurative name by itself. Nonetheless, since the name is the most permanent identity sign, established brands with non-figurative names should focus their efforts on upgrading their logos to highly figurative drawings, as our results suggest that a figurative logo increases affect, recognition, and associations for an abstract name. However, we cannot rely on logo figurativeness to increase recall nor purchase intention.

## 6.2 Limitations and suggestions for further research

This study is not without some limitations, which may pave the way for further research.

First, it is important to mention that our study followed a convenience sampling method, leading us to acknowledge that there might have been some generalisability problems. Therefore, future studies should seek to follow a random sampling method.

This study was conducted only within the Portuguese population. However, it has been established that consumers from different cultures perceive design elements, such as figurativeness, differently (Henderson *et al.*, 2003). Since the global branding paradigm has become extremely relevant and logos are normally used internationally (van der Lans *et al.*, 2009; Torres *et al.*, 2019), future studies could also consider the effects of cultural diversity on consumers' affective, cognitive, and conative reactions to figurative names and logos.

Although the use of fictitious names and logos was essential for avoiding experiencing effects, it may have been a limitation since unfamiliar stimuli might have amplified the results obtained (Giese *et al.*, 2014). In future research, it would be interesting to analyse the influence of figurative real names and logos on key consumer responses, comparing the results of people who are familiar with the brand with those who do not know the brand.

Considering that many participants were unable to submit a fully completed questionnaire, response fatigue might have been a barrier to our study. To overcome this issue, future researchers could develop multiple surveys to measure the effects on the dependent variables individually and thus shorten the length of each questionnaire.

This research studied only brand names and logos, both considered in simple black and white versions. The extension of this research to other aspects of name and logo designs, such as the interaction between the two elements

(Buttle & Westoby, 2006) or the type of lettering (Grohmann *et al.*, 2012), may provide valuable insights. Furthermore, it could be relevant to apply the same experimental device to study other crucial brand identity signs, such as packaging design (Orth & Malkewitz, 2008).

Finally, despite not being the focus of this study, we observed that some organic signs generated greater affect and recall than cultural ones. This is a relevant field of investigation for further research, as contemporary studies emphasise the importance of organicity on logo designs (Machado *et al.*, 2015; Torres *et al.*, 2019). For this purpose, a larger set of auxiliary stimuli should be used, including a wider range of organic and cultural signs.



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# Appendix

## Appendix 1 – Questionnaire (version 8)

O presente questionário foi desenvolvido no âmbito do Trabalho Final de uma aluna do Mestrado de Marketing, realizado na Católica Porto Business School. O principal objetivo deste inquérito é estudar as respostas afetivas e cognitivas dos consumidores relativamente ao nome e logótipo de uma marca.

É importante salientar que não existem respostas certas ou erradas, pois estamos interessados na sua opinião sincera. Todos os seus dados e respostas permanecerão em anonimato e serão apenas utilizados para fins académicos.

O preenchimento do questionário demorará cerca de **10 minutos** e as suas respostas serão fundamentais para o desenvolvimento deste trabalho de investigação, pelo que agradecemos, desde já, a sua disponibilidade e colaboração.

1. Observe, por favor, as seguintes marcas com toda a sua atenção, durante **15 segundos**.

**AVM**

**CARACOL**

**CABANA**

 **Gereja**

  
**LAVRADOR**

*Violino*

**SARDINHA**

  
**ORQUÍDEA**

**TOMATE**

**Puro**

2. Entre as marcas que observou, escreva, por favor, os nomes das que se lembra:

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3. Entre as seguintes marcas apresentadas, indique qual ou quais as que observou no início do questionário. Escreva, por favor, o(s) respetivo(s) nome(s) em baixo.

**JBF**

**PELICANO**

 SARDINHA

 jardim

 oceano

*Atleta*

 FALCÃO

 roseta

**BALÕES**

**NOVO**

*Nota: Se não se lembrar de ver nenhum destes logótipos, escreva "não me lembro".*

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4. Relativamente às seguintes marcas apresentadas, a quais é que associa uma palavra ou curta frase? Escreva, por favor, essa associação e assinale se é positiva, neutra ou negativa.

*Nota: Caso não lhe ocorra nenhuma associação para um determinado logótipo, escreva "nenhuma" e assinale como "neutra".*

Marcas	Associação	Positiva	Neutra	Negativa
<b>AVM</b>		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<b>CABANA</b>		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
 <b>LAVRADOR</b>		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
 <b>SARDINHA</b>		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
 <b>TOMATE</b>		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<b>CARACOL</b>		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
 <b>Cereja</b>		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<i>Violino</i>		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
 <b>ORQUÍDEA</b>		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<b>Puro</b>		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

5. Para cada um dos seguintes logótipos, indique o seu grau de concordância perante as afirmações apresentadas, utilizando uma escala de 7 pontos (1 = “discordo completamente” e 7 = “concordo completamente”).

## AVM

	1	2	3	4	5	6	7
Eu considero que este logótipo é agradável.							
Eu considero que este logótipo é interessante.							
Eu considero que este logótipo é distintivo.							
Eu gosto deste logótipo.							

**C A B A N A**

	1	2	3	4	5	6	7
Eu considero que este logótipo é agradável.							
Eu considero que este logótipo é interessante.							
Eu considero que este logótipo é distintivo.							
Eu gosto deste logótipo.							



	1	2	3	4	5	6	7
Eu considero que este logótipo é agradável.							
Eu considero que este logótipo é interessante.							
Eu considero que este logótipo é distintivo.							
Eu gosto deste logótipo.							



	1	2	3	4	5	6	7
Eu considero que este logótipo é agradável.							
Eu considero que este logótipo é interessante.							
Eu considero que este logótipo é distintivo.							
Eu gosto deste logótipo.							

## TOMATE

	1	2	3	4	5	6	7
Eu considero que este logótipo é agradável.							
Eu considero que este logótipo é interessante.							
Eu considero que este logótipo é distintivo.							
Eu gosto deste logótipo.							

## CARACOL

	1	2	3	4	5	6	7
Eu considero que este logótipo é agradável.							
Eu considero que este logótipo é interessante.							
Eu considero que este logótipo é distintivo.							
Eu gosto deste logótipo.							

## Gereja

	1	2	3	4	5	6	7
Eu considero que este logótipo é agradável.							
Eu considero que este logótipo é interessante.							
Eu considero que este logótipo é distintivo.							
Eu gosto deste logótipo.							

## *Violino*

	1	2	3	4	5	6	7
Eu considero que este logótipo é agradável.							
Eu considero que este logótipo é interessante.							
Eu considero que este logótipo é distintivo.							
Eu gosto deste logótipo.							



	1	2	3	4	5	6	7
Eu considero que este logótipo é agradável.							
Eu considero que este logótipo é interessante.							
Eu considero que este logótipo é distintivo.							
Eu gosto deste logótipo.							

## **Puro**

	1	2	3	4	5	6	7
Eu considero que este logótipo é agradável.							
Eu considero que este logótipo é interessante.							
Eu considero que este logótipo é distintivo.							
Eu gosto deste logótipo.							

6. Supondo que o seguinte logótipo pertence a uma marca que vende produtos alimentares, indique em que medida concorda com as seguintes afirmações, utilizando uma escala de 7 pontos (1 = “discordo completamente” e 7 = “concordo completamente”).



	1	2	3	4	5	6	7
Possivelmente, eu compraria um produto alimentar de uma marca com este logótipo.							
Era provável que eu considerasse comprar um produto alimentar de uma marca com este logótipo.							
Eu estaria disposto a comprar um produto alimentar de uma marca com este logótipo.							

7. Para terminar, responda, por favor, a algumas perguntas sobre si:

7.1. Idade: \_\_\_

7.2. Sexo: F\_ M\_

7.3. Nacionalidade: Portuguesa \_ Outra \_

7.4. Distrito de Residência: \_\_\_\_\_

7.5. Nível de escolaridade:

Ensino Básico \_

Ensino Secundário \_

Licenciatura \_

Pós-Graduação \_

Mestrado \_

Doutoramento \_

Outro: \_\_\_\_\_

7.6. Situação profissional:

Emprego a tempo inteiro \_

Emprego a tempo parcial \_

Estagiário \_

Estudante \_

Desempregado \_

Reformado \_

Outro: \_\_\_\_\_

7.7. Indique, por favor, o seu nível de rendimento mensal líquido:

Menos de 500€ \_

Entre 500€ e 1000€ \_

Entre 1001€ e 2000€ \_

Entre 2001 e 3000€ \_

Entre 3001€ e 4000€ \_

Entre 4001 e 5000€ \_

Mais de 5000€ \_

Prefiro não responder \_

Muito obrigada pela sua colaboração!