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LOGOTYPE CHANGE AND PERCEIVED QUALITY: AN ANALYSIS OF THE NEW EDP BRAND IMAGE

Internship report presented to the Portuguese Catholic
University for a master's degree in Communication
Sciences - Communication, Marketing and Advertising

By

Maria Francisca Tavares de Oliveira

Faculdade de Ciências Humanas

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Supervised by Professor Anna Carolina Boechat

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Abstract

EDP, a major Portuguese energy company, recently underwent a rebranding process and unveiled a new logo. The new logo represents a change in the company's visual identity, with the aim of reflecting the evolution of its values and strategic focus on sustainability and innovation. The updated design features a more modern and simplified aesthetic compared to the previous logo, which had a more traditional appearance and was red.

In the context of brand strategy, a strong brand identity is very important for establishing a distinctive brand image and improving customers' perception of quality and reliability. Given the importance of these elements for business success, this research aimed to assess the impact of EDP's new logo on perceived brand quality. The study collected opinions from a sample of 242 Portuguese participants to assess how the rebranding influenced the perceived quality of the EDP brand.

For this purpose, quantitative methods were used, collected through an online survey. The conclusion is that the change of logo is generally evaluated positively, establishing an association with sustainability and the energy transition. However, it is important to note that a significant proportion of the sample was not fully aware of aspects of the new logo, suggesting the need for marketing efforts to bridge this gap.

It was also observed that the brand was already perceived with high levels of perceived quality, positive image, reputation, association with sustainability, quality of service and overall positive opinion. Based on these results, it was clear that the new logo has no impact on perceived quality, since this variable remained at the same high level with both the new and old logos.

Keywords: Brands, Perceived Quality, Logotypes, Sustainability, EDP.

Resumo

Recentemente, a EDP, uma grande empresa portuguesa de energia, passou por um processo de rebranding e revelou um novo logótipo. O novo logótipo representa uma mudança na identidade visual da empresa, com o objetivo de refletir a evolução dos seus valores e o foco estratégico na sustentabilidade e na inovação. O design atualizado apresenta uma estética mais moderna e simplificada em comparação com o logótipo anterior, que tinha uma aparência mais tradicional e era vermelho.

No contexto da estratégia de marca, uma identidade de marca forte é muito importante para estabelecer uma imagem de marca distinta e melhorar a perceção de qualidade e fiabilidade por parte dos clientes. Dada a importância destes elementos para o sucesso do negócio, esta investigação teve como objetivo avaliar o impacto do novo logótipo da EDP na qualidade percebida da marca. O estudo recolheu opiniões de uma amostra de 242 participantes portugueses para avaliar a forma como o rebranding influenciou a perceção da qualidade da marca EDP.

Para o efeito, foram utilizados métodos quantitativos, recolhidos através de um inquérito online. Conclui-se, assim, que a mudança de logótipo é, de um modo geral, avaliada positivamente, estabelecendo uma associação com a sustentabilidade e a transição energética. No entanto, é importante notar que uma parte significativa da amostra não estava totalmente ciente dos aspetos do novo logótipo, sugerindo a necessidade de esforços de marketing para colmatar esta lacuna.

Observou-se também que a marca já era percebida com altos níveis de qualidade percebida, imagem positiva, reputação, associação com a sustentabilidade, qualidade de serviço e opinião geral positiva. Com base nestes resultados, ficou claro que o novo logótipo não tem impacto na qualidade percebida, uma vez que esta variável se manteve no mesmo nível elevado tanto com o novo logótipo como com o antigo.

Palavras-chave: Marcas, Qualidade Percebida, Logótipos, Sustentabilidade, EDP.

To my mother,
who never let me give up
and was the most understanding,
supportive and patient person in the world.

And to my father,
who kept pushing me to write my thesis.

They truly complemented each other.

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Introduction

Today's world is characterised by hyper consumption and fierce competition and that makes brands more significant to companies and consumers (Janiszewska & Insch, 2012). The importance of brands goes beyond just identifying products or services. They embody values, shape perceptions, and establish emotional connections with consumers, and they can create a feeling of trust and loyalty in consumers (Ceccato & Gomez, 2018) and Davies (2008). This phenomenon is particularly crucial in a full and saturated market, where a brand's ability to stand out can determine its failure or success (Park et al., 2013). So, brands are essential tools for companies to differentiate themselves and get consumer preference. As Keller and Aaker (1998) argue, brands are invaluable intangible assets capable of generating loyalty and trust, which are vital for the sustainability of any business.

Brands serve as strategic cornerstones for businesses, directing their marketing and communication initiatives (Keller, 2013). They act as an implicit guarantee on the caliber and reliability of the offered goods and services, offering a promise of value (Farquhar, 1989). By streamlining the decision-making process for customers, companies lower perceived risk and foster an emotional bond with them that transcends a product's utilitarian qualities (Davis, 2000). Essential elements of a brand's identity are logotypes. They serve as a quick point of recognition for customers by encapsulating a brand's essence and values through visual representations (Zaichkowsky, 2010). When designing a logo, careful consideration is given to a number of factors, including color, shape, and typography, all of which influence how the brand is perceived overall (Wijaya, 2013).

By considering the importance of logotypes, branding can be elevated as a crucial management tool that helps building and maintaining a brand's identity and reputation (Bastos & Levy, 2012) and (Wu & Ardley, 2007). It encompasses all activities related to creating a unique name and image for a product in the consumers' minds, mainly through advertising campaigns with a consistent theme. Effective branding can result in significant competitive advantages by fostering consumer loyalty and enabling premium pricing, for example (Soomro & Shakoor, 2011) and (Kulshreshtha et al., 2017). When correctly and continuously implemented, branding initiatives can lead to a higher level of Brand Equity (BE), that refers to the value that a brand adds to a product or service (Farquhar, 1989). This

value is derived from consumer perceptions, associations, and loyalty towards the brand. High brand equity can lead to increased market share, reduced marketing costs, and the ability to charge higher prices (Kirmani & Zeithaml, 1993) and (Severi & Ling, 2013). Understanding and managing brand equity is crucial for maintaining a strong and profitable brand.

Addressing Brand Equity issues leads to several close concepts, such as reputation and perceived quality (PQ), that are integral to a brand's success (Çellikkol, 2018; Kirmani & Zeithaml, 1993). A strong reputation enhances consumer trust and loyalty, while high perceived quality can justify premium pricing and improve competitive positioning (Hoeffler & Keller, 2003). Both elements are interconnected and play a significant role in forming a positive consumer-brand relationship. In the energy sector, where products and services are often seen as commodities, reputation and perceived quality become even more critical. Companies need to differentiate themselves not just through the quality of their offerings but also through their commitment to sustainability, innovation, and customer service. A positive reputation in this sector can lead to increased customer loyalty and a stronger market position (Janonis et al, 2007).

A good example of these principles in action is the recent rebranding of EDP, a leading Portuguese energy company. Established in 1976, EDP has grown into a global energy player with operations in over 30 countries. Committed to sustainability and renewable energy, EDP renewed its logo in June 2022 as part of a broader strategy to achieve full green status by 2030 (World Economic Forum, n.d.). The new logo, designed by Pentagram, features vibrant green, blue, and purple tones symbolising nature, technology, and cultural diversity. Its spiral shape signifies constant movement and innovation, reflecting EDP's adaptability and focus on sustainability. This rebranding effort aims to unify EDP's brand identity across all its units, emphasising cohesion and a forward-thinking approach to energy (Pentagram, n.d.; ECO, 2023).

Based on this framework, the objective of this thesis is to explore the impact of the logotype change on the perceived quality of the EDP brand. Through a detailed analysis of the brand's history, the rebranding process, and consumer perceptions, this study aims to contribute to the understanding of how visual identity changes affect brand equity and reputation.

This thesis is structured as follows: the literature review chapter explores the evolution of brands, the importance of branding, and the concepts of brand equity, reputation, and perceived quality. This is followed by a detailed overview of EDP's history, its growth, and strategic milestones. The methodology chapter presents the research object, methodological strategy, the importance of the research, and the research questions. This section also includes the data collection process, the development and pre-testing of the questionnaire, and the final survey distribution. The results and analysis chapter provides a deeper discussion and analysis of the results obtained from the survey, focusing on the impact of the logo change on EDP's perceived quality. Finally, the conclusion chapter summarises the main findings, implications of the study, and includes a discussion on the limitations and suggestions for future research.

Through this structure, the thesis aims to provide a comprehensive understanding of the dynamics between brand identity changes and consumer perceptions, using EDP's logo change as a case study.

1. Brands

Considering that the brand's theme is extremely vast, given its relevance, it seemed important to define a strategy in order to promote a well-structured and relevant Literature Review regarding this topic, building a solid foundation not only to provide a wide understanding about brands, but also to start a cohesive reasoning line considering the goal of this project. Since a brand can be seen from different angles, this chapter will present a vision of the brand based on the following points: emergence, the relevance of the brand for the company and to the consumer, the importance of brands in the current context of hyper-consumption, and the importance of brand identity.

1.1. A broad view about brands: context and relevance

To start this chapter, it is important to define what a brand is. The American Marketing Association stated that "A brand is a name, term, design, symbol or any other feature that identifies one seller's goods or service as distinct from those of other sellers" (American Marketing Association, 2022, December 18th). According to King (1970), a brand is not what you say it is. In reverse, it is what others say, feel and think about it. A brand is what people can describe, what people know about their projects, events, organization, etc., King (1970). Blackett (2003) goes even further explaining the origin of the word "brand" itself. The word comes from the Old Norse *brandr*, that means "to burn". This is related to the fact that people used to burn/stamp their animals and livestock as a mean of ownership. With the development of trade, man used brands to differentiate animals from different sellers. In sum, this author describes a brand, in its passive form, as the object by which an impression is made, and, in its active form, as the process of creating this impression (Blackett, 2003).

Additionally, Maurya (2012) states that brands are omnipresent which means they are present in almost every aspect of life: economy, society, culture, sports, and even religion. Davis (2000) adds another layer to this perspective and highlights that brands are the most important asset of an organization. He states that brands are not only what the organization sells, but indeed what the organization does and, more importantly, what the organization is. He also says that most brands are why the organization exists at all, and that is important to not think the other way around.

Davis (2000) also brings an important information about differentiation in brands. What is really the difference between brand A and B if they offer almost the same product with similar prices? So, according to this author, a brand is better than its competitor according to the path they decide to follow. When he speaks about the path, it is about how a brand can travel to the human mind and heart because this path can also be emotional. A path is what a brand promises, how it creates trust, loyalty, and hope, that are important intangible assets. The author summarizes that this intangible impact of the brand is its core and what really differentiates strong from weak brands.

As mentioned previously, the topic of brands has been widely discussed and debated in the academic world with different authors having different views of the subject. The main idea of this excerpt is not to compare and debate those points of view, but first to find a common ground. Even though the brands' topic has been studied for many years and it's still under current research we can see that even from 1970 to 2012, King (1970), Davis (2000), Blackett (2003), and Maurya (2012) stated above the value of brands and how present they are in our everyday lives. Blackett (2003) even stated that the real power of a brand is reached when the brand meets the expectations of the buyers, when a brand keeps its promise to the consumer. This will create loyalty and satisfaction in the consumer that will come more often to that brand.

According to Bastos & Levy (2012), most of the historical evolution of branding that has been studied focuses on three perspectives which are the practitioner, the scholar, and the consumer. All these three players were very important in the evolution of branding. The base of branding is the desire to be someone of consequence, to have a social identity and to belong or to stand out. So, the way the brand presents itself physically is very important as it can pass a positive or negative feeling. For these authors (2012), branding begins as a way to designate an object as it is, but easily becomes a way of naming something.

Meanwhile, Wu & Ardley (2007, p. 2) state that "Brands are one of the most valuable assets for many organizations". They also highlight that the concept of a branding shifted through time. It is no longer just a simple method of identification, it is also a complex, value-laden identity.

As highlighted before, for Fischer et al. (2010) brands are very important from the economical point of view. Following this idea, top managers consider brand-building as a priority in their management challenges.

The same author emphasizes, however, it should be taken into considerations that brand success will depend on several factors. Those can be customers' predispositions toward brands (because brands need to be relevant, catchy, and important to consumers), management competences, and competitors' activities. In other words, it means that customers and companies are important foundations to ensure brands' growth (Fischer et al., 2010).

According to De Chernatony (1999), since the 1980s firms have awakened for the financial value of brands and much research has been made since that about the interaction between consumers, brands, marketing, and the role of the marketing staff in brand building. There are indeed multiple reasons to look inside the organization when one is building a brand. One of those reasons is because companies need to be capable of moving from individual line branding to corporate branding and to understand that brands satisfy functional and emotional needs of consumers. Once again, the dichotomy consumer-company emerges as essential when it comes to brand development (De Chernatony, 1999).

Thus, to attract consumers and position the brand, managers understood the importance of incorporating a unique mix of functional and emotional values into their brands (De Chernatony, 1999). Looking inside the organization also means understanding the importance of image, consumers' perceptions of brand differentiation and identification. Very important to this is to create an identity for a brand in the organizations' values and culture. This means more than just creating a brand image, a unique logo, and a slogan. It goes further than that, representing a need to align corporate values and brand values, working across the organization to ensure those same values are consistent.

Having a strong brand brings brand value that promotes marketplace benefits for the company. Hoeffler & Keller (2003) documented some possible benefits of having a strong brand:

- Better perceptions of product performance;

- More loyalty from customer;
- Less vulnerability towards competition and in crises situations;
- Bigger margins;
- More elastic reply to price decreases and inelastic reply to price increases from clients;
- Bigger marketing communication success;
- Added licensing and brand extension chances.

1.2. Importance of brands in the current context of hyper consumption

When considering the relation between brands and consumers, it seems easy to understand why brands became so important nowadays: the current context of consumption brings hyper-competition, mass good consumption and globalization (Janiszewska & Insch, 2012), elevating brands as one of the companies' most relevant asset (Hoeffler & Keller, 2003).

Angelova et al. (2021) state that hyper consumption is a very important and significant driver behind economic growth. However, they also highlight a darker side of hyper consumption as serious threat to humankind, especially regarding the environmental field. The correlation between globalization and hyper consumption is emphasized, once the dynamic between both has transformed society, influenced companies, enhanced competitiveness, raised standards of living, and stimulated the purchasing power of people, creating unfair commercial practices by businesses and governments.

Dimitrova et al. (2022) underline that hyper consumption was caused by a global growth of population and a growth of the more materialistic way of living, being related to the emergence of a hypermodern society in the beginning of the 20th century. These circumstances are leading the world to a more demanding society, characterized by continuous hyper consumption processes. As described by Matsuyama (2002), the mass consumption society symbolizes a big fraction of families that appreciates the advantages that come from increased productivity, so they keep buying more and more goods. As a way to respond to this overall demand and desire to consume, companies are continuously increasing their production, which causes a big impact on the environment (Dimitrova et al., 2022).

According to Sobande & Klein (2022), advertising, marketing, and communication of brands have been persuading customers to buy products and services and the messages brands pass to the masses are well thought, pointed, and created with a very specific goal: to create desire to buy. On one hand, advertising creates messages that people relate while, on the other hand, messages show a world where problems are solved by a purchase, representing thus the psychological power that purchase processes have on individuals.

Following this reasoning line, in a study from Ceccato & Gomez (2018), it is identified that the contemporary society has hyper-consumption very present. It means that people buy not only by the functional point of a product, but they also want to buy the experience, feeling, values, and lifestyle that the product or service conveys. So, taking this into consideration and based on the previous assumptions presented, it becomes clear that brands give more to a product than just a signature: it gives intangible attributes which consumers identify with and, consequently, buy more (Ceccato & Gomez, 2018).

Torelli (2013) presented an interesting perspective that helped to add another layer regarding the complex triangulation between brands, companies, and consumers. The author explained that globalization got the world smaller and created an even more complex marketplace, and that there is now a global demand by a culturally diverse population of clients that was droved by 3 different market trends. The first trend was the rise of the middle class in emerging countries as China, Brazil, India, and Russia. These new economies are changing to a way of living more similar to the Western World. The second trend is associated with immigration, because it has been changing the population of developed countries and economies. The last trend this author (2013) covers is the bigger cultural curiosity of consumers from all around the world. They now have almost unlimited access to news, topics, and stories from any place anytime. Also, this curiosity increases intercultural contact due to travel and tourism (Torelli, 2013).

Because there is too much information on the market, marketers and researchers have been trying to identify different marketing techniques to better manage brands. Ries et al. (1986), for example, highlight the importance of positioning the brand. They explain that positioning begins with a product, service, organization, or even with a person. However, positioning is not what is done do to a product, but what is done to the mind of the spectator. So, positioning

is basically how the product/service/organization is inserted in the mind of a customer (Ries et al., 1986). Sometimes positioning involves changes, as the name or package, but those are done to secure a position in the customer's mind.

According to Janiszewska & Inch (2012) positioning should be significant to the target and different from the competition, in order to contribute to the growth and improvement of the organization. This growth will, on another hand, contribute the competitiveness of the brand. To Kapferer (2008, p. 178), "a brand's positioning is a key concept in its management. It is based on one fundamental principle: all choices are comparative". Munteanu (2015) highlights that brand positioning is the core of a marketing strategy because it signifies that a company found the proper "location" in the consumers' minds, and they will remember the brand in a very specific way. This author goes further explaining that positioning is the base of differentiation because it gives good reasons for clients to keep coming back to that one brand. Munteanu (2015) explains also that a powerful differentiation strategy should go further than just creating distinctions from the competitors and giving customers good reasons to buy A instead of B. A powerful differentiation strategy requires highlighting the uniqueness of the brand and by offering value that exceeds clients' expectations.

In sum, by verifying all these contributions it was possible to understand that the emergence of brands is very linked with the emergence of hyper consumption, strengthening thus the dynamic between consumers and companies, elevating brands as a mediator in this process. This scenario brought the need to create differentiation between brands, and the present research process identified positioning as an efficient technique, in line with Kapferer (2008) and Munteanu (2015) perspectives, for example. Other relevant contribution found during the current analysis is brand identity, a concept also commonly understood as a differentiation tool (Janonis et al., 2017). Because brand identity is closely related to the main topic of this project, the next subchapter will present it in a deeper sense.

1.3. Brand Identity

Companies should focus on the identity of the brand because this concept helps to identify a company (Mindrut et al., 2015) and contains everything what makes the brand unique, differentiated, and meaningful (Janonis et al., 2007).

For Ghodeswar (2008, p. 5) brand identity “is a unique set of brand associations implying a promise to customers and includes a core and extended identity”. The author also explains that there is a core identity, that is the base and essence of that brand and that stays the same while the brand enters new marketplaces and create brand extensions. This core identity relies in qualities of the product/service, store ambiance and even performance of the product. After this, emerges the extended identity, that is created around brand identity elements that bring texture and personality to the brand and also a strong symbols association.

Ghodeswar (2008) also states that brand identity should focus on differentiation, which gives the brand and the company competitive advantage in the marketplace. This author also brings to light that, to a greater brand identity, the company should understand its clients, competition, and the marketplace. Following the same path, Sousa & Silva (2015) presents the rational stating that brand identity should have in mind the clients of the organization, the competition, and the business environment (macro, specific and micro).

Zaichkowsky (2010) describes brand identity as the visual picture and meaning that comes from a brand’s visual impact. For a customer to identify a specific brand that should have distinctive features, different and specific features are what makes a brand unique, particular, and not forgettable in the marketplace. To this author brand identity is very much linked to brand differentiation and can be archived by a recognized name, logo, symbol, color, design, package, etc. Brand identity is also linked to what consumers relate to a brand and how they percept it (Zaichkowsky, 2010).

In line with Rashid & Ghose (2015), the visual image of a brand is just one step in the process of presenting the brand identity to consumers. To create a strong and distinctive brand identity is very important to make sure that rituals engaged by every worker of the organization are in place and in accordance with the distinctiveness of the brand identity. A well-articulated organizational culture is needed to optimize the quality of the interaction between the elements that build the identity of the brand.

According to Davies (2008), owners have a very important role in the brand identity creation. First, it is important to consider that consumers buy for rational reasons, so the emotional attachment is very important. Thus, according to this author, in total, a brand should be able

to differentiate, to create loyalty, to satisfy, and to develop an emotional attachment. Davies also reinforces differentiation as a must for a brand, highlighting the reduction of price competition and the creation of competitive advantage (Davies, 2008).

To Wijaya (2013), brand identity refers to physical or tangible identities associated to the brand/service/product. These are what makes consumers easily identify and distinguish from other brands. These physical or tangible identities can be logos, colors, sounds, smells, packaging, location, corporate identities, slogan, etc.

But in a practical sense what is brand identity made off? Kapferer (2008) speaks about the six facets of brand identity and proposed the brand identity prism that should be represented by a hexagonal prism as presented in Figure 1.

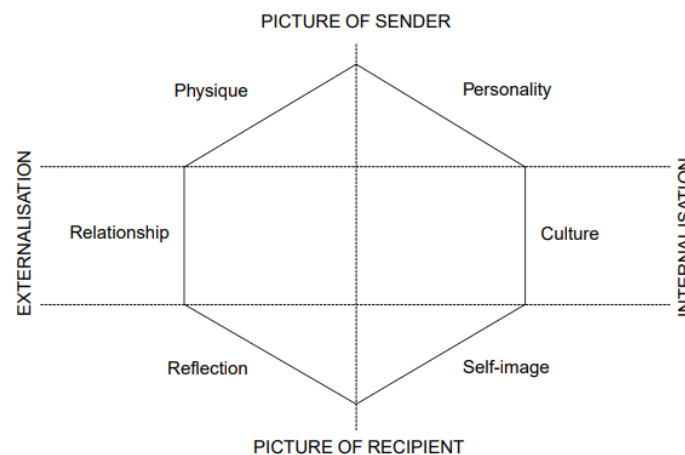


Figure 1- Brand identity prism | Source: Kapferer (2008)

- i. The first facet is “physique”: physical elements which customers think when they think about a brand. The author explains that “Physique is both the brand’s backbone and its tangible added value” (p. 182). The first step in constructing the brand identity is to think about the physical aspect of it but it’s not the most important one.
- ii. The second facet is “personality”: the character of the brand, the way it communicates and how brand advertisement is done. “Brand personality is described and measured by those human personality traits that are relevant for brands” (Kapferer, 2008, p. 184).

- iii. The third facet is “culture”: there is no trendy brand if there is no culture around it which means that a brand must have his culture, values that feed the brand’s inspiration and “It is the source of the brand’s aspirational power” (Kapferer, 2008, p. 184). The author also states that this can be seen as the core of the brand.
- iv. The fourth facet is “relationship”: brands are usually at the core of transactions between people mainly in brands in the service sector and retailers.
- v. The fifth facet is “reflection”: “a brand will always tend to build a reflection or an image of the buyer or user which it seems to be addressing” (Kapferer, 2008, p.186). However, is important to not mix reflection to target. Target is the brand’s range of possible buyers. On another hand, reflection is the effect on the customer that wishes to be seen as a result of purchasing a specific brand because consumers can rely on and use brands to create their own personality and identity. An example is the fashion and luxury industry.
- vi. The sixth and last facet is “self-image”: this relates to the fact that by relating to certain brands the customers end up developing an inner relationship with themselves.

Reflection can be looked at as the target audience’s mirror, what they feel they are. This is also very visible with luxury brands where consumers want to show to themselves their capability of purchase. The author states that “In promoting a brand, one pledges allegiance, demonstrating both a community of thought and of self-image, which facilitates or even stimulates communication” (Kapferer, 2008, p. 187).

In sum, these are the six facets that constitute the brand identity prism, and they are all related meaning that one facet can affect the others. With this prism structure the author also wants to highlight that brands have the capability of talking with the target audience and in order to be successful they must learn how to communicate and reach that same target (Kapferer, 2008).

This prism can help brands understand how to communicate as, physique and personality can help create the messenger and what message and communication it wants to send. On another hand, reflection and self-image can help to understand who is the brand talking to,

the audience to target. Lastly, culture and relationship create the bridge between the sender of the communication and the sender and the target (Kapferer, 2008).

Also, the brand identity prism can be divided vertically separating social from spirit. So, the three facets on the left side of the prism (physique, relationship, and reflection) are the social facets that give the brand expression and are visible. On the other side of the prism, we have personality, culture and self-image that are part of the spirit and core of the brand (Kapferer, 2008).

To summarize Kapferer's (2008) point of view, it can be stated that brand identity has a physical side (such as name, slogan, logo, and design) and a psychological/emotional one, and according to Janonis et al. (2007), the emotional factor makes brands stronger.

Other highly evaluated approach to brand identity was developed by Grundey (2002), that defends brand identity subdivided in four main elements: functional, physical, emotional, and aesthetic:

- Functional elements are brand name, organizational structure, commitment, identity vision and trademark. These elements should contribute to the uniqueness of the product.
- Physical elements should be related to the “communication” of the brand. Examples can be the identification of the package by the customers and the contacts with workers of that brand.
- Emotional elements relate to the needs of the clients and the effects the brand has on them as beliefs, associations, and expectations.
- Aesthetic elements are related to the visual and style of the brand.

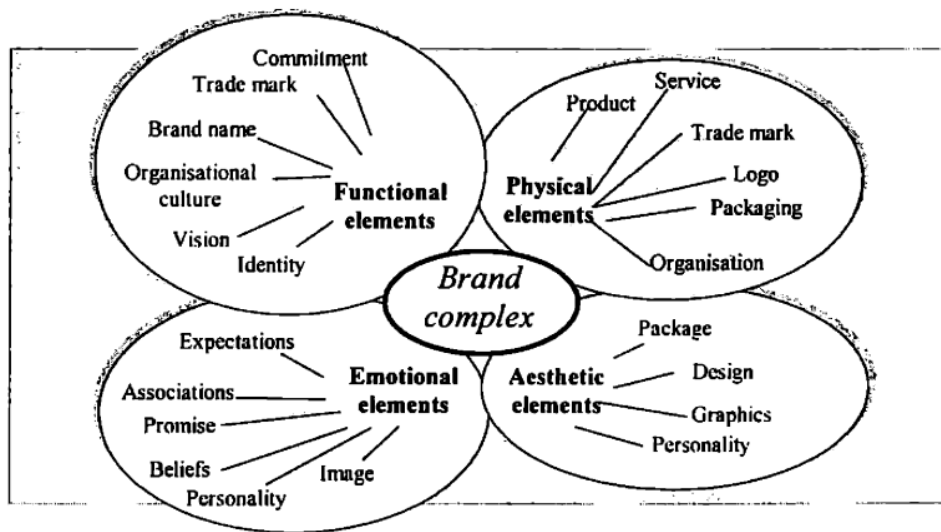


Figure 2 – Hypothetical brand complex and its constituent elements | Source: Grundey (2002)

To complement this approach, it is presented by Janonis et al. (2007) a contribution, that interpretes brand identity is based on its sources, that can be summed up in six elements:

- Goods or services
- Name
- Personage
- Visual symbols and Logotype
- Brand developer
- Communication

Goods or services are the primary source of identity. Brands are the visual and mental representation of what they signify meaning, their products, or services. These and the values represent need to be embodied on a brand symbol. Color is very related with this topic as well because they can shape consumer perceptions of a brand and attract them. Color can create an effective visual identity and distinguish the brand among competitors in the market (Labrecque & Milne, 2012). There is even research that shows that people’s feelings can be affected by color (Gorn et al., 1997) and this makes it even more important for brands to choose the right brand color.

Janonis et al. (2007) indicate name as another source of brand identity, and it could be seen as one of the most important sources. The name of a brand is one of the most crucial marketing decisions (Lu et al., 2002). According to Blackett (1988), the brand's name is at the center of a brand's personality. This author defines brand's names as the sum of the attributes that make up the brand. A brand's name brings meaning and associations, and a good name creates a first good impression (Lu et al., 2002). According to Kulshreshtha et al. (2017), suggestive and meaningful names even have the potential to influence significantly brand equity, pricing strategies and brand revenues.

According to Zaichkowsky (2010), brand name is a very important factor and should be distinctive and unique just by the fact that consumers rely on brand names to identify the services or goods they look for or want to buy. If companies want to stand out from the crowd, their brand name should as well. The goal should be to have the brand's name related and linked to only that brand's product/service. This relation and link are also created by advertisement and image building.

Also, on the brand's name topic, Zaichkowsky (2010) highlights the context of brand names abbreviations. Names that are more difficult to say are also less catchy and harder to remember so, there are many companies that create abbreviations or acronyms. We can have Palmolive as an example that joins the words "palm" and "olive". Another example is the brand Swatch® which name comes from "Swiss Watches".

For Grohmann et al. (2013), in brand names fonts play an important role because, many times, it appears alone (logos or signages – use of signs and symbols to communicate a message). Type fonts transmit different impressions to consumers.

For example, according to a study made by Henderson et al. (2004) and taking into consideration characteristics represented by over 200 type fonts, the author was able to relate font types to four different impressions (pleasing, engaging, reassuring and prominent). They found that pleasing impressions increase with natural, harmonious and flourish fonts and decrease with elaborate type fonts. On another hand, engaging impressions increase with natural and elaborate type fonts while decrease with harmonious type fonts. Reassuring impressions happen when the fonts are harmonious and are lower when the fonts are

elaborate. Lastly, the authors found that prominent impressions increase with type font weight and diminish for natural, harmonious, and high flourish type fonts.

The findings of this study show that different types of fonts bring different impressions and meaning to consumers.

Personage is another of the sources proposed by Janonis et al. (2007). Brand personage defines the personality and culture of a brand. Emblems symbolize brand identity through visual figure (Kapferer, 2003) and has many functions. One of those is the fact that emblems help to identify and to distinguish a brand and are extremely useful, for example in the marketing field. They are important to guarantee the brand and to provide the brand with durability since the emblem is a long-term sign. Lastly, it helps to differentiate and adjust goods to personal needs.

As already covered above, for Zaichkowsky (2010) names are very important. However, they might not be enough to create uniqueness for the brand. Organizations should focus on the brand name but also how it will look on the logotype and visual image of it. Attention to design and image is mandatory as people will associate this visual aspect to the name and identity of the brand itself.

Following the same perspective, visual symbols and logotypes are part of the constitution of the culture, personality and graphic identity of a brand and they are not just an identification of the brand itself, brands are indeed identified together with these visual symbols (Janonis et al., 2007).

Гоц. (2018, p. 137, 138) describes a logo as the visual entity that represents an organization and states that it is “the central element of a complex identification system that must be functionally extended to all communications of an organization”.

When creating a logo, it should be recognizable, easy to remember, familiar and it should have meaning and a positive effect on the market (Henderson & Cote, 1998). This author also highlights the financial effect of a logo and specially of a good one. Building a logotype can be expensive for a company. On top of that, the company needs to understand that, for example, all corporate giveaways and corporate products that include pens, coffee cups and

so on, will have the company logo on it. Making a bad logo choice will have big impacts on the company and its brand image but as well on the financial books.

In its paper, the authors Henderson & Cote (1998) also bring to light some research made that show that logotypes are very significant in stores because they work as a speeding recognition mechanism for products. The studies show that when people first see the visual images/logos then, their memories link that with the company names.

Still according to these authors, logo recognition can happen in two levels. So, the first level is when people remember the logo itself and this is called correct recognition. And secondly, after seeing the logo, their minds can make to link to that's company name which is called recall. Therefore, in order to create a strong logo recognition, it is imperative to create a catchy and memorable design and visual presence.

According to Ad et al. (2012) the logotype can be analyzed by dividing it in three main types:

- i. Iconic or symbolic logo are represented by an emblem, symbol, sign, or an object that can be easily mental registered, processed, explained, and understood.
- ii. A text defined a logo is characterized only by letters/numbers and there is no graphic symbol.
- iii. Mixed logo is the junction of a symbol and a text (the name of the company/product/service/event etc.).

To Ridgway & Myers (2014), colors are also a very important aspect in the logotype of a brand and is also a very powerful tools in the marketing world.

According to Grossman & Wisenblit (1999), marketing professionals worry about what colors appeal to buyers and there are companies where they study buyers' color preferences to establish the color pallet of their products. Color helps communicate information, brings brand's recognition, and plays a powerful role in buyer's decisions when shopping (Bottomley & Doyle, 2006).

To Grossman & Wisenblit (1999), cool colors (e.g.: blue and green) are perceived as calming. On another hand, warm colors (e.g. red and orange) are seen as more arousing. These associations are used in the marketing sector. Examples are casinos that use red to excite gambling. Other ideas were highlighted by this author – blue and green outdoor colors are linked to sporting goods stores, and, in these situations, even though red color is associated to stimulate approach, should not be used. However, is important to have in mind that culture might attribute different meanings and associations to colors. For example, on one hand in countries like China and Japan, gray was related with the word “inexpensive”. And, on another hand, in the USA, the opposite happened (Grossman & Wisenblit, 1999).

Hynes (2009) posits that the logotype is like an ID card, a badge that states mark, and quality and it will help increase the company’s reputation. If the logo is used correctly and in a smart way, it can build competitive advantage, work as a signature of the organization and help construct the communication of the company. Logotypes are part of the corporate visual image such as other elements as the name and color pallet of the brand.

As a personal perspective, it can be stated that the logo itself has very different but relevant elements that should consider such as the shape, style, size, and colors. This can be seen in companies as Nike and Apple, that have unique logo shapes that are easy to remember, and in brands as Coca Cola and McDonalds, that have very specific colors associated to them (red in Coca Cola and yellow and red in McDonalds).

Hynes (2009) refers to color as the “silent salesperson” because colors can have a strong persuasive power at a subconscious level. Also, colors play an important role to logos because they can be easily recognized and recall, creating suggesting images and symbolic value.

Still considering Hynes’ contribution, (2009) it is understood that colors bring people different emotions and feelings, and this can be interesting to use in the corporate world. In this author’s paper he highlights the case of The Pantone Company that shows that colors have a direct effect on people. For example, red has been studied as raising blood pressure and hunger and this is called “chromodynamics”. Hynes (2009) also states that other studies show that warm colors such as red, yellow, and orange might create excitement or anger and

cool colors might have a calming effect and are usually associated with restfulness, nurturing and peace.

To Van Grinsven & Das (2016), brand logos are described as key features used to identify company buildings, product packaging etc. For these authors, a logo is the visual representation of an organization or a brand and a critical element to communicate corporate and brand identity.

In sum, according to Bottomley & Doyle (2006), color, symbols and logotypes, shapes and even lettering contribute to the visual equity of the brand that can be defined as the value from the visual image and form of a brand, the “look and feel”. Visual equity has the power to contribute to the brand uniqueness and brand recognition and to make a brand stand out from the mass market. All these attributes contribute to the communication of a brand’s desired image.

Continuing to analyze in depth Janonis et al. (2007) brand identity structure proposal, it can be noted that brand developer, on its hand, is closely connected with the identity of a producer. It means that the developer of a brand or logo might have their personality reflected on the brand and logo. Also, according to Kapferer (2008, p. 196) “Brand identity cannot be dissociated from the creator’s identity”.

This author also states that the connection between the brand and the developer goes on even when the creator dies and gives as example the Chanel brand. When Karl Lagerfeld step over at Chanel he did not try to follow or imitate the previous style. Instead, he reinvented it and positioned Chanel as more modern and trendier for that time. Kapferer (2008) brings to light that, developer must have in mind that times change, and the world evolves. The key is to keep respecting the values of the brand and its creator but adapting it to the present time.

Lastly, communication can be highlighted with its content and form as the last source of identity. Brands can “talk” to inform the customers about their goods and services and builds a relationship with the clients. Brand’s history, culture, personality that can be transmitted through communication (Janonis, et al., 2007).

Keller (2013) states that an effective marketing communication will lead to a stronger brand. An effective communication consumers might be more willing to accept additional communications made from that brand, accept those more happily and will remember those communications and what they felt after that. Brands use communication to inform, persuade and remind clients about their products or services. Communication is the voice of the brand and permit businesses to connect their brands to people, places, events, experiences, feelings, and things.

The same author (2013) also brings an important point about how marketing communication has changed due to the shift made in the communication environment in the last years. Technology and internet have challenged the way brands interact and approach customers. Traditional approaches that used mass media are questionable now as clients have access to every product, information, and services just with a click and traditional advertisement on television, radio, newspapers, and magazines are losing their crowd.

Jothi (2011) focus on how the internet has brought fastness, immediacy, and globalization into communication. Advertisement on internet has brought new communication strategies all over social networks as Facebook, Twitter, Instagram and TikTok that create more direct impact on the target audience and are more interactive. Brand communication in social networking is more effective than just some banner or pop-up ad.

Some benefits from advertising on social networks can be summed in these points:

- i. Spreading your brand/product/service to your desired target.
- ii. Informing your audience about your brand's presence.
- iii. Encouraging healthy competition.
- iv. Bringing social benefits for the brand/product/service.
- v. Keeping the brand interactive and in contact with the audience.

Uzunoğlu & Kip (2014) add, on top of this new communication strategies, that online influencers should also be considered in this extent. Organizations must have in mind the power of influencers that share their experiences, likes and dislikes regularly on social

media. They can affect and reach digital communities having the advantage of disseminating their information in a very fast, effective, and easy way with even a viral effect possible. For this author is essential that brands engage with influencers in order to maintain a trusty online presence.

Taking into consideration these three models – Kapferer (2008), Grundey (2002) and Janonis et al. (2007) – some conclusions can be presented. The most prominent one is the fact that all of them separate the emotional/personality side from the more physical and visual one.

1.4. Brand identity, brand positioning and brand image

After some research, Janonis et al. (2007) stated that the relationship of brand identity and positioning rise form brand identity. As we have seen previously and is also highlighted by Janonis et al. (2007, page 75), “positioning is used as a specific aspect of identity during a particular time, in particular market and in front of exactly defined competitors”. This author goes even further buy summing up his findings in a very simple model that identifies brand identity, brand positioning and brand image.

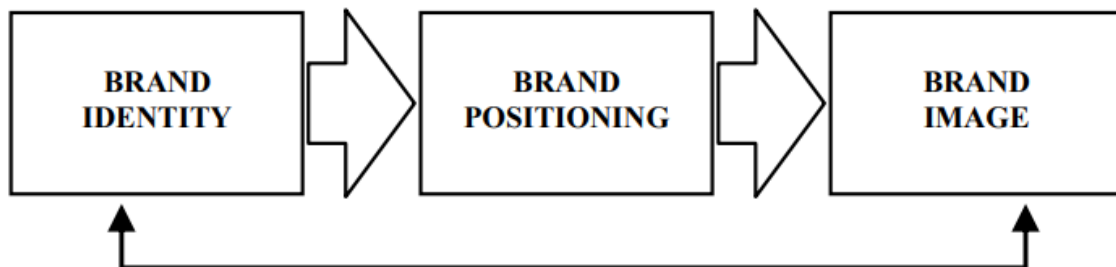


Figure 3 – Theoretical model of brand identity and image relationship | Source: Janonis et al (2007)

This model is based on the idea that brand identity can be managed and constructed, and that a brand identity is a very powerful competitive advantage. However, a positive brand identity can only be built when we take into consideration brand positioning strategies.

Having all of these in mind, it can be concluded that brands are very powerful resources for companies and should be well managed. Went through the elements that make a brand and we understood that all of them are imperative to create a very strong brand image, brand

identity and position the brand in the marketplace that is now very crowded with brands trying to stand out.

By standing out from the crowd, brands build reputations for themselves, and this is the topic we are going to cover on the next chapter. We will try to understand how the visual image and brand's identity impact the brands reputation and how changes in the visual image of a brand can impact it.

2. Logotypes

As seen in the previous chapter, brands must take different strategies to differentiate themselves in a saturated and competitive market that is now more global than ever. It became clear that brands should be carefully managed, and that identity is a relevant topic in this context. Especially considering the physical identity of brands, the logotype emerges as an important asset. Thus, and once this thesis focuses on the logotype of EDP, it seemed inevitable to explore logotypes in a deeper sense, in order to understand its role in the branding process.

For Çellikkol (2018), the logotype (or logo) is one of the most important elements regarding the identity of a brand because it is the visual representation of a company. For this author, a logo has more impact on customers than words alone because people can relate to memories that they have about other applications of that brand's logo. The same researcher explains that a logo reflects a message that the brand wants to express and uses graphic links to connect the brand to the customers. And, due to this, logos have become one of the most relevant assets of a company, and essential to strengthen the image of a brand and build a strong and protected reputation, customer trust, and loyalty. Also, a strong brand message depends a lot on a strong brand logo Çellikkol (2018).

Kohli & Suri (2002) corroborates this statement by explaining that, on one hand, logotypes make a brand and its products/services more recognizable, and, on another hand, logotypes help to break international and language barriers because they create a visual image that people recognize and associate. A brand logo has this advantage compared to brand name,

which can be limited due to different languages and interpretations. However, logos have a visual character/personality that people can understand and recognize from every country. Additionally, logos may help consumers to remember the brand's name faster Kohli and Suri (2002). Macklin (1996) went even further to examine this by studying children from preschool to understand how they recognized brand names. He found out that, by adding visual cues (as pictures and colors) to verbally presented material, it increased the recall over verbal presentations.

Logos also have a very important role economically speaking. The authors Kohli & Suri (2002) take as an example in-store purchasing where there is a lot of products, which means a lot of competition and the necessity to stand out from the shelves. Logos help with that. They help customers to feel assured about that product's quality. In their paper these researchers state that 60% of consumers decide about their purchases inside the stores and spend, on average, less than 15 seconds to make choices. So, taking this into consideration, brand recognition makes a huge difference in the purchasing in store process.

Henderson et al. (1998) also highlights the fact that companies rely a lot on corporate giveaways (pens, hats, water bottles, etc.) as a method of advertising, and those objects carry only the company logo. Another point the authors brought up where logos are very important for companies' revenues are the fact that there is a whole business around branded clothes. We can take as an example Hard Rock, that has been selling t-shirts and sweatshirts with the logo stamped in the front and has been selling millions of those.

The authors Soomro & Shakoor (2011), defend that a logo is a vital asset of a firm and can provide many competitive advantages to the company's reputation. The authors also highlight that recognition and perception of a brand are very much influenced by the visual image the brand conveys. This visual image is created by the consistent use of some elements (color, fonts, graphic elements) and, the most important element is the logo.

Additionally, the authors Soomro & Shakoor (2011) state that a logo can be used to explain the uniqueness of a company and its purpose. A corporate logo is a graphic design that a company uses to make itself memorable and identifiable. So, the logo should be consistent, distinctive, and reliable and should create a strong feeling of familiarity for the target audience to recognize it fast. Also, the corporate logo can give a competitive advantage to a

company and it's a way that it can grow its reputation. So, the corporate logo is a vital aspect of a corporate strategy as it can be used to position the company and its communication and identity. So, the selection of a logo should be done with caution.

Soomro & Shakoor (2011), conducted a research to study the impact of logo on consumer perception. This study inquired consumers of Karachi, in Pakistan and the conclusion was that, indeed, there the logo has a significant impact on the consumer perception of the company. So, these authors defend that companies should take into careful consideration the creation of logos because they will create consumers perceptions of the brand, and the brand can be judged by its visual image.

For Tulpar (2020), the visual image of a company has been playing an important role in creating awareness and introducing the company. Also, the visual image increases recognition for the consumers.

Another study made by Park et al. (2013), demonstrates that the positive effects that brand logos have on brand commitment and firm performance derive not from enabling brand identification, but firstly from making it easier for clients to self-identity/expressiveness, representing a brand's functional benefits, and creating aesthetic appeal. The authors defend that companies need to consider logos as more effective and powerful tools to build the relationship between clients and the brand.

According to Van Grinsven & Das (2016), visual stimulus is easily to recognize compared to words, so logos are good elements to use on corporate buildings and packages, for example. These authors also state, as we have seen previously, that logos are the visual representation of a company or brand and a vital aspect to communicate and to present the identity of the brand in a fast-changing market. Van Grinsven & Das (2016) also highlights the financial value of logos and how companies invest a lot of funds in creating or redesigning logos. As an example, we have the design of the 2012 Olympics logo in London that costed \$625.000. Regarding redesigns we have the Pepsi logo in 2008 that costed \$1million and the BP redesign in the same year that costed \$211million. Also, for example, Taco Bell happens to invest 20 times more money on signs with their name and logo compared to traditional advertising.

Dong & Gleim (2018) also highlight the fact that consumers are overwhelmed with options and that, if a company have a more visual appealing product, it may have an advantage compared to others. So, this leads us to packaging and labelling and how important is to choose them correctly. So, brands try to reach optimal packaging that can lead to faster decisions, better perceptions of quality and faster purchases. Also, in their study, they go even further stating that just the location factor of the logo on the package can influence purchase intentions because among so many different sizes and shapes and that the position of the logo is essential.

Other authors, Park et al. (2013), mention the struggle that brands have in an overcrowded market and how many consumers view brands as indistinguishable and ordinary. To this they bring, again, logos as being the solution to this problem because this element is the most salient and visual one and can make the brand easily identifiable and pop out from the competition. Among many things that logos can shape as brand's reputation, consumer attitudes, purchase intentions, they can also shape brand loyalty. So, these authors, in their study, decided to investigate three areas. The first is the mechanisms through which logos create and grow customer commitment and firm performance. The second one is how logo type brings benefits to customers. And lastly, how the frequent use of brand extensions influences the positive effects of brand logos. the study concluded that managers should pay even more attention to logos as it is very much effective and powerful in creating customer-brand relation. They also found that the process of creating a logo is not only creating a recognizable logo. In other words, when creating a logo, the company should make sure that the logo is easy to recognize but also expresses the brand's symbolic and functional benefits and grants aesthetic gratification. Their study also comes to prove that brands with symbols as logos are way more successful when regards self-identity/expressiveness and at communicating their functional benefits compared to brands that only have brand name. Regarding brand extensions, the study showed those can even benefit the logo because logos can help customers to relate with the brand through different categories. Lastly, the authors found that the aesthetic appeal of a logo has positive impact on customer's commitment to that same brand. In conclusion, what Park et al. (2013) found is that in a very competitive and rich market brands must stand out and make sure they know by what they want to be remembered.

The authors Luffarelli, J., Mukesh, M., & Mahmood, A. (2019) explain that usually logos include textual and/or visual elements that are descriptive of the product or service it represents – making that logo a descriptive logo. In this study and from their research, the authors show that descriptive logos have a positive effect on brand evaluation, purchase intention and performance of the brand. Their study also shows that these positive effects happen because descriptive logos are easier to understand and give the feeling of authenticity that consumers enjoy. Additionally, they found that the positive effects of logo descriptiveness are more attenuated for familiar brands compared to unfamiliar ones. And the opposite happens for brands that advertise products or services related with negatively associations in consumer’s minds. On top of all these findings, the study implies that most of the marketers are not taking logos to their full potential by not taking advantage of logo descriptiveness.

Still according to the authors Kohli & Suri (2002) logo design can be divided in two parts: content and style. Content regards the elements that build the logo as text and visual representation. Style regards how those elements are presented.

But how are logos chosen? Henderson & Cote (1998) answer this question stating that the act of selecting logos is something very common. For example, only in Portugal, according to The Portugal News website and from data published by the National Institute of Statistics (INE), by the year of 2021, Portugal had more than 1.3 million companies. Just during that year 187,036 companies were started. If every company has a logo this means that just in Portugal itself, there were 1.3 million logos by 2021. In other words, logos can be created because companies are created. However, and as stated by Henderson & Cote (1998) logos can also come by mergers and acquisitions and from divestitures and movement into global markets. The authors bring into light that the creation of new products and brand extensions can also lead to new logos.

There are also companies that change their logo from times to times to bring a fresher and more modern look to the company. Burger King can be taken as an example. The brand had multiple logo versions while the last rebranding happened in 2021. According to the website DesignBro (2022), the last makeover was made by Jones Knowles Ritchie, which stated that

this new logo was a tribute to the heritage of the company in a more sophisticated way, showing to the customers simplicity, confidence, and fun.

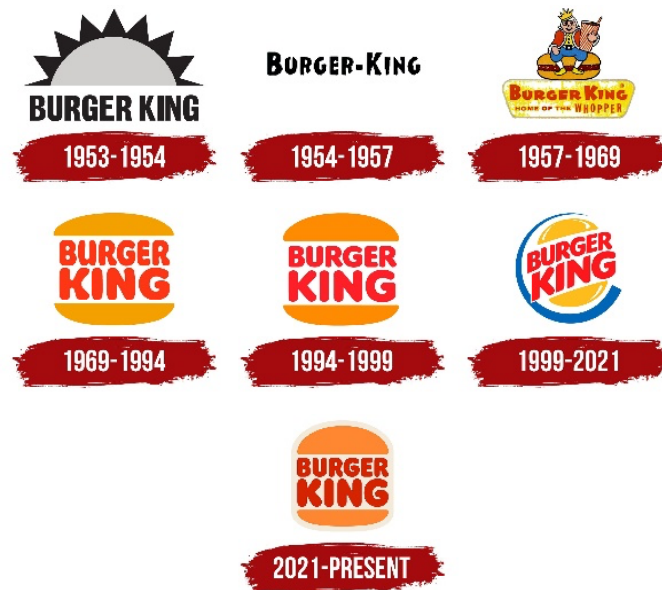


Figure 4 – Evolution of Burger King's logo | Source: DesignBro (2022)

Additionally, there can be changes in logos due to changes into company strategies. Sometimes companies need/want to change their corporate strategy and, in consequence, their image that goes along with it.

We can take as examples BP oil company and Oatly, two companies that changed their strategy approach towards a more sustainable one. According to the website Literal Humans, 2023, one of them had a very successful rebranding while the other one didn't. In one hand, Oatly, a Swedish company, successfully rebranded in the early 2010s by adopting a bold packaging design and a more informal, engaging tone. Emphasizing sustainability, the rebrand increased brand awareness and global recognition, showcasing a positive impact on a smaller brand.

OATLY



Figure 5 – Oatly previous to rebranding | Source: Strawberry Brand Studio's Website



Figure 6 – Oatly after the rebranding | Source: Strawberry Brand Studio's Website

On another, in the year of 2001, BP rebranded as Beyond Petroleum, aiming for a green, sustainable image. However, subsequent events, including major oil spills and environmental controversies, resulted in a negative impact. BP's attempt at rebranding is viewed as a major failure, leading to ongoing challenges for the company.



Figure 7 – BP's logo before and after the rebranding | Source: Free Logo Design Website

According to the same website (Literal Humans, 2023), the success of a rebrand is influenced by a well-executed digital marketing campaign. The examples demonstrate the importance of adapting to changing landscapes and utilizing creative strategies to remain unique in the market. A rebrand can rejuvenate a brand and ensure its relevance in the ever-evolving business landscape.

According to another website (Canny, 2021), rebranding is a powerful catalyst for business growth, offering a chance to reshape public perception, boost image, and increase sales. When executed correctly, it allows companies to reinvent themselves, align with current trends, and maintain relevance in a dynamic market.

Rebranding can be an opportunity for growth because serves as a pivotal opportunity for businesses to drive growth. A successful rebrand can enhance the image, raise brand awareness, and positively impact sales. Also, rebranding can be important to adapt to changing market trends and avoid stagnation. However, successful rebranding requires a delicate balance between evolving the existing image and retaining loyal customers. Some companies master this balance, achieving a harmonious transition.

We have as example Siemens that rebranded to emphasize its positive impact on society and move away from a focus on mobile phones. The new strapline, 'Ingenuity for life,' positions Siemens as a forward-thinking company contributing to manufacturing, sustainable energy, and intelligent infrastructure.



Figure 8 – Siemens’ logo before and after the rebranding | Source: Canny Creative Website

Another example is from Pizza Hut that return to its retro logo in 2019, aiming to reinstate its dominance in the pizza industry. The rebrand included recipe improvements, expanded offerings, and new meal deals, showcasing the brand's commitment to staying ahead.



Figure 9 – Pizza Hut’s logo since 2014 (left), and the revived logo in 2019 (right) | Source: Fast Company Website

According to Shen & Lin (2021), enterprises often resort to rebranding as a strategic response to significant changes, both within their internal structures and in response to shifts in the external environment. The authors position rebranding as a multifaceted process encompassing repositioning, renaming, redesigning, and relaunching existing brands. The objective is to secure enduring brand competitiveness through innovative branding strategies. In their paper rebranding is viewed as a means to fortify and revitalize a brand, urging brand managers to adapt to contemporary trends and cultivate and enhance customer-based brand equity.

Rebranding is described as the practice of establishing distinct name forms in stakeholders' minds, fostering a unique identity to differentiate from competitors. Comparable concepts, such as brand rejuvenation, brand repositioning, brand revitalization, brand reinforcement, and brand rechristening, align with the broader idea of rebranding. Rebranding can also be

viewed as the creation of a new name, slogan, symbol, design, or their combination for an established brand. This aims to construct a fresh image within the internal organization, in the eyes of external competitors, and among stakeholders (Shen & Lin, 2021).

Despite some variance in scholars' interpretations, a common focus emerges on the brand's external image, recognition, and the re-establishment of relationships with consumers. Consequently, rebranding can be comprehensively defined as the process of revising or reestablishing a brand's image to align with changes in brand identity. This twofold perspective considers external perceptions, reflecting the brand image, and internal perceptions, encompassing brand identity, both influential in shaping consumer attitudes towards a brand (Shen & Lin, 2021).

Çellikkol (2018) talked about the struggle of a logo selection and that the process is very challenging for companies. He also highlights that a logo that is difficult to memorize, that is unsympathetic or with no meaning would not have reach the full potential or the potential the company expected. So, taking all this into consideration, the author emphasizes the importance of a well-chosen logo and the strategy behind it. The logotype brings value to the brand as it makes it more memorable and recognizable and must serve as the identity of the company/brand represented by its shape, design, and color. On one hand, the author brings as example of brands with unique shaped logos: Nike, Apple, Chanel, Microsoft. On another, he highlights some examples that used colors to create a very specific relation to the brand – Coca Cola with red, Chanel with black and McDonalds with rede and golden yellow.

2.1. Colors in logotypes

Color is a very important aspect in the logos as stated by Broek (2014). This author explains that to proper explain a color we show divide it in three dimensions: hue, brightness, and saturation. Hue being the piment and the tree primary ones and from which colors are made are red, blue, and yellow. The brightness is evaluated from a scale from white to black and saturation regards the deepened in a color. Hue, saturations, and brightness can determine how the color appears, but the aspects of the color are the ones that define how the color feels. Colors are very complex as they have diverse aspects to be considered.

This author goes deeper in this study highlighting that pure colors are that ones that determine the brightness of colors which will mean that color will be more vivid and attract more attention. On the opposite, if the color has more of the color black on it, will be darker and will give a sense of seriousness and concentration. Lightness colors lack visible colors and suggest openness and airiness. On one hand, warm colors have on their constitution red, orange, or yellow and as the name states, they suggest warmth, a feeling of welcomeness, and spontaneity. Cold colors, on another hand, have blue, green, or purple on it and give a sense of calmness and refresh.

Broek (2014) also brings into light that color associations are not fixed and gives the example of the color green that has been related more and more to environmental aspects and has been used by companies that want to show that (as EDP for example). The understanding of this color association can help companies to use colors to their advantage specifically for their logos and visual image and can (un)consciously, influence the behavior and even purchase of consumers.

2.2. Shape in logotypes

Besides the effects of colors, there are also other factors such as shape that influence consumers as Jiang et al. (2016) show in their paper. Their research was the first one to show that the shape of the logo circular (particularly if circular or angular) could influence consumers' judgments of a product. These authors found that circular shapes (curved shapes as an oval or a circle) and angular logo shapes (with straight lines and sharp corners like a triangle or a square) can transmit "softness" and "hardness" associations, respectively. The authors also bring to light that are previous research that support their statement as there are studies that show that when asked to draw adjectives as "hard", "harsh" and "cruel" more angles were drawn while when asked to represent adjectives as "weak", "gentle" and "mild", people draw more curves. Other study brought up in their paper shows that by arranging chairs in a circular way we create a feeling of belonging while by putting them in an angular way we create a feeling of uniqueness.

In a paper from Walsh et al. (2011), we can understand that shapes of logos affect consumers reactions to them. Round logos compared with angular ones were described as more natural and with a sense of a harmony. On their paper they also highlight a research that covered

192 logo redesigns and showed that more than half of those redesigns happened regarding shape and from those 68% changed to a more rounded shape.

Henderson & Cote (1998) emphasizes that the process of choosing a logo is a critical one as it is going to be one the principal vehicle of communicating the brand's image. For these authors, a good logotype is one that recognizable, familiar, and has meaning in the target market, and brings positive associations to consumers.

2.3. Types of Logotypes

As have seen previously, logotypes involve the use of colors, shapes and typographies and their aim is to present a brand, product, or service.

So, taking this into consideration, Çellikkol (2018), remembers that is important to use this visual representation/design to bring meaning to the brand, product, or service. According to this author when a logo is being created, we can create different types of logos however, handwritten logos and symbols are some of the most frequently used ones.

The author also brings to light that, some type of logotypes that are very common is when the designer plays with the name of the brand and changes the form of the letters. We can see some examples in Figure 10.



Figure 10 – Examples of logos with deformed letters | Source: Çellikkol, Ş. (2018)

For Çellikkol (2018), another very important aspect in a logo is that it should be able to represent both the company and the brand. And in these cases, the use of both typographical elements and symbols is important. The author brings Turkish Airlines as an example.

On one hand, the logo of Turkish Airlines includes the letters in the company name as we can see in Figure 11. On another hand, and as we can see in Figure 12 has the symbol of a wild goose, a creature that can fly long distances. So, this logo is brought up by Çellikkol

(2018), because even though it suffered minor changes since 1959, year when it was designed, it is an example of a successful logo that represents the company and passes the message in an original way.



Figure 11 – TK logo Text, Çellikkol | Source: Ş. (2018)



Figure 12 – TK logo, Çellikkol | Source: Ş. (2018)

According to Tulpar (2020), when speaking about logos, we can divide them into six logo types:

2.3.1. Lettering logo (typographic)

This type of logo can be subdivided in two groups – formats consisting of letters and word formats. The first one is a logo that involves one or more letters designed in an original structure and graphic design. This style can also be called typographic. In Figure 13 there are some examples of logos where only the initial of the brand's name is used to create the logo.



Figure 13 – Typographic logos – Motorola, Hyundai, McDonalds, and Facebook | Source: Tulpar, Z. (2020)

The second one is the word format where the logo involves one or more than one word. It can be an abbreviation of the name of the brand or the full name.



Figure 14 – Word Format logos | Source: Tulpar, Z. (2020)

According to Lelis et al. (2022), in the last few decades, technology increased the potential for visual communication and design to explore ideas and meanings in diverse ways leading to many new functions for typography.

2.3.2. Illustrated logo (pictorial marks)

Since many years ago, people have been using figures and pictures for communication purposes. In brands, some have also been using this form of communication to develop their logos as Lacoste and Polo as seen in Figure 15.



Figure 15 – Illustrated logos examples | Source: Tulpar, Z. (2020)

According to Batty (2021) pictorial, figurative, word-free marks have been popular for a long time in some specific industries like clothing. This author brings again the example of Lacoste's crocodile and Ralph Lauren's polo player. He also adds to the examples, Puma's leaping puma logo.



Figure 16 – Puma's logo | Source: 1000 logos' Website

Batty (2021) brings to light that some other big companies have been using pictorial makes as Target (tree ringed logo), McDonalds (golden arches) and Shell (scallop shell).



Figure 17 – Target logo | Source: Logos-Word Website



Figure 18 - McDonalds logo | Source: TurboLogo Blog



Figure 19 - Shell's logos | Source: M design Website

The same author also states that many companies are now changing their logos to new ones without text, word-free. One example is Mastercard that removed the text from their red and yellow balls that's overlap logo.



Figure 20 – Evolution of MasterCard’s logo | Source: Logos-Word Website

Another example Batty (2021) brings is Twitter that decided to remove the text from its bird logo.

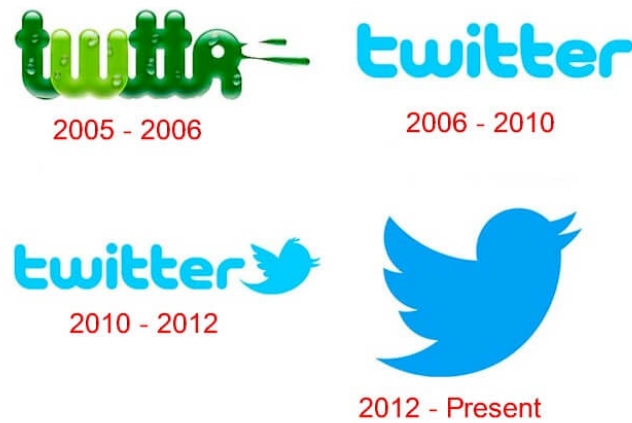


Figure 21 – Evolution of Twitter’s logo | Source: Mike Legal’s Blog

In its paper, Batty (2021) explains that the use of pictorial marks by companies reflects the increasing visual literacy in society and also the unique power that visual symbols have. He adds that symbols alone have more power or give an impression of more power compared to symbols that also require a supporting text. On top of this, symbols alone can also trigger complex groups of feelings, and they are more exportable and easily avoid connections with particular languages or even cultures.

2.3.3. Fonts and images logo

In this case logos involve letters and shapes, pictures, and text, as can be seen from Adidas, Puma, and Jaguar’s logo. Here are some examples of fonts and images logo.



Figure 22 - Adidas logo | Source: Wikipédia



Figure 23 – Jaguar logo | Source: Car Logos Website

2.3.4. Initials logo (monogram)

Monogram is a type of logo design where there is no use of pictorial symbols. Instead, the design only uses the company's initials and corporate identity of the logo. The first examples of this type of logo are mainly based on the industrial revolution and involves the initial of the owner or partners of the company.



Figure 24 – Example of initial logo design | Source: Seek Logo Website

Guerrero (2015) explain that the roots of the word “monogram” come from the term that derived from two Greek words – single and letter. He analyzed some definitions and highlighted that a monogram is represented by several letters combined.

On top of this, in this paper, Guerrero (2015) goes further by dividing the monogram in three subgroups:

- Monograms – a compound letter, meaning, the combination simple or complex of two or more letters in a sign. It is not significant if it is the combination of someone's different names or if it's used in a badge or symbol; the only important aspect is that it is one sign giving meaning and combining various letters;

- Ciphers – this one is different from the monogram because it is not a contraction. It is a commingling or interlinking of signs, each one being a perfect and independent letter in front of each other or entangled;
- Calligrams – is like a monogram but has the whole word instead of just the initials. It is more important to have the right design for the letters than to have a legible word.



Figure 25 – Monogram, cypher and calligram | Source: Guerrero (2015)

2.3.5. Paintings logo

Painting logos are subdivided in two groups – picture formats and formats of abstract signs.

Picture formats, on one hand, is when the image used in the logo is related to the name or mission of the brand or the product. When used in a correct way the logo can even be converted into a cultural icon. As an example, there is Instagram’s logo created in October 2010 and the logo was an image of an old camara. Then, most recently, the logo was changed but still maintains a similar image format.



Figure 26 – Instagram logos | Source: acs Web Design & SEO Website

On the other hand, there is the second subdivision – logo formats of abstract signs. Sometimes, brands try to increase their rememberability by creating abstract logos as the Nike logo in Figure 24.



Figure 27 – Nike logo | Source: 1000 logos Website

2.3.6. Icons

Icons are the last type of logos from the list the Tulpar (2020) highlighted and are the most important regarding the visual culture nowadays. It should be taken into consideration that logos nowadays can be shared globally and can have different meanings. Then, logos can serve as a visual metaphor. As example, The World Wildlife Fund which logo is a panda but does not only represent the animal itself but the species that, just like the panda, are endangered and almost extinguished. The designer, when creating this type of logos aims to create as many meanings as possible to create as many interpretations as possible and interactions to the public.



Figure 28 – The World Wildlife Fund logo | Source: Logos-World Website

In the next chapter it will be deeply studied the concepts of brand reputation and perceived quality and how both concepts relate to logos. It will also be presented some cases and studies about those subjects.

3. Perceived Quality

Once the main goal of this thesis is to study the impact of the new EDP's logotype on the perceived quality of the brand and considering that the previous chapter presented a robust analysis of logotypes, this excerpt will do a deep dive into perceived quality, its definition, characteristics, and models, providing a state of the art of this topic.

In order to create a relevant content strategy for this chapter, Severi & Ling's (2013) perspective was mainly considered. Both authors emphasize that to understand perceived quality we must understand the concept of brand equity, as perceived quality is one of the main aspects of brand equity. With that in mind, an introduction to brand equity will be developed, followed by the perceived quality analysis.

3.1. Brand Equity

Brand Equity is a concept that can be discussed from two points of view: the financial one and the customer one. As stated by Farquhar (1989), brand equity can be described as the added value that a brand brings to a product and this added value can be perceived from the point of view of the company, and the consumer. To this author, to create a strong brand, is important to nurture brand equity over time. Farquhar (1989) also highlights that, from the company's point of view, brand equity can be calculated by the incremental cash flow from associating a brand with its product.

So, on the one hand, from the financial point of view and, taking into consideration Kirmani & Zeithaml (1993), brand equity is a managerial concept. This means that the company's managers create strategies like advertising and pricing to create positive brand equity for the company's products. So, brand equity can be seen as a financial variable for a company or, as stated by Severi & Ling (2013), the brand value is interpreted from a financial point of view.

Also, Severi & Ling (2013) claim that brand equity can be defined as the financial value and marketing value that is connected to a brand's strength in the market. This can include actual proprietary brand assets, brand name awareness, loyalty towards the brand, brand associations, and perceived brand quality. In other words, this perspective evaluates brand equity based on the customer's perceived brand value from the point of marketing decision-making, which is the most adequate point of view to be highlighted in this research, considering its orientation to consumers. Additionally, as stated by Lassar, et al. (1995), it is important to take into consideration the customer-based approach due to the fact that customer-based brand equity (CBBE) is the leading force for incremental financial growth of the company.

According to Lassar, et al. (1995), there are five important elements that define customer-based brand equity: (i) it refers to the perceptions that consumers have rather than objective indicators; (ii) it is related to the global value that is associated with a brand; (iii) the brand's worldwide worth is derived not solely from its physical attributes but primarily from its brand name; (iv) it is relative to competition and not absolute; and (v) influences positively the financial performance of a brand.

In line with the website Clootrack (2023), customer-based brand equity shows the power that a client's attitude has on a brand and how it impacts its failure and success. To create a strong brand is important to understand how the clients think and feel about a brand's product. Based on the same source, it can be observed that customer-based brand equity is based on five elements: value, performance, trust, social image, and commitment – although it is important to mention several other conceptualizations found on literature regarding customer-based brand equity's construction.

To Lassar et al. (1995), for instance, customer-based brand equity can be defined as the distinctive effect of brand knowledge on client response to the marketing strategy of the brand. So, brand equity is evaluated from the point of view of the consumer meaning that the customer-based brand equity happens when the consumer is familiar with the brand and has favorable feelings, strong emotions, and unique associations towards that brand. As per Keller (1993), customer-based brand equity can be described as the distinct impact of brand knowledge on how consumers react to the brand's marketing efforts. To complete this definition, it should be taken into consideration three concepts:

1. Differential effect – determined by comparing how consumers respond to the brand's marketing with their response to identical marketing of a fictitious or unnamed version of the product or service.
2. Brand knowledge – encompasses brand awareness and brand image and is conceptualized according to the attributes and connections of brand associations described earlier.
3. Consumer response to marketing – defined in terms of consumer perceptions, preferences, and behaviors resulting from marketing mix activities such as brand

selection, comprehension of advertising copy points, reactions to a coupon promotion, or evaluations of a proposed brand extension (Keller, 1993).

So, in conformity with the same author, and taking into consideration these concepts and definitions, a brand can have a positive or negative customer-based brand equity if consumers react more or less positively to the product, its price, the promotion, or even the distribution of the brand compared to the same marketing mix elements when it is attributed to a factiously named or unnamed version of the product/service. With a positive consumer response and favorable customer-based brand equity, the company can improve revenue, lower its costs, and larger its profits.

Also, and still considering Keller's contributions (1993), brand knowledge is very important because the differential aspect, the uniqueness, favorability, and strength of the brand, which are key factors to make a brand stand out. If the brand is perceived by the clients as the same as a prototypical version of the product/service in that category, the response of the customers should not be different from their view of the hypothetical product/service. The nature of how the responses differ depends on the evaluations of the customers about those associations. Related to this are also the concepts of brand awareness and brand positivity such as positive, strong, and unique associations to a specific brand. The relations that the customers create in their minds and memories generate different types of customer-based brand equity and this also depends on what marketing mix elements are under evaluation (Keller, 1993).

So, in conclusion, Keller (1993) brings to light that all the concepts previously explored are related together. Additionally, a brand that is familiar to their customers and that is able to create a positive brand image can also generate licensing opportunities such as the brand's name being used by another firm on one of its products and can also generate support brand extensions such as a firm using an already existing brand name to introduce a new product/service in the market. These have been two important strategies from brands. On one hand, licensing can be translated into a really valuable and important source of royalty income (such as patents and copyrights). On another hand, brand extensions can be a bigger investment and risk for companies due to their possible lasting effects on the knowledge of the consumers.

It becomes clear then that CBBE is a concept that signifies the brand value, starting from the consumers' perception. Since the perceived quality by the consumer is one of the elements that contribute to boosting the brand, the next excerpt will focus on understanding the drivers of perceived quality and its correct conceptualization.

3.2. Perceived Quality: a current analysis

Studying and understanding brand perception is important for brands because, for example, Yang & Wang (2010), bring to light that from the perspective of customers, even though the quality of store brands can be similar or equal to the one from national brands in terms of ingredients of a product, store brands still have a “poor-quality” image compared to national brands. After understanding this, companies can implement different strategies to overcome or change these perceptions (Yang & Wan, 2010).

As stated by Kirmani & Zeithaml (1993), perceived quality itself can be described as the client's judgment about a product, its excellence, or superiority compared to other products. Based on Yang & Wang's point of view (2010), perceived quality is the subjective judgment customers have on the objective quality of a product or service. So, it can be seen, as the evaluation that customers do about the benefits of a specific brand.

In their paper, Yang et al. (2023) studied and presented the history of the definition of perceived quality. Firstly, according to Olson and Jacoby (1972) who were the pioneering scholars who introduced the concept of perceived quality, this concept could be described as a means of assessing a product's quality. Then, later, Wheatley (1981) expanded on this notion, suggesting that perceived quality not only involved evaluating product quality but also extended to the evaluation of service quality. After that, Zeithaml (1988) went a little bit further and proposed that perceived quality encompassed consumers' perceptions of a product's price, quality, and value, serving as an overall judgment of the product's superiority. So, considering this, perceived quality involves evaluating the overall excellence and advantages of a product, especially evaluating the product itself. This evaluation is the result of contrasting a product's actual quality with its predicted quality. Perceived quality is favorable when the product's quality exceeds expectations. To determine if a product or service is considered superior, an evaluation is conducted that takes into account both the product's performance and consumers' overall perception of its quality. This subjective

assessment considers factors such as product packaging, cost, and the whole shopping experience of the customer.

Yang et al. (2023) also highlight the fact that scholars are currently involved in measuring perceived quality for both goods and services to build complete frameworks to comprehend this notion. The components of perceived quality form the basis of these frameworks. These authors highlight Olson's (1972) contribution, which suggested an approach based on cue usage theory to explore the factors influencing perceived quality, arguing that internal and external signals might be used to quantify the quality of goods and services. External cues are derived from non-physical qualities linked with products and services, whereas internal cues primarily depend on their physical attributes. Some academics have presented a variety of frameworks that cover several cue aspects. For example, Dodds (1991) proposed a five-dimensional framework for perceived quality, which includes dependability, quality, dependability, workmanship, and durability. Robert (1978) identified advertising image, individual needs, price, and experience as essential cues influencing consumer product choices.

Building upon some of these frameworks, Zeithaml (2000) suggested a six-dimensional model of perceived quality that encompasses reputation, performance, durability, multifunctionality, usability, and serviceability. Other suggestion came by Styliadis and Wickman (2019), that presented a two-dimensional theory of perceived quality and differentiated technical perceived quality (TPQ) and value-based perceived quality (VPQ), creating thus an adopted innovative method. This broader view widened the definition of perceived quality to encompass producer viewpoints in addition to consumer ones. While VPQ is strongly linked to external factors including brand image, product reputation, consumer emotional judgments, values, advertising, and after-sales support, TPQ is more directly tied with the intrinsic qualities of goods and services.

Following the same reasoning line, it is important to mention Yang et al.'s research (2023), aimed to explain that a comprehensive evaluation of a product's performance and overall excellence is embodied in perceived quality, which establishes whether or not a particular product is exceptional. These broad assessments involve subjective opinions about a range of topics, including product packaging, cost, and the general shopping experience for

customers. Perceived quality characteristics vary amongst products due to the variety of attributes they might express.

When researchers use multiple approaches and viewpoints to analyze the same product, they may find diverse elements that contribute to perceived quality. Stylidis & Wickman (2019), for example, looked at process qualities, aesthetics, physical function, geometry, operational sound, materials, lighting, dynamic and static noise, surface polish, and spray paint coverage while examining perceived quality aspects for cars. Yang et al. (2023), however, pointed out components including dynamic experience, operational perception, static perception, and modeling design.

On another hand, as emphasized by Rajavi et al. (2022), perceived quality refers to the consumer's assessment of a product's overall excellence or superiority and the importance of perceived quality in marketing cannot be understated because it has a significant impact on important outcomes including satisfaction, loyalty, sales, and profitability.

According to Saavedra Torres et al. (2023), perceived quality plays a crucial role in influencing customer behavior as perceived quality involves the creation of a subjective judgment regarding the overall brand quality, leading to distinct brand differentiation and occupying a unique position in customer's perception. These authors also explain that historically, perceived quality has been interchangeably used with perceived value, underscoring its significance. It is seen as a rather thorough value judgment and a general evaluation of a brand. Furthermore, it is believed that long-term attitudes correspond with perceived quality. Also, according to these authors' research, owing to its importance as a source of customer value, customers who are having trouble identifying with a brand may respond differently depending on how they perceive the quality of the product.

According to Chi et al. (2009), consumers have become more conscious and that translates to the fact that they now buy more of their familiar and favorable brands. So, if companies want to be better than their competitors, they must make consumers love buying their products or services. When consumers want to buy a product or to use a certain service if a brand's name comes to mind that means that the same product or service has a higher level of brand awareness and that can influence the consumer's purchasing choice. A product with higher brand awareness will eventually have a bigger market share and consequentially a

better evaluation regarding quality. So, while consumers are selecting a product, they take into consideration brand awareness and perceived quality. Perceived quality can then make consumers have a subjective judgment on the overall quality of a product/service and this gives the product/service a point of differentiation and means that it will be the selected brand.

Yang & Wang (2010) identify perceived quality as the consumer's judgment on the consistency of a product specification or an assessment of an additional value of a product. They also highlight the difference between perceived quality and objective quality. So, on the one hand, perceived quality is the recognition that consumers have about a product/service. While, on another hand, objective quality is based on the core product or manufacturing orientation. The differences between objective quality and perceived quality rely on the fact that objective quality has a pre-design standard for a product, and perceived quality, on the opposite, is influenced by external and internal product attributes which is an evaluation basis for consumers. So, objective quality means that consumers will use, in the purchasing moment, the experiences and knowledge they already have, to assess the overall benefits of a product, their function, durability, technology, and reliability. Perceived quality is the judgment the consumer makes on the accumulative product benefits and a subjective feeling on product quality. On top of this, the Kirmani & Zeithaml (1993) bring to light that the perceived quality of a product or service can serve as a prominent distinguishing factor, making it a memorable brand in the consumer's perception.

Chi et al. (2009) studied the relationship between brand awareness, perceived quality, brand loyalty, and the intention to purchase. What these authors bring to light is that the higher the brand awareness, the higher the perceived quality and the consumer's quality evaluation. On top of this, they also concluded that a high brand awareness brings higher brand trust and purchase intention to consumers. Chi et al. (2009) claim that the greatest influence on customers' degree of brand loyalty is brand awareness. Also, loyalty is also very much influenced by the amount of positive customer transaction perceptions. So, perceived quality and brand loyalty are very much connected, and they both influence positively the purchase intention of consumers.

Consumers tend to express stronger purchase intentions when dealing with familiar brands. Similarly, products with higher brand awareness typically enjoy a larger market share and receive more favorable quality evaluations. A renowned brand often generates greater purchase intent compared to a less well-known one. Perceived quality plays a pivotal role in shaping consumer purchase intentions, with perceived value acting as a positive mediator in this relationship. Consequently, there exists a positive correlation between perceived quality and purchase intention. Brand loyalty signifies a commitment to repurchase a favored brand in the future, remaining steadfast regardless of external circumstances. Such loyalty is fostered by consumers' positive sentiments toward the brand, which, in turn, stimulates their purchase intentions (Chi et al., 2009).

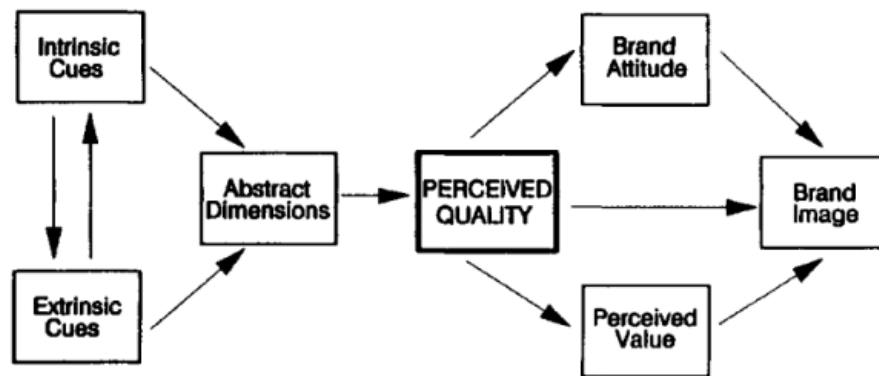


Figure 29 – Perceived quality model | Source: Kirmani & Zeithaml (1993)

As can be seen in Figure 26, perceived quality can impact directly brand image or indirectly through the ideas of perceived value and brand attitude. For Kirmani & Zeithaml (1993), perceived quality can determine brand attitude and, they even highlight, that is common for these two concepts to become blurred since they are measured similarly.

So, on one hand, brand attitude, for example, is usually measured on a set of scales (e.g., good/bad, superior/inferior, high quality/low quality) which relates more with quality than impact (like pleasant/unpleasant, appealing/unappealing, like/dislike). Even though they can be confused, brand attitude has the distinctive aspect of being a more complex construct compared to perceived quality because brand attitude includes affective and cognitive

elements. An example of this difference is that feelings that come from an ad about long-distance telephoning will probably affect brand attitude but will most likely not affect perceived quality.

On another hand, perceived value can be defined as the consumer's general evaluation of the utility of a product based on the perceptions of what is received (such as its quality and satisfaction) and what is given (such as the monetary cost/price). Value is different from quality because is more individualistic and personal compared to quality and involves a tradeoff. This means we have to give something (such as money, time, and effort) to get something (such as features of the product, benefits, and returns). Perceived value can also be the basis for the brand image or positioning of a product.

Lastly, brand image is usually used to assess consumers' interpretations as cognitions and feelings of the actual intrinsic and extrinsic characteristics of a particular product.

4. Context of EDP and Descriptive Report of the Internship

4.1. EDP Logo history

4.1.1. EDP Background

EDP is a Portuguese energy company that stands as one of the most dynamic and influential companies in Portugal, with a long history dating back to its establishment in 1976. With its headquarters in Lisbon, the company has expanded its operations globally, now being present in more than 30 countries, thereby solidifying its reputation as a key player in the energy sector. EDP's diversified portfolio covers a wide range of energy-related activities, including electricity generation, distribution, commercialization, and even energy-related home appliances (World Economic Forum, n.d.).

Initially starting as a utility in Portugal, EDP now operates in 29 markets across five continents, serving more than nine million clients in both the B2B and B2C segments for electricity and natural gas (EDP, n.d.). In recent years, EDP has primarily focused on gas and oil exploration. However, with the goal of contributing to energy transformation and a

greener future, EDP has been at the forefront of change, promoting clean energy sources such as solar energy. Sustainability is a significant focus for EDP, with 87% of its energy production coming from renewable sources. The company has committed to being fully green by 2030 and aims to invest in renewables by leveraging the innovation and energy of its over 13,000 employees (EDP, n.d.).

Specific targets for 2025 include a €24 billion investment in energy transition, €1 billion in innovation, 20GW of new installed renewable capacity, and a complete phase-out of coal (EDP, n.d.). EDP's strategic focus on sustainability, innovation, and responsible business practices positions it as a beacon of progress in the global energy transition. By pursuing a balanced approach that harmonises economic growth, environmental stewardship, and social well-being, EDP continues to set standards for excellence in the energy industry while addressing the challenges of a rapidly changing world.

In line with its transition to a more sustainable business, EDP rebranded with a new logo in June 2022, reflecting its commitment to climate change. The new logo, a green and blue spiral, was unveiled at an event in Lisbon and broadcast to employees worldwide. EDP's CEO, Miguel Stilwell de Andrade, emphasized that the new brand aligns better with the company's business and helps unify the business and teams (Expresso, 2022).

4.1.2. EDP Logo

To support its new strategy, EDP launched a new logo in June 2022, designed by the British agency Pentagram. The new logo is part of the company's vision of "Our energy and heart drive a better tomorrow" and was applied across all its units to reflect a unified corporate culture (ECO, 2023). The updated logo replaces the previous red palette with shades of green, blue, and purple, symbolizing nature, technology, and cultural diversity (Pentagram, n.d.; ECO, 2023). Vera Pinto Pereira, a member of EDP's executive committee and CEO of EDP Comercial, explained to ECO news that "The greens represent nature, the blues represent the sea, water, and technology, and the purples represent people and cultural diversity" (ECO, 2023).

The rebranding is in line with EDP's strategic plan to be 100% renewable by 2030 and coal-free by 2025 (ECO, 2023). According to Pentagram, the new logo needed to express EDP's

commitment to "Changing tomorrow now" and to inspire change among employees, customers, and partners. The logo, created through motion design, features a spiral shape that symbolizes constant movement, innovation, and the interconnectedness of nature (Pentagram, n.d.). This design reflects EDP's adaptability and ongoing transformation in the renewable energy sector. The spiral shape suggests constant movement and innovation, symbolising the circularity of nature and economies, and EDP's aspiration to become increasingly sustainable. The notion of perpetual movement also reflects EDP's ability to adapt and respond to new demands and challenges. Additionally, in the same interview, Vera Pinto Pereira stated, "We have a huge history. The brand does not want to convey the idea that 'today something begins.' Nothing starts today; something extremely impactful and important continues today, taking us into the future without limit or end." The spiral shape signifies that there is no beginning or end, emphasising continuity rather than a break from the past (ECO, 2023).

The new logo was designed by Pentagram, a British design agency with offices in New York, Berlin, and Texas. When asked why not by a local agency, Vera Pinto Pereira explained, "For two main reasons: the first is that it would be difficult to choose one over the others in Portugal, as we have great agencies, and it would be challenging to entrust this very important rebranding to just one. The second reason was that we found in Pentagram a multidisciplinary and multicultural team. Marina Willer, the lead designer in the London office, is Brazilian. The team also included a Portuguese designer and Hamlet Auyeung, who is Chinese. These are people who understand the regions we operate in" (ECO, 2023).

The new logo will be applied across all the group's units, always maintaining the same colours. "It is one company, one culture, one brand," summarized Vera Pinto Pereira. This cohesive approach aims to unify EDP's brand identity, reinforcing its commitment to sustainability and its dynamic, innovative nature (ECO, 2023).



Figure 30 – EDP old logo | Source: Brands of the World Website



Figure 31 - New EDP logo | Source: Jornal de negócios

4.2. Descriptive Report

My thesis internship at EDP Comercial lasted five months, from September 2022 to January 2023. During this time, I was an integral member of the communications team, where I had the opportunity to engage in a diverse range of activities that significantly contributed to my professional growth. Followed to these five months, I stayed there more 10 months. So, in sum, I stayed 15 months at EDP, from 1st of September 2022 till mid-December 2023.

Writing and selecting material for the company's intranet platform was one of my main duties. This meant that I had to provide content that was both readable and interesting for staff members in various areas. On top of this I had to engage with other teams from EDP to understand what they were doing and how they wanted to communicate their awards and their teams' news on intranet. I collaborated closely with the design team to make sure the textual content and visual elements matched each other, improving the effectiveness of the message as a whole. Additionally, I was tasked with compiling newsletters tailored for EDP's offices in Italy and Poland. This required not only excellent writing skills but also a

deep understanding of the company's operations in these regions, as the content needed to be relevant and impactful for a diverse audience. In order to be more accurate we had regular meetings with Italian and polish team and worked closely on the construction of the monthly newsletters.

In addition, I was involved in the presentation scripts for senior managers. Since these presentations were frequently used in high-stakes meetings and public settings, it was crucial to create messages that were compelling and in line with the strategic goals of the business. As part of my work on corporate presentations, I had to create slides that followed EDP's brand guidelines and were both visually appealing and instructive. On some corporate events as summits and presentations in Portuguese universities, EDP also invited some speakers and I helped gathering information about them and creating a questions and answers script for the interviewer and some notes the speaker.

The communications team at EDP also had a significant role in overseeing and organizing corporate events, and I was actively involved in this aspect. I managed several team-building activities, which included coordinating logistics, selecting venues, and ensuring that the events met their intended objectives. I was responsible for organizing corporate travel arrangements for these events, which included booking flights, accommodations, and coordinating schedules to ensure smooth operations. We worked closely with both events' agencies and travel agencies and this made me improve on my soft skills.

One of the highlights of my internship was managing the company's annual Christmas party. This event required meticulous planning and execution, from selecting the theme and venue to coordinating with vendors and managing the guest list. The event was a great success, and I received positive feedback from both my team and other departments for my organizational skills and attention to detail.

I also took part of the team organizing the annual "Get Together" event, which was a large-scale gathering of teams from five different EDP countries in Portugal. This event was particularly challenging due to its scale and the need to cater to a diverse international audience. My role involved coordinating with communication teams from Italy, Spain, and Poland, as well as managing on-the-ground logistics with the travel agency team. The event

was a major success and played a key role in fostering stronger inter-country collaboration within the company.

Working within a team of seven people from Portugal, I collaborated closely with communication teams across Italy, Spain, and Poland. We held weekly meetings every Wednesday to review ongoing communication activities, assess their metrics, and coordinate upcoming events and campaigns. My role in these meetings involved presenting updates on my projects, contributing ideas for improving communication strategies, and providing feedback on team initiatives.

As I became more familiar with the company, I took the initiative to study consumer perceptions of EDP's brand quality and its environmental initiatives. I recognized that EDP's recent logo change was driven by a broader strategic shift towards sustainability and environmental causes, areas that closely aligned with my interests in design, brand visuals, and marketing strategies. This led me to pursue independent research on how these changes were perceived by the public, particularly focusing on EDP's commitment to sustainability.

Although my thesis was not directly related to my work at EDP, the insights I gained during my internship inspired me to explore the company's environmental initiatives in more detail. I opted to collect data for my thesis through an online survey, which allowed me to gather consumer opinions on EDP's sustainability efforts and brand evolution. This research deepened my understanding of how strategic branding and environmental responsibility can influence consumer perceptions and loyalty.

In conclusion, my internship at EDP Comercial was an exceptional learning experience that significantly enhanced my technical communication skills and workplace professionalism. The entire EDP team provided invaluable support throughout the five months, and I am grateful for the opportunities to grow both personally and professionally.

Despite a steep learning curve, upon completion of my five month internship, EDP offered me a 12-month employment contract within the same team with similar responsibilities. Although personal changes later led me to leave EDP two months before the end of my contract, I firmly believe that this experience provided the ideal foundation for my career in communications. Moving forward, I am eager to continue developing and broadening my

skills in this and related fields, with the goal of becoming a more proficient and versatile professional.

5. Methodology

In this chapter, the methodology for this study will be introduced. It entails the purpose of this study, the research question, research objectives, and methodological strategy.

5.1. Relevance of the research

Considering that brands are essential assets in the corporate context, being responsible not only for supporting the growth of companies but also for creating connections between them and their consumers, it is understood that the issue of changing brands and their physical identities has high relevance.

Literature also highlights the importance of these topics: as mentioned by Zaichkowsky (2010), brand identity is essential and directly correlates with consumer perception; Henderson and Cote (1998) state that choosing the correct logotype can help to avoid possible negative effects on both brand image and financial performance; Hynes (2009) argues that logotypes serve as a badge that conveys the mark and quality of a business, acting as a unique organisational trademark, and facilitating clear communication; additionally, Henderson and Cote (1998) and Hynes (2009) advocate the strategic use of logotypes, which serve as a means of economic identification, impacting not only the short-term decisions made about purchases but also the long-term performance and reputation of a company. Additionally, Kohli and Suri (2002) highlight the connection between logotypes and product's quality, while Hoeffler and Keller (2003) associate the impact of logotypes on consumer loyalty, product perceptions, and resilience in competitive situations.

Given the clear relevance of the study object, it is important to recall that, as presented previously, EDP has been through major strategy changes and has been focusing on green energy and energy transition. The change of logotype aims to express the ambition of the company to be greener and more sustainable in line with EDP's slogan: "We chose Earth".

Since no scientific evidence was found that analyses this change and the perception of Portuguese consumers about it, it is considered pertinent to try to fill this gap through exploratory research.

In other words, the main purpose of this research is to explore the relationship between logotypes and perceived quality, considering consumers' perspective of EDP's logotype change. The research will evaluate what people think of the previous logotype and the new one, and if there are any changes regarding customers' perceived quality of the brand. It is intended that this research project will help to understand how consumers perceive logotype changes and if they understand the message behind a new branding strategy. It is expected to also bring insights for brand managers about consumer behaviours and their dynamics with brands.

5.2. Research questions

According to Ellis & Levy (2008), the research problem serves as the initial point of departure for the study and acts as a cohesive thread weaving through all aspects of the research endeavor. Thus, taking everything into consideration, the research questions proposed to guide this research are:

RQ1: "How is the EDP logotype change perceived by the consumer?"

RQ2: "Has EDP's logotype change affected the perceived quality of the brand?"

Regarding these research questions, the goal is, with RQ1, to assess the customer perception regarding the previous logotype and the new one, to highlight differences and qualify the brand strategy. With RQ2, the main objective is to assess the impact of the logotype change on the perceived quality of the brand.

In terms of methodology, quantitative methods will be applied. According to Stockemer et al. (2019), quantitative research is based on statistics and numbers and makes it possible for researchers to measure and precisely quantify the world around us. In addition to their descriptive capabilities, quantitative methods driven by statistics allow researchers to uncover connections between two or more variables. Consequently, statistics not only provide a numerical representation of phenomena but also help to decipher the intricate

interactions among various factors. Since this research's intention is to obtain consumers' feedback/opinion and to extract interpretations from it, qualitative methods can assure a robust data collection in this case.

It became clear that the survey is the most adequate tool to conduct the research. According to Scheuren (2004), the term "survey" primarily refers to a method for collecting information from a selected group of individuals, often a subset of the overall population under examination. Surveys serve a multitude of purposes and can be administered through various methods, such as telephone interviews, mailed questionnaires, or face-to-face interactions. Nevertheless, despite these diverse applications, all surveys share certain fundamental traits. In contrast to a census, which encompasses the entire population, surveys focus on collecting data from a select subset of a specific population of interest, with the sample size determined by the study's objectives. The research conducted to investigate the relationship between logos and perceived quality (PQ) was based on existing academic assumptions that have been previously validated and deemed of high quality for this purpose.

The research conducted for investigating the relationship between logo and perceived quality (PQ) was based on existing academic assumptions that have been previously validated and deemed of high quality for this purpose.

5.3. Data Strategy

In order to verify the aforementioned issues, the quantitative methodology was carried out through the data collection applied by means of a questionnaire aimed at individuals aged above 18 years old. This data collection method was chosen because of its predilection for the natural sciences and positivism in particular (Bryman, 2012).

This survey was built in a pre-stimulus and post-stimulus structure. Therefore, the survey was divided into two parts: the first part with demographic questions and an understanding of who knows the brand and what they believe to be EDP's logotype at the moment and, in the second phase, the survey presented the old and the new logotype. In this part, questions were asked around consumers' perception of the new logo and the new rebranding strategy.

To characterize the people who took part in the survey, three demographic questions were asked: place of residence, gender, and age range, representing questions 1, 2, and 3.

After these three demographic questions, participants were asked if the person knows EDP's brand ("*Do you know the EDP brand?*" – 4th question) and if the respondent is now, or was in the past, an EDP client ("*Are you or have you ever been an EDP customer?*" – 5th question).

After these questions, questions aimed at analyzing the consumer perception towards the brand were presented. The criteria for measuring each variable were based on relevant studies already carried out, i.e., scientifically validated and recognized for their quality and wide use.

To address the closed questions, the Likert Scale was chosen: it is a multi-item indicator that measures opinions on a certain topic. Its primary goal is to measure the degree of emotion surrounding a specific topic (Bryman, 2012). In this type of scale, participants assign a rating on a scale of five or seven levels, reflecting their assessment of quality (from 'very bad' to 'very good'), level of agreement (from 'strongly disagree' to 'strongly agree') or preference (from 'worst' to 'best') (Allen & Seaman, 2007). In this paper we chose to use a scale from one to five where 1 stands for "strongly disagree" and 5 for "strongly agree".

This survey was built considering different contributions, as presented in the table 1 below.

Regarding the perceived quality and feelings towards the brand EDP, these were quantified using a scale proposed by Keller (2001). Keller (2001) developed a scientific proposal to measure the building blocks of a brand, including perceived quality and brand loyalty. This selection was made because Keller is recognized for his contribution to the field of branding. Other insights from the literature review were considered, such as Hynes (2009) who states that the logotype is like an ID card, a badge that signifies mark and quality, and will help increase the company's reputation.

Broek (2014) also highlights colour associations and provides the example of the colour green that has been related more and more to environmental aspects. Taking this into consideration, we also tried to understand if people perceive EDP as being sustainable even

though there was no green colour in the previous logotype. Also, according to Soomro & Shakoor (2011), the corporate logo can give a competitive advantage to a company and it's a way that it can grow its reputation. The authors concluded that the logo has a significant impact on the consumer perception of the company.

To evaluate all of these statements people were asked to rate them from 1 to 5 (where 1 stands for "strongly disagree" and 5 for "strongly agree").

Question	Statement	Author	Topic
6	<i>My general opinion of the EDP brand is very positive</i>	Keller (2001)	Perceived Quality
7	<i>My assessment of the quality of service of the EDP brand is very positive</i>	Keller (2001)	Perceived Quality
8	<i>The EDP brand fully meets my needs</i>	Keller (2001)	Perceived Quality
9	<i>The EDP brand offers good value</i>	Keller (2001)	Perceived Quality
10	<i>I would recommend EDP to other people</i>	Soomro & Shakoor (2011)	Reputation
11	<i>EDP is a socially responsible brand</i>	Hynes (2009)	Perceived Quality, reputation, and sustainability
12	<i>EDP is concerned with improving the well-being of society</i>	Broek (2014)	Sustainability
13	<i>EDP acts sustainably in relation to the environment</i>	Broek (2014)	Sustainability
14	<i>EDP gives me confidence</i>	Soomro & Shakoor (2011)	Reputation

15	<i>EDP has an image and reputation as good as or better than its competitors</i>	Hynes (2009)	Perceived Quality and reputation
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Table 1 – Developed by the author

After the effort to understand consumers’ perception regarding the EDP brand, the following questions aimed to understand respondents’ opinion about EDP compared to its competitors: “Are there other brands in the same industry that you perceive to be of higher quality than EDP? If yes, please indicate which ones” – question number 16.

Following the questionnaire, it seemed important to start the discussion about the new EDP logotype. With that in mind, participants were asked if they knew that EDP had changed its logotype in 2021 (question 17 – “Did you know that EDP changed its logo in 2021?”). The next topic provided an understanding of respondents’ full knowledge of the logo change: one question asked about the colours of the new logo (question 18 – “Can you indicate the colours of the new EDP logo?”).

The second part of the survey started by presenting the old logo versus the new one and asking people for their thoughts about the new logotype. In order to understand this topic, question 19 was asked– “What do you think of EDP’s updated logo, above right?” this was followed by a group of statements to be ranked by the respondents.

The segment of statements was rated on a scale of 1 to 5 (where 1 stands for "strongly disagree" and 5 for "strongly agree") to amplify customers’ insights regarding the logotype and its relation to brand aspects:

Question	Statement	Author	Topic
20	<i>EDP’s new logo is more visually appealing</i>	Hanifati & Salehudin (2021)	Logotype Perception
21	<i>The new logo has a positive impact on the brand’s perceived quality</i>	Yang & Wang (2010)	Logotype Perception and Perceived Quality

22	<i>I associate the new logo with sustainability or the energy transition</i>	Broek (2014)	Sustainability
23	<i>I believe that the new logo identifies more with the brand</i>	Zaichkowsky (2010)	Brand Identity, Reputation
24	<i>I find it easier to recommend EDP to other people on the basis of the new logo</i>	Çellikkol (2018)	Brand Identity, Reputation, Trust, Loyalty

Table 2 – Developed by the author

These questions were created considering some insights from Hanifati & Salehudin (2021) – since in their paper the authors proposed some questions to study the perceived quality – and from Yang and Wang (2010), who described perceived quality as the consumer’s judgment on the consistency of a product specification or an assessment of an additional value of a product. The questions 22 and 23, “*I associate the new logo with sustainability or the energy transition*” and “*I believe that the new logo identifies more with the brand*” were built considering the insights from Broek (2014) and Zaichkowsky (2010). Broek (2014), as stated before, made a correlation between green (the new logo colour) and sustainability and Zaichkowsky (2010) described brand identity as the visual picture and meaning that comes from a brand’s visual impact.

Question 24 was based on Çellikkol’s contributions (2018), which related logo quality to reputation, customer trust, loyalty, and recommendation. With this in mind, this question was created – “*I find it easier to recommend EDP to other people on the basis of the new logo*”.

After this rating group, the survey ended with an open ended question asking people if they wanted to share any more thoughts about the new logo or about the overall perception they had of the brand.

All the questions were adapted and translated into Portuguese, and as stated before, both closed and open questions were used. There were a total of 25 questions, 16 closed and 4 open ended questions.

The full survey is presented in the attachment.

5.4. Pre-test

According to Bryman (2012), pre-testing is an essential stage in the creation of surveys, questionnaires, and other data-gathering tools in general, including dissertations. At this point, the questionnaire is administered to a limited subset of the population being studied. The goal is to evaluate and improve the questionnaire's questions so that the findings are more definitive and precise (Bryman, 2012).

For instance, pre-testing aims to detect poorly worded questions that may be misunderstood by the respondents, biased questions that may result in misleading answers, or even questions that result in answers that are overly identical and hence uninteresting because they prevent the formation of a variable (Bryman, 2012).

The pre-test was applied to 10 people who lived in Portugal and were aged between 18 and 65+ years old, and it was conducted between February 5th, 2024, and February 9th, 2024. This pre-test allowed for details regarding the form and content of the questionnaire, namely making linguistic adjustments to some questions.

5.5. Ethical considerations

This survey was conducted considering ethical principles such as voluntary participation and consent of the people who participated in the study. On top of this, the confidentiality of the survey was assured with the anonymity of respondents being respected.

This online survey was preceded by a brief contextualization, which presented its purpose, stated that it was for exclusively academic purposes, and estimated the average time taken

to respond. It also indicated the academic e-mail address of the researcher for any clarifications from the surveyors.

5.6. Data sample and collection

The target population of this study comprised individuals living in Portugal. The goal was to reach a diverse population in terms of gender and age range, to gain a deeper grasp of the constructs being studied. The sampling technique was non-probabilistic and selected by convenience. However, while the sample is representative of the population, it is incorrect to generalize the findings (Bryman, 2012).

The questionnaire survey was conducted in Portuguese and carried out using Google Forms. It was shared online between February 13th, 2024 and March 7th, 2024. The sample was characterized by individuals aged from 18 to +65 years old.

This survey collected 261 answers. The answers were exported to an Excel file and the software used to analyze the sample and the rest of the data was the *Statistical Package for the Social Science* (SPSS).

5.7. Data analysis and Discussion

To the first question – “*Do you live in Portugal?*” – 261 people answered “Yes” (96.9%) and the remaining 8 (3.1%) answered “No”. This indicates that most people who answered this survey live in Portugal. As the research is focused only on people from Portugal, the 8 people from outside the country were disconsidered.

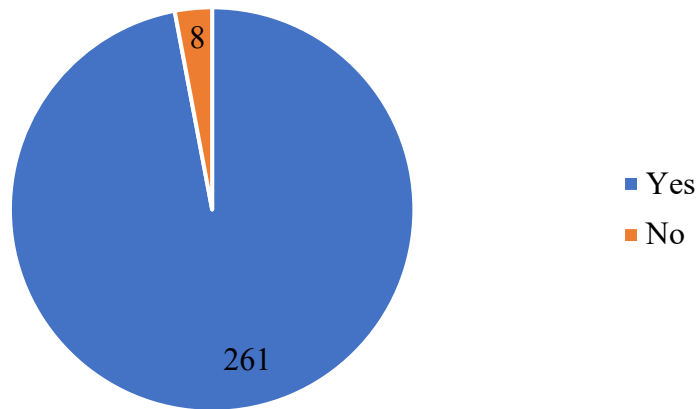


Table 3 – “Do you live in Portugal”? - Image developed by the author

Another question that excluded some people from this survey was the fourth question: “Do you know the EDP brand?” In this question, 261 people answered “Yes” (98.9%) and 3 people said “No” (1.1%). This means that almost the entire sample knows the brand EDP; however, the 3 people who said “No” had to be disregarded.

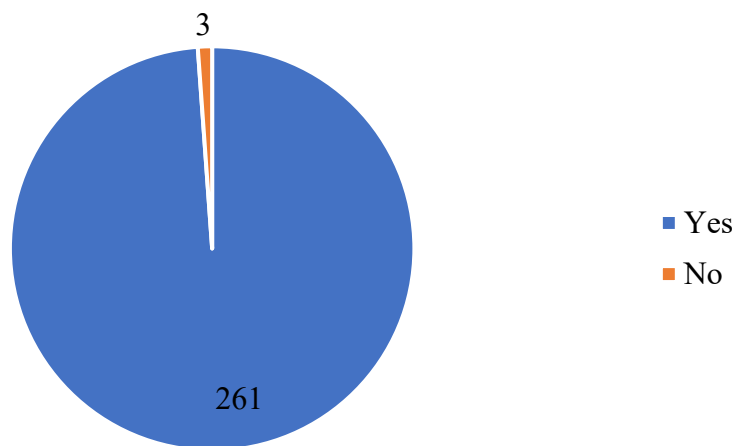


Table 4 - “Do you know the EDP brand”? - Image developed by the author

After these two exclusions, eight more people had to be disregarded. These 8 people filled all Likert scale questions with NA (Not Applicable), which did not give any relevant information to this survey. The scale ranged from 1-5 and also included the option NA (Not Applicable) for those who did not have an opinion on some topics. However, responding

just NA to every statement did not bring any relevant insight to this study, so these people were disregarded. After these exclusions, 242 answers were considered to be 100% of the sample studied.

Regarding the demographic questions, 136 people identified as female (56.2%), 105 people as male (43.4%), and 1 person identified as other (0.4%). This means that the sample is mainly female, but very close to a 50/50 gender participation.

Gender of the Sample			
Gender	Frequency	Percentage	Accumulated percentage
Feminine	136	56,2%	56,2%
Masculine	105	43,4%	99,6%
Other	1	0,4%	100%
Total	242	100%	

Table 5 – Gender of the Sample | Developed by the author.

On the other hand, in terms of age ranges, six categories were created, and the results are shown in the table above:

Age of Sample			
Age range	Frequency	Percentage	Accumulated percentage
18 – 24	39	16,1%	16,1%
25 – 34	25	10,3%	26,4%
35 – 44	46	19%	45,4%
45 – 54	65	26,9%	72,3%
55 – 64	55	22,7%	95%
>65	12	5%	100%

Table 6 – Age of the Sample | Developed by the author

According to the data in the table X above, it can be concluded that the majority of the inquired are aged between 45 and 54 years old, closed followed by the age range 55-64. The age range with smaller representativeness is the people above 65 years old.

Regarding the 5th question – “Are you or have you ever been an EDP customer?”, this question shows that the majority of the sample has been or is in contact with the brand EDP as a client (91.3%). This is a good indication of the need to delve deeper into questions about the brand.

<i>5th question – “Are you or have you ever been an EDP customer?”</i>			
Answer	Frequency	Percentage	Accumulated percentage
Yes	221	91,3%	91,3%
No	21	8,7%	100%

Table 7 – EDP Customer | Developed by the author

After the initial characterization of the respondents, it was deemed pertinent to check whether the variables were reliable, and to this end, Cronbach’s Alpha (CA) was calculated. The following table classifies the internal consistency of each group of questions.

Cronbach’s Alpha (CA)	Internal consistency
$\alpha \leq 0.9$	Excellent
$0.9 > \alpha \geq 0.8$	Good
$0.8 > \alpha \geq 0.7$	Acceptable
$0.7 > \alpha \geq 0.6$	Questionable
$0.6 > \alpha \geq 0.5$	Poor
$0.5 > \alpha$	Unacceptable

Table 8 – Alfa de Cronbach’s (AC) | Source: Cronbach, 1951

Regarding the first 10 questions on how people perceive the EDP brand and how they evaluate the perceived quality of the brand, according to the values obtained using the SPSS statistical software, the internal consistency of Cronbach's Alpha (CA) is "excellent," as it is above 0.9. Thus, all the answers given in the first group of scale questions are reliable.

For the Cronbach's Alpha (CA) and in this group of questions, we could only rely on data from participants who completed the scale in full, meaning 221 people, as can be seen in the table below.

Case Processing Summary			
		N	%
Cases	Valid	221	91.3
	Excluded*	21	8.7
	Total	242	100
*Listwise deletion based on all variables in the procedure			

Table 9 – Case Processing Summary | Developed by the author

The values of the Cronbach's Alpha (CA) are presented below.

Perceived quality – Cronbach's Alpha	
Questions	Cronbach's Alpha
My general opinion of the EDP brand is very positive	.970
My assessment of the quality of service of the EDP brand is very positive	.970
The EDP brand fully meets my needs	.970
The EDP brand offers good value	.971
I would recommend EDP to other people	.970
EDP is a socially responsible brand	.970
EDP is concerned with improving the well-being of society	.970
EDP acts sustainably in relation to the environment	.972

EDP gives me confidence	.969
EDP has an image and reputation as good as or better than its competitors	.970

Table 10 – Perceived quality – Cronbach’s Alpha | Developed by the author

Opinion about the brand – Frequency, Mean and Mode								
QUESTIONS		Likert Scale						
		1	2	3	4	5	Blank	TOTAL
My general opinion of the EDP brand is very positive	Absolute Frequency	7	28	88	84	33	2	242
	Percentage	2,9%	11,6%	36,4%	34,7%	13,6%	0,8%	100%
	Mean	3,41						
	Mode	3						
My assessment of the quality of service of the EDP brand is very positive	Absolute Frequency	5	29	85	88	33	2	242
	Percentage	2,1%	12,0%	35,1%	36,4%	13,6%	0,8%	100%
	Mean	3,48						
	Mode	4						
The EDP brand fully meets my needs	Absolute Frequency	12	39	75	69	40	7	242
	Percentage	5,0%	16,1%	31,0%	28,5%	16,5%	2,9%	100%
	Mean	3,37						
	Mode	3						

The EDP brand offers good value	Absolute Frequency	24	55	73	58	28	4	242
	Percentage	9,9%	22,7%	30,2%	24,0%	11,6%	1,7%	100%
	Mean	3,05						
	Mode	3						
I would recommend EDP to other people	Absolute Frequency	23	42	75	62	35	5	242
	Percentage	9,5%	17,4%	31,0%	25,6%	14,5%	2,1%	100,0%
	Mean	3,19						
	Mode	3						
EDP is a socially responsible brand	Absolute Frequency	8	38	83	65	41	7	242
	Percentage	3,3%	15,7%	34,3%	26,9%	16,9%	2,9%	100,0%
	Mean	3,40						
	Mode	3						
EDP is concerned with improving the well-being of society	Absolute Frequency	22	30	91	57	34	8	242
	Percentage	9,1%	12,4%	37,6%	23,6%	14,0%	3,3%	100,0%
	Mean	3,22						
	Mode	3						
EDP acts sustainably in relation to the environment	Absolute Frequency	7	38	89	56	44	8	242
	Percentage	2,9%	15,7%	36,8%	23,1%	18,2%	3,3%	100,0%
	Mean	3,39						
	Mode	3						

EDP gives me confidence	Absolute Frequency	17	39	67	65	51	3	242
	Percentage	7,0%	16,1%	27,7%	26,9%	21,1%	1,2%	100,0%
	Mean	3,39						
	Mode	3						
EDP has an image and reputation as good as or better than its competitors	Absolute Frequency	11	34	69	66	59	3	242
	Percentage	4,5%	14,0%	28,5%	27,3%	24,4%	1,2%	100,0%
	Mean	3,54						
	Mode	3						
Scale from 1 to 5 (where 1 stands for "strongly disagree" and 5 for "strongly agree")								

Table 11 – Opinion about the brand – Frequency, Mean and Mode | Developed by the author

Based on the provided data from the Likert scale survey about the EDP brand, several insights can be drawn regarding the respondents' opinions on various aspects of the brand. Here's a detailed analysis:

The majority of respondents have a positive opinion of the EDP brand, with 36.4% being neutral, 34.7% agreeing that their general opinion about the brand is positive, and 13.6% strongly agreeing with this statement. On the other hand, only a small percentage have a negative opinion, with 11.6% disagreeing and 2.9% strongly disagreeing. The mean score for the general opinion of the EDP brand is 3.41, with a mode of 3, representing a neutral perspective.

Regarding the quality of service, the majority of respondents rate it positively: 36.4% agreed with a positive level of quality, 35.1% were neutral, and 13.6% strongly agreed. Negative responses included 12.0% disagreeing and 2.1% strongly disagreeing, leading to an overall positive perspective on the service quality provided by EDP. The mean score for the quality

of service is 3.48 (the second highest mean registered in this part of the survey) and with a mode of 4.

When asked if the EDP brand fully meets their needs, interestingly, responses were more varied: a significant portion was neutral (31.0%), 28.5% agreed, 16.5% strongly agreed, 16.1% disagreed, and 5.0% strongly disagreed. The mean score for EDP fully meeting needs is 3.37 with a mode of 3, presenting a neutral perspective from the sample.

Opinions on brand value were somewhat mixed: 32.6% disagree, 30.2% are neutral, 24.0% agree, and 11.6% strongly agree. The mean score for the perception of value is 3.05, with a mode of 3. Once again, neutrality was observed.

Most respondents were neutral or positive about recommending EDP, with 31.0% neutral, 25.6% agreeing, and 14.5% strongly agreeing. However, 26.9% would not recommend it. The mean score for recommending EDP is 3.19, with a mode of 3. Once more, neutrality was observed.

Opinions on social responsibility are varied: 34.3% are neutral, 26.9% agree, and 16.9% strongly agree. However, there are concerns, with 15.7% disagreeing and 3.3% strongly disagreeing. The mean score for social responsibility is 3.40, with a mode of 3, showing a neutral feedback from respondents.

Responses lean towards the positive regarding concern for society's well-being: 37.6% are neutral, 23.6% agree, and 14.0% strongly agree. However, 21.5% reflect some dissatisfaction. The mean score for concern for society's well-being is 3.22, with a mode of 3, reinforcing an overall neutral vision about this issue.

Perceptions of environmental sustainability are mixed: 36.8% are neutral, 23.1% agree, and 18.2% strongly agree. Still, 18.6% show some level of concern regarding EDP's sustainability efforts. The mean score for environmental sustainability is 3.39, with a mode of 3. Once again, neutrality was observed on this topic.

Confidence in the brand is felt by many: 27.7% are neutral, 26.9% agree, and 21.1% strongly agree. However, a significant portion does not feel confident, with 16.1%

disagreeing and 7.0% strongly disagreeing. The mean score for confidence in the brand is 3.39, with a mode of 3. Again, a neutral response.

Most respondents believe EDP's image and reputation are good or better than competitors: 28.5% are neutral, 27.3% agree, and 24.4% strongly agree. A smaller group disagrees, with 14.0% disagreeing and 4.5% strongly disagreeing. The mean score for image and reputation is 3.54 (the highest mean registered in this part of the survey), with a mode of 3.

To organise the findings of the first part of the survey, neutral topics are organized as it follows: the perception of value, with a mean score of 3.05; recommendations to others, with a mean score of 3.19; concern for society's well-being, with a mean score of 3.22; the ability to meet customer needs, with a mean score of 3.37; environmental sustainability, with a mean score of 3.39; confidence in the brand, with a mean score of 3.39; social responsibility, with a mean score of 3.40; the general opinion of the brand, with a mean score of 3.41; and responses on the quality of service, with a mean score of 3.48. Following this interpretation, neutral but slightly positive topics include image and reputation, with the highest mean score at 3.54.

Thus, the first part of the survey indicates that although there is a clear neutral feedback from the sample, respondents view EDP generally positively in terms of image/reputation. The quality of the service, the general opinion of the brand and social responsibility are the following aspects closer to indicate a positive feedback from the sample. However, there are some areas for improvement due to concerns about the brand's ability to provide good value, be recommended to others, and show concern for society's well-being.

Regarding the 16th question, when asked if there were any other brands in the industry with superior quality compared to EDP, 7 did not answer (2.9%), 161 out of the 242 answered "No," which corresponds to 66.5% of the sample. The remaining 30.6% answered "Yes." The summarised answers can be found in the table below:

<i>16th question – Are there other brands in the same industry that you perceive to be of higher quality than EDP? If yes, please indicate which ones.</i>	
Answers	Number of people

Did not Reply		7
No		161
Yes	Endesa	33
	Galp	12
	Iberdrola	9
	Gold energy	8
	Repsol	2
	Su	2
	Meo	2
	Golden E nergy	2
	Axpo	1
	Luzigaz	1
	Luzboa	1
	Sud	1
	Mercado regulado	1
Ren	1	

Table 12 – EDP's competitors | Developed by the author

By analysing these answers, it can be concluded that more than half of those surveyed consider EDP to be the brand with the highest quality level in Portugal. This information reinforces the data obtained above regarding the quality of service. When respondents answered "Yes," most of them named Endesa, Galp, and Iberdrola as the main competitors in the energy sector.

Following that, the 17th question asked whether people were aware of the logo change in 2021. Here, 151 people answered “yes” (62.4%), while 91 people answered that they were not aware of the logo change, which corresponds to 37.6% of those surveyed.

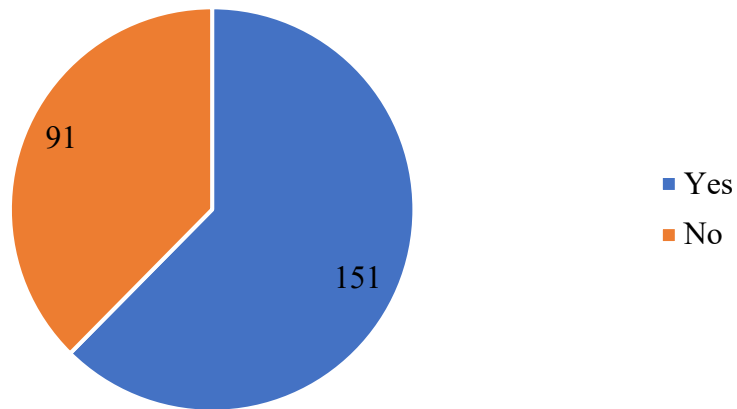


Table 13 - "Did you know that EDP changed its logo in 2021?" | Image developed by the author

The 18th question of the survey was an open-ended question that asked respondents if they could identify the colours of the new EDP logo – purple, blue, and green.

<i>18th question – Can you indicate the colours of the new EDP logo?</i>				
Answer		Frequency	Percentage	Accumulated percentage
Get the three colours right	Green, blue, purple	23	9,5%	54,5%
	Green, blue			
Get two colours right	Green, purple	83	34,3%	
	Blue, purple			
Get one colour right	Green	26	10,7%	
	Blue			
	Purple			
Names the previous logotype colours:	Red	37	15,3%	
Does not get any colour right		9	3,7%	
Says that does not know		64	26,4%	

Table 14 -Colours of the new logo | Developed by the Author

Here, the data can be divided into those who knew at least one colour of the new logo or more (overall 54.5% of the sample) and those who indicated incorrect colours or had no knowledge about it (45.5%). Within the first group, the results show that only 9.5% of the sample correctly identified all three colours of the new logo. The majority of these respondents correctly identified two colours (34.3%), and 10.7% mentioned only one colour correctly. On the other hand, the second larger group – those who indicated incorrect colours or had no knowledge about it – comprised people who did not know anything about the logo (26.4%), followed by 15.3% who mentioned the colour red from the previous logo, and 3.7% who did not correctly identify any colour.

Organising this data in terms of overall percentages, the majority of the sample correctly identified two colours (34.3%), followed by 26.4% who did not know the colours. Those who named the previous logo colour as red represented 15.3% of the sample, and 10.7% correctly identified one colour from the new logo.

This indicates that while the majority of respondents had some knowledge of the new EDP brand, a significant portion still could not correctly identify the colours of the logo. Regarding the three new colours, a substantial portion (34.3%) correctly identified two of them, suggesting a fair degree of knowledge even if not perfect accuracy. In contrast, a significant number of participants (26.4%) expressed complete ignorance about the new logo colours. Moreover, 15.3% of participants incorrectly associated the colour red with the previous logo, indicating a possible misunderstanding or lingering memory of the prior branding.

Interestingly, only 10.7% of the sample correctly recognised one colour from the new logo. When combined with the 9.5% who correctly identified all three colours, this indicates that a relatively small portion of the sample comprehensively understands the new branding with clarity and precision. This underscores the need for more effective marketing or

communication strategies to enhance public awareness and ensure accurate recognition of the new logo colours.

Overall, the data demonstrates that while the public can recognise and recall the new EDP logo to some extent, there remains significant room for improvement in ensuring accurate recognition of all aspects of the new branding. Increased marketing efforts could help bridge this gap and solidify the new brand's perception among consumers.

The 19th question asked respondents about their thoughts regarding the new logo – “What do you think of EDP's updated logo, above right?”. To facilitate a clearer and more concrete analysis of the responses, five clusters were created, and answers were grouped according to the themes.

Regarding the clusters of responses:

- **Attractive and Positive Visual Appeal:** Many respondents found the logo visually appealing, attractive, and well-designed. They used words like "nice," "attractive," "appealing," "beautiful," and "captivating" to describe it.
- **Modern:** Most comments indicated that the new logo was perceived as more “modern”, “futuristic”, “creative”, or “different”. Several participants viewed the logo as modern, innovative, and futuristic, suggesting that it aligns with contemporary design trends and portrays the company as forward-thinking.
- **Sustainable:** Many respondents mentioned that the new logo reflected the “new vision” of the company and embraced “more sustainable” values, aligning with “sustainability”, “green energy”, and the “environment”. Some noted that the logo represents sustainability and environmental consciousness, with the green and blue colours evoking nature and renewable energy.
- **Negative:** This cluster encompasses more critical views towards the new logo:
 - **No Association with the Brand:** While some saw the logo as symbolizing energy transition and sustainability, others felt it was less clear or not strongly associated with the brand. Comments included: "Difficult to associate with the company," "I don't identify with the colour. The change was too fast," "I don't identify it as EDP," "Not associated with the old logo," and "Nothing

connects it to the previous one, neither the colour nor the font. The logo could belong to another company."

- **Concerns about Brand Continuity:** Despite positive feedback, some expressed concerns about the logo's departure from the previous design, noting that it lacks continuity and may not be immediately recognizable as EDP's logo. Comments such as: "The change from the previous logo was too drastic. The Portuguese identified EDP by its red tones, and the sudden switch to blue and cool colours cuts off the familiarity," and "Radical change of the company's image. More environmental but lost the personality it had."
- **Mixed Reactions to Colour and Contrast:** Opinions varied about the use of dark backgrounds and colour choices, with some finding them appealing and others feeling they were not well-adapted or impactful. Comments like: "Not visually strong as the previous one. It gets lost on the blue background," "The dark background is not appealing; it doesn't convey the presence of light," and "Too dark."
- **Preference for Previous Logo:** A significant number of respondents expressed a preference for the previous logo, citing reasons such as familiarity, association with the brand's identity, and perceived suitability. Comments such as: "The previous one was better," "I prefer the old one," "I liked the other one more," and "The red was already associated with the brand."
- **Desire for Clarity and Simplicity:** Some participants mentioned that the new logo could benefit from greater clarity, simplicity, and readability to effectively communicate the brand's message. Comments such as: "Could benefit from greater clarity, simplicity, and readability to communicate the brand's message effectively."
- **Indifferent:** This category includes responses stating no strong opinion towards the new logo, such as "indifferent," "no opinion," and comments like "nothing."

These clusters categorise the various opinions and sentiments expressed by respondents regarding the new EDP logo, providing a comprehensive view of public perception towards this branding change.

The table XX summarises the findings:

<i>19th question – What do you think of EDP's updated logo, above right?</i>			
Answer	Frequency	Percentage	Accumulated percentage
Attractive	88	36,4%	36,4%
Negative	50	20,7%	93,4%
Sustainable	49	20,2%	72,7%
Modern	39	16,1%	52,5%
Indifferent	16	6,6%	100,0%

Table 15 – Opinion about the new logo | Developed by the author

With this analysis, it can be concluded that overall, 77.3% have positive thoughts towards the new logo, with 20.2% highlighting the sustainable factor in the new design.

After this question, a group of statements was presented:

- 1. EDP's new logo is more visually appealing*
- 2. The new logo has a positive impact on the brand's perceived quality*
- 3. I associate the new logo with sustainability or the energy transition*
- 4. I believe that the new logo identifies more with the brand*
- 5. I find it easier to recommend EDP to other people on the basis of the new logo*

So, regarding these five questions on how people view the new EDP logo and according to the values obtained using the SPSS statistical software, the internal consistency of Cronbach's Alpha (CA) is "excellent", as it is above 0.9. Therefore, and in summary, it can be concluded that the variables are all reliable.

For the Cronbach's Alpha (CA), in this group of questions, we could only rely on data from participants who completed the scale in full, totaling 226 people, as can be seen in the table below:

Case Processing Summary			
		N	%
Cases	Valid	226	93.4
	Excluded*	16	6.6
	Total	242	100
*Listwise deletion based on all variables in the procedure			

Table 16 – Case Processing Summary | Developed by the author

The values of the Cronbach's Alpha (CA) are presented below.

Perceived quality - Mean, Mode and Standard Deviation	
Questions	Cronbach's Alpha
My general opinion of the EDP brand is very positive	.933
My assessment of the quality of service of the EDP brand is very positive	.923
The EDP brand fully meets my needs	.933
The EDP brand offers good value	.920
I would recommend EDP to other people	.938

Table 17 - Perceived quality - Mean, Mode and Standard Deviation | Developed by the author

Perceived quality – Frequency, Mean and Mode								
QUESTIONS		1	2	3	4	5	Blank	TOTAL
EDP's new logo is more visually appealing	Absolute Frequency	31	40	50	52	66	3	242
	Percentage	12,8 %	16,5 %	20,7%	21,5%	27,3%	1,2%	100%
	Mean	3,34						
	Mode	5						

The new logo has a positive impact on the brand's perceived quality	Absolute Frequency	29	38	66	58	46	5	242
	Percentage	12,0%	15,7%	27,3%	24,0%	19,0%	2,1%	100%
	Mean	3,23						
	Mode	3						
I associate the new logo with sustainability or the energy transition	Absolute Frequency	23	36	55	64	59	5	242
	Percentage	9,5%	14,9%	22,7%	26,4%	24,4%	2,1%	100%
	Mean	3,42						
	Mode	4						
I believe that the new logo identifies more with the brand	Absolute Frequency	28	36	68	50	53	7	242
	Percentage	11,6%	14,9%	28,1%	20,7%	21,9%	2,9%	100%
	Mean	3,27						
	Mode	3						
I find it easier to recommend EDP to other people on the basis of the new logo	Absolute Frequency	56	36	67	38	34	11	242
	Percentage	23,1%	14,9%	27,7%	15,7%	14,0%	4,5%	100,0%
	Mean	2,82						
	Mode	3						

Table 18 - Perceived quality – Frequency, Mean and Mode | Developed by the author

The analysis conducted on the provided information revolves around understanding the perception of consumers towards the change in the EDP logotype. A Likert scale ranging from 1 to 5, where 1 stands for "strongly disagree" and 5 for "strongly agree", was used to collect responses. Absolute frequencies and percentage frequencies were calculated for each question. For each question, the analysis included mean and mode. Mean scores provided an average level of agreement with each statement, while mode represented the most frequent response.

Across all questions, the majority of respondents provided positive ratings, with the highest percentage frequencies typically in the categories 3 ("neutral") and 4 ("agree"). Standard deviations are relatively low, indicating that responses are clustered closely around the mean, suggesting a consistent perception among respondents.

Based on the provided data regarding the respondents' opinions about EDP's new logo, there are some conclusions that can be drawn. Regarding the visual appeal of the new logo, a significant proportion of respondents find the new logo visually appealing, with 27.3% strongly agreeing and 21.5% agreeing. A smaller but notable percentage do not find it appealing, with 16.5% disagreeing and 12.8% strongly disagreeing. Additionally, 20.7% are neutral. The mean score for the visual appeal of the new logo is 3.34, with a mode of 5.

Considering the impact on perceived quality, many respondents believe the new logo positively impacts the brand's perceived quality, with 24.0% agreeing and 19.0% strongly agreeing. Meanwhile, 27.7% view it negatively, with 15.7% disagreeing and 12.0% strongly disagreeing. 27.3% are neutral. The mean score for the impact on perceived quality is 3.23 and with a mode of 3.

The association with sustainability or energy transition reveals that a significant portion of respondents associate the new logo with sustainability or energy transition, with 26.4% agreeing and 24.4% strongly agreeing. A combined 24.4% rated it negatively, with 14.9% disagreeing and 9.5% strongly disagreeing. Additionally, 22.7% are neutral. The mean score for the association with sustainability or energy transition is 3.42, with a mode of 4, representing the highest mean in this part of the survey.

Regarding identification with the brand, the new logo is seen as identifying more with the brand by many respondents, with 21.9% strongly agreeing and 20.7% agreeing. However, 26.5% view it negatively, with 14.9% disagreeing and 11.6% strongly disagreeing. 28.1% are neutral. The mean score for identification with the brand is 3.27, with a mode of 3.

Finally, the ease of recommendation based on the new logo shows that recommendations based on the new logo are mixed, with 15.7% agreeing and 14.0% strongly agreeing. A significant 38.0% rate it negatively, with 23.1% strongly disagreeing and 14.9% disagreeing. Additionally, 27.7% are neutral. The mean score for ease of recommendation based on the new logo is 2.82, with a mode of 3.

In sum, the questions focused on evaluating the impact of EDP's new logo across various aspects of the brand. The mean scores of this part of the survey can be resumed as it follows: perceived quality, 3.23; identification with the brand, 3.27; visual appeal of the new logo, 3.34; association with sustainability, 3.42; recommendations based on the new logo, 2.82. Although presenting a very neutral perspective – very much in line with the first part of the survey –, it can be stated that the new logo was not able to evoke a higher level of perceived quality, as well as a higher level of identification with the brand. The visual appeal of the logo, in this specific question, remained neutral. The association with sustainability and the ease to recommend the brand based on the new logo registered the higher means according to the sample's opinion.

To conclude the survey, the 25th question was presented: "Is there anything else you'd like to share about EDP's new logo or your general perception of the brand?". This was an open-ended question and not mandatory. Out of the 242 people in our sample, only 18 answered this question, making up 13.4% of the respondents. Of these 18 respondents, 4 made positive comments (22.2%), while 14 (77.8%) expressed more negative views or improvement suggestions.

The positive comments made were:

- "I think the logo identifies with the energetic transition of the brand."
- "I believe the brand has improved its image."
- "More modern, transmits positive energy."

- "The new logo looks great."

Regarding the negative comments, we have examples such as:

- "It should be more eye-catching."
- "Very dark."
- "I prefer the old one because it's not so generic."
- "The old one is more attractive."
- "For me, it wasn't a good choice."
- "Regarding the logo, I think it's a bit flashy."

However, from those who commented on EDP's new logo and their general perception of the brand, several conclusions can be drawn and categorised according to specific topics.

Firstly, a notable portion of the comments express a neutral or indifferent stance towards the new logo. These respondents do not feel strongly about the change, either positively or negatively. Statements like "Nothing to mention" and "Nothing to add" reflect this indifference.

Comments like "I prefer the old logo because it is not so generic" and "Regarding the logo, I find it not very attractive" suggest that people favour the older design and think the current one is not very eye-catching or distinctive. Many remarks imply that the brand's identity and values are not adequately communicated by the new logo.

Additionally, many respondents do not find the new logo modern or dynamic. Comments such as "It is not adequate and does not convey energy or change. It is lifeless" reflect a sentiment that the logo lacks the vibrancy and modernity needed to represent the brand's forward-looking stance.

Some people explicitly state a preference for the old logo, mentioning that it was more recognisable and had stronger brand identity elements. Comments such as "The old one is better" and "I prefer the old one because it is not so generic" emphasise a preference for the previous design's familiarity and distinctiveness.

Another significant topic is sustainability, with respondents often criticising the new logo for not adequately representing the brand's commitment to sustainability. For instance, "I do not consider that the colours of the new logo are directly associated with sustainability issues" and "It should convey an image of sustainability" indicate a perceived failure of the logo to convey environmental values.

Overall, the responses show that most people have an unfavourable impression of the new EDP logo. Common complaints include that it doesn't communicate sustainability, isn't visually appealing enough, and doesn't seem to align with the brand's identity and principles. The old logo is still preferred by a large number of respondents, while others show a clear lack of interest. Specific recommendations for enhancement are also included, albeit less frequently.

In general, and in view of the comparison of all the averages obtained throughout parts 1 and 2 of the questionnaire, it is evident that the recommendation of the brand based on the new logo, the image and reputation, the quality of the service, the association with sustainability, and the general opinion about the brand were, in the opinion of the sample, the highest points. In other words, it is understood that the EDP brand already benefited from a good image and reputation, as well as a notable level of quality and proximity to the sustainability theme.

However, the perception of the brand's value, the recommendation of the brand (in the case of the old logo), the concern for the well-being of society, the perceived quality (of the new logo), and the identification with the brand (old logo) have the lowest averages of the entire survey. Thus, it can be seen that the new logo facilitates brand recommendation processes but does not impact the perceived quality of the brand, since its levels were already high before the brand image change (for example, when the majority of the sample rated EDP as the brand in the sector with the highest quality). It is also interesting to note that, although EDP is clearly associated with sustainability, it has no connection with social welfare, given the low rating given to this issue.

As far as the new logo is concerned, it is generally rated positively by the sample, and the association with sustainability is a very clear opinion expressed throughout the different questions, even though some respondents do not share the same vision or are indifferent to it.

Conclusion

This research aimed to assess the impact of the new EDP logotype on the perceived quality of the brand, based on the opinions of an exclusively Portuguese sample. The relevance of the topic is underscored by studies indicating that sustainability confers a competitive advantage, prompting companies to increasingly adopt "green" practices in response to rising consumer demand for sustainable products and services (Gleim & Lawson, 2014). Moreover, sustainability is known to influence reputation (Kim & Kim, 2017), purchase intention (Kaur et al., 2022), perceived quality (Chen & Chang, 2013), and brand loyalty (Tanveer et al., 2021), providing a solid theoretical foundation for this research, which examines the EDP brand logo change with exclusive insights from Portugal.

A survey was conducted to gather insights into how consumers perceive the new EDP logo, their awareness of the change, and their overall attitudes towards it. The data collected revealed that EDP already had strong associations with sustainability/environmental efforts. The brand generally enjoyed a positive perception among consumers, with high levels of service quality, a strong image, and a good reputation. Responses also indicated that the new logo is associated with the concept of sustainability.

Specific inquiries regarding the new logo's colours and other elements highlighted a lack of familiarity with the company's updated image. Nevertheless, it was evident that the new logo was well received, as respondents found it more aesthetically pleasing. Given that the sample associates the new logo with the energy transition, it further strengthens the brand's identification with sustainability.

However, it was inconclusive whether the altered logo had an impact on perceived quality (PQ). Firstly, because the brand already had high level of perceived quality; and secondly, because the sample lacked a solid understanding of the logo shift, presenting a low level of awareness of the new logo's details.

Therefore, regarding Research Question 1 (RQ1) – “How is the EDP logotype change perceived by consumers?”, it can be concluded that the logo change is generally evaluated positively, establishing an association with sustainability and the energy transition.

However, it's important to note that a significant portion of the sample was not fully aware of the new logo's aspects, suggesting the need for marketing efforts to address this gap.

Considering Research Question 2 (RQ2) – “Does EDP’s logotype change affect the perceived quality of the brand?”, it was observed that the brand was already perceived with high levels of perceived quality, a good image, reputation, association with sustainability, service quality, and overall positive opinion. Based on these results, it became evident that the new logo does not impact perceived quality, since this variable remained at the same high level with both the new logo and the old one.

Limitations of the Research and Suggestions

While the author considers this study to be a significant contribution to understanding the impact of the new EDP logotype on brand perceived quality, it acknowledges a few limitations.

Firstly, there is a potential sampling bias as the survey predominantly captured responses from individuals who are or have been EDP customers. The lack of input from those who have never interacted with EDP could skew perceptions and limit the generalizability of the findings.

Furthermore, the scope of the questions may have been limited or not deeply evaluated due to time management issues. While the survey explored perceptions of the EDP logotype change and its impact on brand quality, it may have overlooked other significant factors influencing consumer attitudes, such as pricing or customer service.

Additionally, the absence of longitudinal data is notable. The survey provides a snapshot of consumer perceptions at a single point in time, lacking insights into how these perceptions may evolve over time following the logo change.

Future scientific research should consider employing a more diverse sampling strategy to encompass perspectives from a wider demographic range, including non-customers, various age groups, and geographic regions. This approach would enhance the applicability of the

findings and offer a more holistic understanding of consumer perceptions. Furthermore, integrating qualitative methods such as interviews or focus groups alongside quantitative surveys could provide richer insights into consumer attitudes and behaviours regarding the EDP logo change. Qualitative data can add context and depth to quantitative findings, enriching overall comprehension of consumer perceptions.

By addressing these limitations and incorporating these suggestions, future research can provide a more comprehensive and nuanced understanding of consumer perceptions regarding the EDP logo change and its impact on brand aspects.

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Appendix

Appendix A - Questionnaire Survey

Logótipo EDP - Análise da Qualidade Percebida da Marca

Bem vindo/a!

O presente estudo surge no âmbito da tese de Mestrado em Ciências da Comunicação, na vertente de Comunicação, Marketing e Publicidade da Universidade Católica Portuguesa. Este estudo tem como objetivo avaliar o impacto da mudança no logótipo da EDP tendo como base a perceção dos consumidores.

O questionário tem uma duração média de 5 minutos. Todos os dados recolhidos são anónimos e confidenciais, sendo posteriormente utilizados única e exclusivamente para fins académicos.

Qualquer dúvida não hesite em entrar em contacto através do email: s-mftoliveira@ucp.pt

As suas opiniões são inestimáveis para a pesquisa.

Muito obrigada por participar neste inquérito!

Conhece a marca EDP? *

Sim

Não

É ou já foi, no passado, cliente EDP? *

Sim

Não

Numa escala de 1 a 5 (onde 1 representa “discordo totalmente” e 5 “concordo totalmente”) classifique as seguintes afirmações: *

	1	2	3	4	5	NA
A minha opinião geral sobre a marca EDP é bastante positiva	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
A minha avaliação sobre a qualidade do serviço da marca EDP é bastante positiva	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
A marca EDP satisfaz plenamente as minhas necessidades	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
A marca EDP oferece um bom valor	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Recomendo a EDP a outras pessoas	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
A EDP é uma marca socialmente responsável	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
A EDP preocupa-se em melhorar o bem-estar da sociedade	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
A EDP atua de forma sustentável em relação ao ambiente	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
A EDP transmite-me confiança	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
A EDP tem uma imagem e reputação tão ou melhor do que as concorrentes	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Existem outras marcas na mesma indústria que perceciona como tendo * uma qualidade superior à da EDP? Se sim, por favor indique quais.

Your answer _____

Sabe que a EDP mudou de logo em 2021? *

- Sim
- Não

Consegue indicar as cores do logótipo novo da EDP? *

Your answer _____

Untitled Section

Obrigada por completar a parte inicial do inquérito. Iremos agora passar para a segunda e última parte.

Por favor, examine cuidadosamente o novo logótipo antes de responder às seguintes questões.

Logótipo antigo (à esquerda) VS Logótipo novo (à direita)



O que pensa sobre o logótipo atualizado da EDP, acima, à direita? *

Your answer _____

Numa escala de 1 a 5 (onde 1 representa “discordo totalmente” e 5 é “concordo plenamente”) classifique as seguintes afirmações: *

	1	2	3	4	5	NA
O novo logótipo da EDP é mais atrativo visualmente	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
O novo logótipo impacta positivamente a minha perceção de qualidade da marca	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Associo o novo logótipo à sustentabilidade ou à transição energética	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Acredito que o novo logótipo se identifica mais com a marca	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Acho mais fácil recomendar a EDP a outras pessoas com base no novo logótipo	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Existe mais alguma coisa que gostaria de partilhar sobre o novo logótipo da EDP ou a sua perceção geral da marca?

Your answer

As suas respostas foram registadas.

Obrigada novamente pela sua colaboração neste estudo!