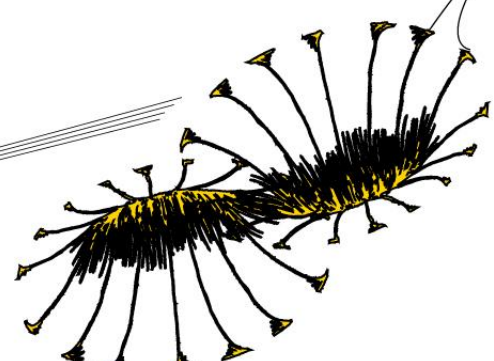





**Corporate Visual Identity (CVI) on Social Media:  
Exploring the Effects of Consistent CVI**



Ivo Krake (s1017756)  
8<sup>th</sup> of August 2014

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Graduation article for the Master's Degree Communication Studies,  
University of Twente, Enschede

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## **Abstract**

*Purpose* - The purpose of this research article is providing insights into the role of consistency in CVI on social media platforms for academic literature and practitioners. The objectives of this article are identifying the current use of consistency in CVI on social media platforms of organizations in the Netherlands and exploring the effects of consistent CVI on social media users.

*Design/methodology/approach* - Study 1 uses a quantitative content analysis to measure the actual use of consistency in CVI on social media platforms of fifty top social media organizations in the Netherlands. A coding scheme was developed for looking into the elements of CVI (e.g. logo, text, color, form elements and photography) in the avatar and header of Facebook, Twitter, and LinkedIn.

Study 2 uses a 3 x 2 between subjects design to measure the effects of CVI (consistent, channel specific, and inconsistent) and the Organization type (Electronics Company and Bank) on social media users' appreciation of the CVI, appreciation of the organization, brand awareness, and intention to commit to an organization on social media. An online questionnaire was used to gather data for this experiment.

*Findings* - Results in Study 1 indicate that traditional elements of CVI are also applied on social media platforms, however there is a larger role for photography reserved in the header. This study found conclusive evidence that organizations are currently implementing their CVI inconsistently on different social media platforms. Results of experiment show that there were non-significant main effects of consistent CVI on all the dependent variables. However, significant main effects of the Organization type were found and several significant interactions were found on several sub constructs of the users' appreciation of the CVI; appreciation of the organization; and intention to commit to the organization on social media.

*Research limitations* - The methods that are used provide an insight of the actual use of CVI on three social media platforms by organizations in the Netherlands. Results in other countries, at another time, and on other social media platforms may vary. The experimental design in this study used fictional organizations and measured intentions; a study on existing organizations and actual behavior may provide different results.

*Practical implications* - This study provides information about the actual use and effects of consistent CVI on social media platforms. Online marketing, social media practitioners, and graphic designers could benefit from this research by using its practical implications for strategically positioning a corporate brand in a social media context.

*Originality/value* - The originality of this study lies in linking actual use of consistency in CVI and its possible effects on people in a social media environment. This study addresses to the relatively little research that has been done on CVI and social media.

**Keywords** – corporate branding, corporate visual identity (CVI), online branding, social media.

## Introduction

In the today's modern environment, we are overwhelmed with visual cues; as a result our Western society is becoming more and more visually oriented. All of these visual impressions compete for the attention of organization's stakeholders, together with other information it results in perceptions of an organization or brand. Visual impressions are based on logos, colors, typography, graphics and photography and sometimes additional symbols. These elements are often presented in buildings and stores, packaging, mailings, television and all kind of printed and online media (Van den Bosch, 2005).

The use of visual cues has an effect on the way organizations are perceived and they help us to recognize and choose between products or brands (D'Souza, 2000; Doyle & Bottomley, 2002). In addition, consumers are becoming increasingly interested in the organization behind the brand (Blumenthal & Bergstrom, 2003; Sever, 2003). According to Van den Bosch (2005) the objective of a corporate visual identity (CVI) could be first, to announce the existence of the organization, and second, to create and support a corporate identity.

Organizations are increasingly recognizing they can promote their organization, brands and products to project a single and powerful identity. This view of communication involves more than advertising and marketing domains. It also involves corporate identity, visual identity and visual identification systems that are used to position organizations (Balmer, 1995).

The social media revolution of the last decade has changed the communication landscape and has influenced our communications tremendously. The growing importance of applications such as Facebook, Twitter and others in peoples' lives has influenced the communication habits in our daily lives. In relation to marketing communication, this means that brand related communications and exposure to marketing campaigns are increasingly shifted from traditional media to social media. People are changed from passive listeners to active influencers (Kozinets, Hemetsberger, & Schau, 2008) and thereby, some power over brands shifted directly to consumers (Constantinides & Fountain, 2008). In addition, people rely more than ever on their social networks when making decisions (Hinz, Skiera, Barrot & Becker, 2011). The relatively new marketing communications through social media presents new challenges and opportunities for organizations.

Balmer and Soenen (1997) highlighted that there is a shortage of empirical studies on CVI. This shortage in empirical studies on CVI still persists today, and specifically empirical studies that explore the effects of CVI in a digital environment, such as websites (Van den Bosch, 2005). Since academic research on branding in social media is also relatively scarce, there is an important need in literature to explore the effects of corporate branding in social media. In taking the perspective of visual branding on social media platforms this article's goal is to explore the role of consistency in CVI across different social media platforms. First, a content analysis of fifty top social media organization in the Netherlands is conducted to map the use of consistent CVI on social media. Second, an experiment is executed to measure the effects of consistent CVI on social media users. All in all, the combination of the two studies will provide practitioners and academic literature a comprehensive picture of the use and effects of consistent CVI on social media platforms.

## Literature Review

Corporate Visual Identity (CVI) is the English equivalent of the Dutch term “huisstijl” (Van den Bosch, de Jong & Elving, 2004). Since, most academic literature is written on CVI, this designation will be used in this article. CVI is increasingly getting more attention among communication professionals; however, in academic literature on corporate communication and public relations little research has been done. Thus, most literature has been written by practitioners. In current academic research, CVI is often served as a more or less obvious tool that may help to contribute to an organization’s strategy. The issues of designing, managing and the impact of an effective CVI are rarely been studied (Van den Bosch, 2005).

### CVI

CVI is an underlying construct of the more comprehensive corporate identity. Birkigt and Stadler (1986) and Van Riel (1995) bring forward three factors that influence corporate identity, namely behavior, communication and symbolism. CVI is characterized as the main representative of symbolism. A possible explanation for the relatively small amount of studies on CVI as a research topic may lie in the distinction between the strategic and the visual school of corporate identity (Hatch & Schultz, 2000; Van den Bosch, 2004). The strategic school is formed by the (overlapping) disciplines of corporate communication, public relations and reputation management; the visual school on the other hand consists of graphic design disciplines. It may be difficult for the two schools to collaborate. According to Van den Bosch et al. (2004), the research area of CVI can be divided into three levels: the strategic, the operational, and the design level (see Fig. 1).

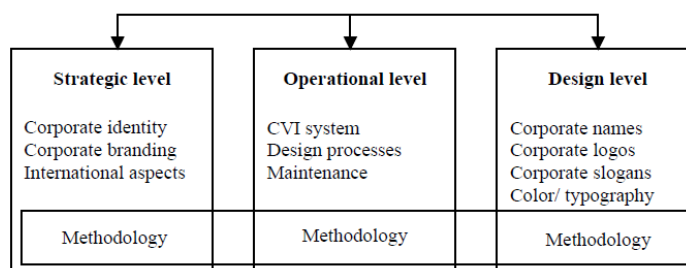


Figure 1. Levels of CVI research. Reprinted from: Bosch, van den, A. L. M., Jong, de, M. D. T., & Elving, W. J. L. (2004). Managing corporate visual identity: use and effects of organizational measures to support a consistent self-presentation. *Public Relations Review* 30(2), 225-234.

The strategic level focuses on the organization’s objectives of their visual identity. More specifically in corporate branding, the way they present themselves and distinguish from competitors. Important academic research in this level has been done to determine the choice between a standardized and a localized corporate visual identity for global organizations (Melewar & Saunders, 1998, 1999; Melewar, Saunders & Balmer, 2000). The operational level focuses on the development and management of CVI, often regulated in corporate visual identity systems (CVIS) (Van den Bosch, 2004). Organizations are challenged to transform corporate identity in a coherent, consistent, and effective visual identity (Melewar & Saunders, 1998). Important issues at this level

consist of changes and adjustments and still preserving consistency in CVI and manageable CVIS.

The design level focuses on the functionality and effectiveness of specific CVI elements. Prior academic research mainly focused on logos (Green & Loveluck, 1994; Haase & Theios, 1996; Henderson & Cote, 1998; Van Riel & Van den Ban, 2001), color (Madden, Hewett & Roth, 2000) or slogans (Dowling & Kabanoff, 1996).

According to Van den Bosch et al. (2004), every level has its methodological component as well. On the strategic level, a variety of methods has been developed to research the corporate identity of organizations (Van Rekom, 1998; Van Rekom & Van Riel, 2000; Van Riel & Balmer, 1997). On the operational level, several methods have been developed for exploring the visual identity of organizations (Melewar, 2001). Furthermore, the design level focuses mostly on the pretesting of visual designs (Gabrielsen, Kristensen & Hansen, 2000). The operational level seems to be most unexplored in prior academic research on corporate visual identity. Most studies focus on the management of CVI and CVI systems. For example, Melewar & Saunders (1998) investigated the CVI of multinational organizations and the standardizations of CVI and found positive effects of standardization in projecting the organizations visual identity. Melewar et al. (2000) researched the relationship between corporate branding strategy and the degree of standardization of name, logo, typography, color and slogan. These studies mainly focused on the relationship between the strategic and operational level of CVI. However, the processes and management concerns of designing and maintaining a consistent CVI in a digital environment haven't been studied at all.

**CVI elements.** Dowling (1994) put forward that a visual identity includes four elements, identified as corporate name, logos and symbols, color, and typeface. Furthermore, Dowling (1994) also mentioned that visual identity is important, although "it is not nearly as important as what your organization does, the products and services it offers, or what and how it communicates with stakeholders". Melewar and Saunders (1998) addressed CVI as the focus of the organizations identity and image, with the name, logotype, typography, color and slogan being the five elements.

The logo has been found to be a key element of CVI for representing the organization to internal- and external stakeholders (Byrom & Lehman, 2007). Logos help organizations to be identified by consumers and distinguish them from other competitors (Hem & Iversen, 2004). Furthermore, the logo has the potential to express organizational characteristics (Van Riel & Van den Ban, 2001). Henderson and Cote (1998) bring forward that there is a lack of research in the design effects on consumers' appreciation of logos. There are many types of logos, varying from very abstract logos, unrelated to word marks, which are written in a distinct form (Murphy, 1990). A good logo should be recognizable, held meaning and evoke positive affect for organization's stakeholders (Vartorella, 1990). According to Adir, Adir and Pascau (2012), the logo type can be classified into three main types, namely the iconic/symbolic logo, textual logo, and a mixed logo.

Color is an attribute to the visual experience of CVI (Gage, 1999). Hines and Bruce (2007) suggest that customers respond firstly to the color, since it includes strong cultural associations and because color often covers most of the surface. Berlin and Kay (1969) found 11 colors that could be perceptually marked and are divided in chromatic (red, yellow, green, blue, pink, orange, brown, and purple) and achromatic colors (black, white, and grey).

Typography or fonts are often divided into two categories serif fonts and sans serif fonts. Furthermore, different text styles such as a bold or italic font are used in typography. To add power to the message it is sometimes written in capitals. Most literature on typography focuses on readability of fonts, however Childers and Jass (2002) found that the impressions of the font are also used to form impressions about the brand.

Van den Bosch (2005) widens Dowling's (1994), and Melewar and Saunders (1998) identification of the elements of CVI and suggests that, in general, CVI may include a logo, color palette, typefaces (fonts), layout, photography and illustrations, advertising styles and even signs and symbols. Rowley (2004) suggests that building a corporate identity starts with sharing brand values which are communicated through a number of elements on websites, being the logo, graphics, text, color, and shapes. When relating these elements to a social media environment, we could assume that these elements also apply on social media platforms and are therefore relevant for this article.

**CVI and Identity, Image and Reputation.** Corporate branding and communication are often seen as activities to build a corporate reputation (Bickerton, 2000; Schultz, Hatch and Larsen, 2000; Einwiller and Will, 2002). The most basic function of visual identity is to direct the consumer to the source of origin of goods and services. However, the visual identity services a higher purpose, it helps organizations to maintain and strengthen customer relations by contributing to the formation of associations that will produce a positive image and reputation of the organization (Allessandri, 2013). Consumers can choose products and services from among many brands and organizations. Therefore the reputation of an organization is found to be a key factor in creating a competitive advantage (Kapferer, 1994; Kay, 1993).

Over the last decade, the concept of corporate reputation has been widely discussed in academic studies (Markwick and Fill, 1997; Greyser, 1999; Dowling, 2002). Organization's behavior is found to be the strongest influence on reputation and defined as "the way an organization acts, as perceived by its stakeholders" (Dutton and Dukerich, 1991; Hatch and Schultz, 1997, 2003). However, little research addresses the role of CVI in identity, image, and reputation of organizations. Specifically, in a digital environment such as social media, where organizations are also trying to build relationships with their customers. Van den Bosch (2005) addresses that further studies on identity, image and reputation could explore the relationship between CVI and the impression of organizations across applications such as websites. This article will focus on CVI and the impression of organizations on social media platforms.

## **Social media**

There are different definitions for social media, but most researchers rely on Kaplan and Haenlein (2010, p. 61), who define social media as: "a group of internet based applications that builds on the ideological and technological foundations of Web 2.0, and it allows the creation and exchange of user-generated content."

Facebook alone, the largest social media platform, has over 802 million daily active users and 1.28 billion monthly active users as of March 31, 2014 (Facebook, 2014). Furthermore, the development micro-blogs such as Twitter, made sure that more than 145 million Twitter-users send an average of 90 million 'tweets' per day (Madway, 2010). On average, consumers devote almost one third of their time to social media (Lang, 2010).

There is an ongoing debate over the issue of branding in social media. Several practitioners and researchers enthusiastically encourage organizations to be present on social media and take advantage of it to survive (Kaplan & Haenlein, 2010). On the other hand, a number of researchers call organizations “uninvited crashers” of social media, inferring that social media are for people and not for brands (Fournier & Avery, 2011, p. 193).

There are literally hundreds of different social media platforms such as social networking sites, text messaging, photo sharing, (micro) blogs, wiki’s and discussion forums (Harris, 2009). Each social media platform has its own characteristics and several of them are widely adopted in our society. This article will focus on the ‘Big Five’ social media platforms in the Netherlands, identified by Newcom Research & Consultancy (2014).

The “Big Five” social media platforms are listed on the basis of amount of users. In 2013, about 7.9 million people used Facebook; 7.1 million people used YouTube; the business social network LinkedIn was used by 4 million people; 3.3 million people were active on Twitter; and approximately 2 million people used Google+. In addition, the same research showed that 65% of all social media users are committed to an organization’s page on social media (Newcom Research & Consultancy, 2014).

**Social media use by organizations.** Baird & Paranis (2011) found that nearly 70% of executives address that if they do not engage in social media, their organization will get out of touch. Pondres (2011) studied social media use by organizations in the Netherlands and found that many organizations don’t invest in social media because of a lack of knowledge. Nonetheless, half of the organizations that do use social media developed a social media strategy to effectively use social media. In addition, Pondres (2013) performed another study on the social media use of organizations; this study highlighted the most commonly used social media platforms by organizations, as presented in Figure 2. Pondres’ (2013) findings indicate that Facebook (87%), Twitter (78%), and LinkedIn (75%) are most often used by organizations in the Netherlands.

According to Baird & Parasnian (2011), organizations use these social media platforms for a diversity of reasons, for example: to communicate with customers (74%); for customer service (65%); and for promotions (60%). Overall, customer engagement is found to be the main reason for organizations to use social media. (Lorenzo-Romero et al., 2012).

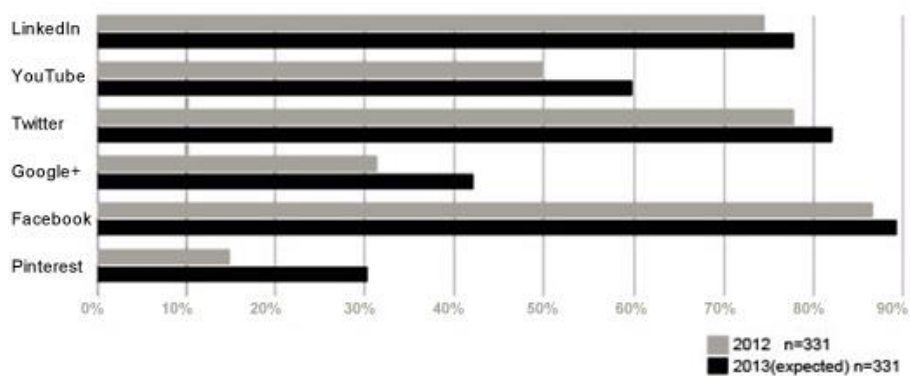


Figure 2. Social media platforms used by organizations in the Netherlands (Pondres, 2013).



Large retailers were found to use social media as a tool for brand building and small retailers use social media mostly for customer service. According to Social Media Monitor (2013), branding is the most important reason for major brands and organizations to implement and use social media, followed by communication and public relations.

**Brand awareness on social media.** Two of the main purposes in branding are the labeling a product or organization by a brand name through marketing means and making consumers aware of the brand. The created brand awareness is defined as “the strength of the resulting brand node or trace in memory, as reflected by consumers and the ability to identify the brand under different conditions” (Keller, 2008, p. 87). In other words brand awareness refers to the strength of a brand in consumers’ minds. Brand awareness could be created by anything that causes the consumer to experience the brand, such as: advertising, promotion, publicity, public relations, etc. Social media represents a way to expose users to the brand or organization and thereby create brand awareness. Prior literature suggests that brand awareness exists of two components, being recognition and recall (Keller, 1993). This article will adopt concept of brand awareness and apply it in a social media environment.

**Social media brand page communities.** Muniz and O’Guinn (2001, p. 412) define brand community as “a specialized, non-geographically bound community, based on a structured set of social relations among admirers of a brand.” The context of such a community is lies in consumption of a good or service. Brand communities are dynamic phenomena with dynamic effects and interactions among their elements (McAlexander et al., 2002; Schau et al., 2009).

According to prior social media and brand community literature, people have their own motivations to join social media and a brand communities. One important psychological need to join social media is to feel socially connected (Sarason, 1974). Shopping, researching and entertainment are other purposes to join and contribute to social media (Zhou, Chenting & Zhou, 2011). People also join brand communities to fulfill their need to be identified with groups they wish to associate with (Schembri, Merrilees, & Kristiansen, 2010).

Benefits of brand communities are facilitating information sharing, capturing the history and culture of a brand, offer customer service, and positively influencing brand loyalty (Muniz & O’Guinn, 2001). In addition, Dholakia and Durham (2010) showed in their study that brand community fans generate more positive word-of-mouth (WOM); are more emotionally attached; and tend to visit the store more often. Altogether, organizations mainly use social media to engage with customers or for community management (Baird & Parasnis, 2011; Lorenzo-Romero et al., 2012; Social Media Monitor, 2013).

Despite the importance of online branding and the high adoption rate of social media, very few specific academic studies (Hsu & Tsou, 2011) have been done in this research area. Prior academic research on marketing and branding in social media mainly focuses on the descriptives and characteristics of social media (Edelman, 2010; Hanna, Rohm & Crittenden, 2011; Kaplan & Haenlein, 2010). So there is important need for more specific studies on branding in social media.

## Consistency

Visual appearance has been found to have a major effect on how users appreciate websites (Van der Geest & Loorbach, 2005). Research on visual consistency has revealed that color and grid/navigation were key factors used to create consistency on websites (Van der Geest & Loorbach, 2005). The literature about evaluating consistency in websites, suggests two approaches: expert-focused and user-focused. Most research on consistency in websites used expert-focused approaches. In this article an user-focused approach will be used to look into the effects of consistent CVI on social media platforms.

Organizations might also recognize the need to project a consistent identity that reaches consumers in a memorable way. Therefore CVI management is needed to ensure this consistency (Van den Bosch et al., 2004). The realization of the importance of consistency in visuals and marketing communications by marketing and graphic design practitioners led to academic research in this area. Several researchers confirm there should be consistency in formal corporate communication (Bernstein, 1986; Schultz, Hatch, & Larsen, 2000).

With any branding effort, consistency over a long time period results in cumulative benefit to the organizations. Consistent brands are likely to gain enhanced impact and visibility (Aaker, 1996). In addition, consistent and heavy advertising can change an organizations' image. Although change is sometimes necessary, the goal of consistency of meaning and messages through time is to provide a position, identity, and cost efficiencies, all of them to result in a competitive advantage (Aaker, 1996).

Integrated marketing communication (IMC) literature is increasingly concerned with consistency (De Chernatony, Cottam, & Segal-Horn, 2006). According to several researches consistency also needs to extend to all IMC (Duncan & Moriarty, 1997; Kendall, 1999). Social media are a part of IMC, thus we could assume that consistency on social media platforms is desirable. While to majority of prior ICM literature focuses on the internally managed aspects of consistency, Chernatony and Segal-Horn (2003) addresses that successful service organizations gain consistent perceptions among consumers. In addition, Kapferer (1997) addresses that successful organizations succeed in consistency across all stakeholders, not only consumers. Stuart and Jones (2004) put forward that due the nature of the Internet, there is a particular thread to the consistency of corporate brands.

Van den Bosch (2005, p. 82) defined consistency in CVI as "the extent to which the various CVI elements were actually employed as intended." However, this study will focus on consistency in CVI on different social media platforms, and therefore consistency in CVI on social media will be defined as: "the extent to which the various CVI elements conform across different social media platforms."

Every social media platform has its own characteristics and possibilities to display an organization's visual identity. Since, prior academic literature addresses beneficial effects of consistency in CVI, this study will focus on consistent CVI on social media platforms. Thereby, two questions will form the basis in the addressing of this article:

- (1) *'Are organizations applying a consistent CVI on social media platforms?'*
- (2) *'What are the effects of consistent CVI on social media platforms' users?'*

## Studies

In this research article two studies are reported, in the first study a content analysis is conducted to examine the actual use of consistency in CVI on social media platforms by top social media organizations in the Netherlands. In the second study an experiment was designed to measure the effects of consistent CVI on social media users.

### Study 1

Elaborating on the findings as discussed in the literature review, the following research question will form the basis of study 1: *Are organizations applying a consistent CVI on social media platforms?*

### Method

This study used a quantitative content analysis (QCA), defined by Nuendorf (2002) as: “a summarizing, quantitative analysis of messages (or other objects) that relies on a scientific method and is not limited to the types of variables that may be measured or the context in which the messages are created or presented.” The content analysis in this study especially focused on the avatar and header on the social media platforms, since these are commonly used to present CVI. Other visual elements, such as posts and messages were not included in this study. For example, the avatar and header on Facebook are marked in red and presented in Figure 3.



Figure 3. Avatar and header on the social media platform Facebook.

**Pre-research.** Prior to this study, several pre-researches were conducted. First, a list of top social media organizations in the Netherlands was gathered from the Social Media Monitor 6. This annual list is established by a reputable social media research organization in the Netherlands, known as ‘Social Embassy’ (Social Media Monitor, 2013). Second, these organizations were examined by looking into the use of the “Big Five” social media platforms that commonly used social media platforms by organizations as suggested by Pondres (2013). In order to determine a conclusive list, the top three social media platforms that were used by these organizations were used in this study. The pre-research resulted in a list of fifty organizations who were using the three social media platforms Facebook, Twitter, and LinkedIn.

Another pre-research was performed discuss the role of the elements of CVI and the role of consistency on social media platforms. Eight expert-interviews were conducted to obtain insights and discuss a first version of the coding scheme. The insights gathered in these expert-interviews were used for adjustments of the coding scheme to particularly fit a social media context.

**Coding scheme.** Prior academic literature was used to develop a comprehensive set of variables, focusing on logo, text, typography, form elements, color, and photography. Logo items were adopted from Adır, Adır and Pascu (2012). Berlin and Kay (1969) suggested 11 colors which were also adopted in this study. Photography items were adopted from Kane (1999) who studied photography in the avatar on Myspace and adjusted to fit the purpose of this study. The remainder of the variables and items were self-created. Table 1 presents a preview of the variables and items that have been used in the coding scheme, it also gives an example of the description and codes for the first item of each first variable. The final coding scheme is presented in Appendix A.

Table 1.  
*Preview of the coding scheme; variables, items, and examples of description and codes.*

Variable	Item	Description (example)	Code (example)
Social media design	Avatar presence	<i>Is the avatar placed by the organization?</i>	0 = No 01 = Yes
	Header presence Integrated design		
Logo	Logo originality	<i>Is the logo on social media original when compared to the organizations website?</i>	01 = Iconic/Symbolic logo 02 = Textual logo 03 = Mixed logo 99 = not applicable, unable to determine
	Logo type Nr. of logo's		
Text	Text type	<i>Is their text available in the header, and what kind of text is available?</i>	0 = Not available 01 = Pay off 02 = Slogan 03 = Promotion/discount 04 = Call to action 05 = Other, specify 99 = Not applicable
	Text description		
Typography	Serif font	<i>Is the text written in serif?</i>	0 = No 01 = Yes
	Italic font		
	Script font		
	Bold Font		
	Capitals		
Form elements	Availability of form elements	<i>Are there form elements in the header?</i>	0 = No 01 = Yes
	Description of form elements		
Color	Colorfulness	<i>How many colors are used in the design?</i>	0 = 0 01 = 1 02 = 2 etc.
	Background color		
	Main color of form elements		
Photography and graphic design	Photograph/graphic design	<i>Whether a clear photograph is used, a graphic design (colors appear unnatural, graphic elements are inserted or animated), or an combination is used.</i>	0 = Only background color 01 = Photograph 02 = Graphic design 03 = Combination of a photograph and graphic design 04 = Other, specify... 99 = Not applicable
	Main subject of photography		
	Number of main subjects		
	Portrait- or photo type		
	Photo effects		
	Shot type		
	Camera angle - vertical axis		
	" - horizontal axis		
	Context of photograph		
Photo atmosphere			

**Corpus.** Eventually, fifty organizations (see Appendix B) were included in the content analysis in this study. To form the corpus of this content analysis, screenshots were taken from the organizations' social media pages on Facebook, Twitter, and LinkedIn. Additionally, the screenshots were taken at once, on the 20<sup>th</sup> of February 2014. The total corpus of this content analysis consisted of 150 screenshots.

## Results

Data were analyzed by using SPSS 20 software. General results show that every organizations placed a logo or image in the avatar on Facebook, Twitter and LinkedIn. However, nearly 30% of the organizations did not place anything in their header on Twitter ( $n = 16$ ) and LinkedIn ( $n = 14$ ). The organizations that did not place something in the header were only analyzed for the avatar and excluded from further analyses. A small amount of organizations integrated their avatar and header into one design, specifically, 7% of the organizations used an integrated design on Facebook and Twitter; and 0% on LinkedIn. There was a significant difference between the integration of the avatar and header on Facebook, Twitter and LinkedIn,  $\chi^2 = (2, n=120) = 6,527, p = .038$ . Thus, the integration of avatar and header was significantly higher on Facebook and Twitter.

**Avatar.** Various variables were used to explore the avatar, consisting of logo originality, logo type and background color. To confirm logo originality, logos on the social media pages were compared to the logo of the organization's website. Most organizations used their original logo, especially on LinkedIn ( $n = 42$ ; 84%). Nearly half of the organizations used a bastardization of their original logo on Facebook ( $n = 22$ ) and Twitter ( $n = 25$ ). Looking into logo type, more than half of the organizations used a mixed logo on either Facebook ( $n = 32$ ), Twitter ( $n = 29$ ), and LinkedIn ( $n = 42$ ). An overview of the frequencies of avatar related variables is presented in Table 2.

Table 2.  
*Logo originality and logo type on Facebook, Twitter, and LinkedIn.*

Variable	Items	Facebook		Twitter		LinkedIn	
		N	(%)	N	(%)	N	(%)
Logo originality	Original logo	28	56%	25	50%	42	84%
	Bastardization in color	4	8%	4	8%	3	6%
	Bastardization (only) symbol	7	14%	8	16%	1	2%
	Bastardization (only) brand name	1	2%	1	2%	2	4%
	Photographed logo (on product, building etc)	2	4%	5	10%	2	4%
	Specific part or letter	5	10%	5	10%	0	0%
	Person (photographed)	3	6%	2	4%	0	0%
Logo type	Iconic/symbolic logo	10	20%	12	24%	2	4%
	Textual logo	7	14%	8	16%	6	12%
	Mixed logo	32	64%	29	58%	42	84%
	<i>Not applicable, unable to determine</i>	1	2%	1	2%	0	0%
	Total	50	100%	50	100%	50	100%

Results on the background color of the avatar show that most organizations use a white background color on either Facebook ( $n = 25$ ; 50%), Twitter ( $n = 27$ ; 54%). Furthermore, 82% of the organizations used a white background color on LinkedIn ( $n = 41$ ), see Table 3 for an overview of all the background colors.

Table 3.  
*Background color of the avatar on Facebook, Twitter, and LinkedIn.*

Variable	Items	Facebook		Twitter		LinkedIn	
		N	(%)	N	(%)	N	(%)
Background color	Red	3	6%	2	4%	3	6%
	Blue	2	4%	1	2%	1	2%
	Yellow	2	4%	1	2%	0	0%
	Green	3	4%	2	4%	0	0%
	Pink	1	2%	2	4%	0	0%
	Orange	4	2%	4	8%	1	2%
	Purple	1	4%	1	2%	1	2%
	Black	3	4%	4	8%	2	2%
	White	25	50%	27	54%	41	82%
	Other color	1	1%	1	2%	0	0%
	Unable to determine (multicolor)	1	2%	1	2%	1	2%
	Unable to determine (photograph)	4	8%	4	8%	0	0%
Total		50	100%	34	100%	36	100%

## Header

The header offers an organization more opportunities for applying their CVI. The header was analyzed for: the logo, text, color, form elements, and photography/graphic design.

**Logo.** Looking at the number of logos in the header, it appears that most organizations do not present their logo in the header on Facebook ( $n = 36$ , Twitter ( $n = 14$ ), and LinkedIn ( $n = 19$ ). See Table 4, for an overview of all the logo related frequencies.

Table 4.  
*Number of logos, logo originality, and logo type in the header on Facebook, Twitter, and LinkedIn.*

Variable	Items	Facebook		Twitter		LinkedIn	
		N	(%)	N	(%)	N	(%)
Number of logos	1	13	26%	4	11,8%	15	41,7%
	2	1	26%	2	5,9%	2	5,6%
	No logo available	36	72%	28	82,4%	19	52,6%
Logo originality header	Original logo	6	12,0%	2	5,9%	7	19,4%
	Bastardization in color	2	4,0%	0	0%	2	5,6%
	Bastardization (only) symbol	2	4,0%	1	2,9%	1	2,8%
	Bastardization (only) brand name	1	2,0%	0	0%	0	0%
	Photographed logo (on product, building etc.)	3	6,0%	3	8,8%	6	16,7%
	Specific part or letter	0	0%	0	0%	1	2,8%
	No logo available	36	72%	28	82,4%	19	52,8%
Logo type	Iconic/symbolic logo	2	4%	3	8,8%	1	2,8%
	Textual logo	2	4%	2	4%	2	5,6%
	Mixed logo	10	20%	2	5,9%	14	36,1%
	No logo available	36	72%	28	82,4%	19	52,8%
Total		50	100%	34	100%	36	100%

**Text.** Results in this study show that most organizations do not apply text in their header on either Facebook ( $n = 19$ ; 38%), Twitter ( $n = 24$ ; 70,6%), and LinkedIn ( $n = 26$ , 72,2%). However, organizations that do use text in their header often apply it on Facebook and most of them use a payoff ( $n = 11$ ; 22%) or slogan ( $n = 8$ ; 16%). More specific variables on the use of text show that most organizations use a bold font ( $n = 22$ ; 44%) on Facebook. In addition, text is also often written in capitals ( $n = 15$ ; 30%) on Facebook.

Furthermore, results on font color indicate that most organizations use white as their font color on either Facebook ( $n = 19$ ; 38%) and Twitter ( $n = 7$ ; 21%), and white and blue on LinkedIn (both  $n = 4$ ; 11%). More frequencies on text related variables are presented in Table 5.

Table 5.  
*Text type, font type and font color on Facebook, Twitter, and LinkedIn.*

Variable	Items	Facebook		Twitter		LinkedIn	
		N	(%)	N	(%)	N	(%)
Text type	Pay off	11	22%	1	2,9%	1	2,8%
	Slogan	8	16%	3	8,8%	6	16,7%
	Promotion	7	14%	3	8,8%	3	8,3%
	Call to action	3	6%	3	8,8%	0	0%
	Other	2	4%	0	0%	0	0%
	<i>No text available</i>	19	38%	24	70,6%	26	72,2%
Italic font	Non italic	31	62%	10	29,4%	10	27,8%
	Italic	0	0%	0	0%	0	0%
	<i>No text available</i>	19	38%	24	70,6%	26	72,2%
Serif font	Sans serif (no)	26	52%	6	17,6%	10	27,8%
	Serif font (yes)	5	10%	4	11,8%	0	0%
	<i>No text available</i>	19	38%	24	70,6%	26	72,2%
Script font	Non-script	31	62%	10	29,4%	10	27,8%
	Script	0	0%	0	0%	0	0%
	<i>No text available</i>	19	38%	24	70,6%	26	72,2%
Bold font	No bold font	9	18%	6	17,6%	6	16,7%
	Bold font	22	44%	4	11,8%	4	11,1%
	<i>No text available</i>	19	38%	24	70,6%	26	72,2%
Capitals in font	Not in capitals	16	32%	8	23,5%	8	22,2%
	Text is in capitals	15	30%	2	5,9%	2	5,6%
	<i>No text available</i>	19	38%	24	70,6%	26	72,2%
Font color	Blue	2	4%	0	0%	4	11,1%
	Green	1	2%	0	0%	1	2,8%
	Orange	3	6%	1	2,9%	1	2,8%
	Black	5	10%	1	2,9%	0	0%
	Gray	1	2%	1	2%	0	0%
	White	19	38%	7	20,6%	4	11,1%
	<i>No text available</i>	19	38%	24	70,6%	26	72,2%
	Total	50	100%	34	100%	36	100%

**Color and form elements.** Looking into color and form elements, results indicate that most organizations used only a photograph in their header. However, several organization used additional colors in their CVI on Facebook ( $n = 14$ ), Twitter ( $n = 10$ ), and LinkedIn ( $n = 6$ ). Some organizations used additional forms or elements in their header design on Facebook ( $n = 14$ ; 28%), Twitter ( $n = 5$ ; 14.7%), and LinkedIn ( $n = 7$ ; 19.5%). More specifically, it is notable that often textboxes are used in the header on LinkedIn ( $n = 5$ ; 13.9%).

**Photography and graphic design.** Results on photography and graphic design show that most organizations use only a photograph in the header (Facebook,  $n = 28$ ; Twitter,  $n = 21$ ; LinkedIn,  $n = 26$ ).

Results on the subject of the photography indicate that most organizations use their product or the customer as the subject of the photography.

Furthermore, most organizations use a single portrait of the main subject, although, a group portrait is also often used on Facebook ( $n = 18$ , 36%). In about half of the cases on Facebook, Twitter, and LinkedIn there is only one subject. Looking into the photo effects, results indicate that a color photograph is mostly used (Facebook,  $n = 31$ ; Twitter,  $n = 18$ ; LinkedIn,  $n = 22$ ).

Results on shot type put forward that a medium shot is mostly used on Facebook ( $n = 19$ ) and Twitter ( $n = 10$ ). However, a close up and a long shot of subject are also often used by organizations (see Table 6).

In more than half of the cases a straight camera angle on both the horizontal or vertical axis is used in the photography. Results on a straight horizontal camera angle indicate nearly 60% on Facebook ( $n = 29$ ) and Twitter ( $n = 20$ ); and nearly 70% on LinkedIn ( $n = 25$ ). In also approximately half of the cases there was a

straight camera angle on the vertical axis on Twitter ( $n = 18$ ) and approximately 70% on Facebook ( $n = 35$ ) and LinkedIn ( $n = 25$ ).

Results on the context of the photography show that most of the time the photograph on Facebook ( $n = 15$ ) and Twitter ( $n = 8$ ) is taken in front of a neutral/colored background. However, the context of the photograph on LinkedIn suggest that nearly 60% of was taken in a public space or workplace. Finally, the atmosphere of the photograph was analyzed, results on the photo atmosphere indicate that roughly as many photographs were taken outside as inside. An overview of the frequencies of the variables of photograph and graphic design is presented in Table 6.

Table 6.  
*Photography variables and frequencies on Facebook, Twitter, and LinkedIn.*

Variable	Items	Facebook		Twitter		LinkedIn	
		N	(%)	N	(%)	N	(%)
Photograph/graphic design	Only photograph	28	56%	21	61,8%	26	72,2%
	Only graphic design	7	14%	7	20,6%	3	8,3%
	Photography and graphic design	15	30%	6	17,6%	7	19,4%
Main subject of photography	Product	12	24%	9	26,5%	9	25%
	Service	3	6%	1	2,9%	2	5,6%
	Employees	3	6%	3	8,8%	7	19,4%
	Customer	16	32%	6	17,6%	6	16,7%
	Office/building	1	2%	2	5,9%	7	19,4%
	Promotions/discount	3	6%	0	0%	0	0%
	Other subject	7	14%	6	17,6%	3	8,3%
	<i>Not applicable, unable to determine</i>	5	10%	7	20,6%	2	5,6%
Portrait type	Single portrait	18	36%	15	44,1%	22	61,1%
	Group portrait	18	36%	8	23,5%	8	22,2%
	Photo collage	5	10%	4	11,8%	2	5,6%
	<i>Not applicable, unable to determine</i>	9	18%	7	20,6%	4	11,1%
Number of subjects	1 subject	19	38%	14	41,2%	22	61,1%
	2 subjects	5	10%	2	5,9%	3	8,3%
	3 subjects	2	4%	1	2,9%	0	0%
	4 subjects	4	8%	2	5,9%	1	2,8%
	5 or more subjects	8	16%	4	11,8%	5	13,9%
	<i>Not applicable, unable to determine</i>	12	24%	11	32,4%	5	13,9%
Photo effects	Color photo	31	62%	18	52,9%	27	75%
	Black and white photo	1	2%	0	0%	0	0%
	Graphically adjusted photo	11	22%	8	23,5%	6	16,7%
	<i>Not applicable, unable to determine</i>	7	14%	8	23,5%	3	8,3%
Shot type	Close up	11	22%	7	20,6%	10	27,8%
	Medium shot	19	38%	10	29,4%	11	30,6%
	Long shot	7	14%	7	20,6%	11	30,6%
	<i>Not applicable, unable to determine</i>	13	26%	10	29,4%	10	29,4%
Camera angle horizontal axis	Straight	29	58%	20	58,8%	25	69,4%
	Diagonal	9	18%	3	8,8%	7	19,4%
	<i>Not applicable, unable to determine</i>	12	24%	11	32,4%	4	11,1%
Camera angle vertical axis	Straight from the middle	35	70%	18	52,9%	25	69,4%
	Beneath the middle	1	2%	3	8,8%	3	8,3%
	Above the middle	2	4%	3	8,8%	4	11,1%
	<i>Not applicable, unable to determine</i>	12	24%	10	29,4%	4	11,1%
Context of photograph	Home situation	4	8%	1	2,9%	3	8,3%
	Workplace situation	2	4%	4	11,8%	10	27,8%
	Public space	8	16%	6	17,6%	12	33,3%
	In front of neutral/colored background	12	24%	8	23,5%	3	8,3%
	Other	6	12%	3	8,8%	1	2,8%
	<i>Not applicable, unable to determine</i>	18	36%	12	35,3%	7	19,4%
Atmosphere of photograph	Outside	13	26%	8	23,5%	16	44,4%
	Inside	11	22%	5	14,7%	11	30,6%
	<i>Not applicable, unable to determine</i>	26	52%	21	61,8%	9	25%
	Total	50	100%	50	100%	50	100%



## Consistency

To measure consistency in CVI between Facebook, Twitter and LinkedIn an inter-subject reliability analysis has been conducted. Cohen's Kappa was calculated between Facebook and Twitter; between Twitter and LinkedIn; and between Facebook and LinkedIn. Finally, a three-way analysis has been conducted by using a two way mixed reliability analysis and measuring absolute agreement in SPSS. All Cohen's kappa coefficients (between two platforms) and interclass correlation coefficients (three way) are presented in Table 7.

Table 7.

*Cohen's Kappa's (consistency scores) between Facebook, Twitter, and LinkedIn.*

Variable	Facebook-Twitter		Twitter-LinkedIn		Facebook-LinkedIn		3 way
	Kappa coefficient	N	Kappa coefficient	N	Kappa coefficient	N	Interclass coefficient
Avatar placing	1.00	50	1.00	50	1.00	50	1.00
Header placing	0	50	0.24	50	0	50	0
Integrated design	0.68	34	0	27	0	36	-0.24
Logo originality ( <i>avatar</i> )	0.70	50	-0.18	50	-0.23	50	0.23
Logo originality ( <i>header</i> )	0.30	34	-0.10	36	0.20	36	0.60
Logo type ( <i>avatar</i> )	0.75	50	0.46	50	0.45	50	0.75
Logo type ( <i>header</i> )	0.34	34	-0.11	36	0.24	36	-0.52
Number of logo's ( <i>header</i> )	0.28	34	-0.25	27	0.19	36	0.37
Text ( <i>header</i> )	0.29	34	0.07	27	0.25	36	0.11
Serif font ( <i>header</i> )	0.27	34	0.03	27	0.23	36	0.34
Italic font ( <i>header</i> )	0.16	34	-0.06	27	0.19	36	0.34
Script font ( <i>header</i> )	0.16	34	-0.06	27	0.19	36	0.34
Bold font ( <i>header</i> )	0.25	34	0.04	27	0.22	36	0.34
Capitals font ( <i>header</i> )	0.23	34	-0.07	27	0.25	36	0.34
Font color ( <i>header</i> )	0.21	34	0	27	0.21	36	0.33
Form elements ( <i>header</i> )	0.34	34	0.37	27	0.10	36	0.50
Colorfulness ( <i>header</i> )	0.12	34	0	27	-0.48	36	0.19
Color of form elements ( <i>header</i> )	0.17	34	0	27	0.02	36	0.28
Background color ( <i>avatar</i> )	0.72	50	0.34	50	0.35	50	0.60
Background color ( <i>header</i> )	0.44	34	0.06	27	0.32	36	0.69
Photo/graphic design ( <i>header</i> )	0.32	34	0.06	27	0.16	36	0.52
Main subject of photography ( <i>header</i> )	0.42	34	0.25	27	0.25	36	0.25
Photo type ( <i>header</i> )	0.37	34	0.18	27	0.17	36	0.17
Nr of subjects ( <i>header</i> )	0.39	34	0.03	27	0.14	36	0.29
Photo effects ( <i>header</i> )	0.50	34	0.18	27	0.33	36	0.44
Shot type ( <i>header</i> )	0.44	34	0.27	27	0.33	36	0.44
Angle horizontal ( <i>header</i> )	0.35	34	-0.75	27	0.06	36	0.44
Angle vertical ( <i>header</i> )	0.35	34	0.28	27	0.35	36	0.45
Context ( <i>header</i> )	0.54	34	0.11	27	0.23	36	0.64
Atmospherics ( <i>header</i> )	0.69	34	0.29	27	0.24	36	0.62

A statistical measure of inter-subject reliability, which Cohen's Kappa is, generally ranges from 0 to 1. Negative numbers are possible and values near or less than zero suggest that the agreement is attributable to chance alone (Nuendorf, 2002). On the other hand, large numbers near 1.0 mean better reliability.

The results on reliability between the social media platforms show very low en sometimes negative Cohen's Kappa's. These results indicate that there is little consistency in CVI between Facebook, Twitter, and LinkedIn. Most consistency between Facebook, Twitter, and LinkedIn was found in the logo type (kappa = 0.75); background color (kappa = 0.60 and 0.69); and context of the photograph (kappa = 0.64). Specifying the consistency results per organization indicates that only one organization was found to be completely consistent in its CVI across Facebook, Twitter, and LinkedIn.

## Conclusions and discussion

Melewar and Saunders (1998) addressed CVI as the focus of the organizations identity and image, with the name, logotype, typography, color and slogan being the five elements. Results of this study indicate the presence of CVI traditional elements of CVI, such as logo, typography, color, slogan, but found that there as a large role for (corporate) photography on social media.

Results on consistency indicate that only logo type and background color are found to be relatively consistent on Facebook, Twitter, and LinkedIn. Byrom and Lehman (2007) suggest that, the logo is the key element of CVI for representing organizations to internal- and external stakeholders, which may explain that is found to be consistent on social media platforms.

More specifically, looking into the consistency of organizations. almost every organization was inconsistent in their CVI on Facebook, Twitter, and LinkedIn. Only the Electronics Company Phillips was found to be completely consistent in their CVI on Facebook, Twitter, and LinkedIn. These findings are not in line with prior academic literature, which suggest that organizations are also recognize the need to project a consistent visual identity (Van den Bosch et al., 2004).

Reasons for this conclusion may lie in the fact that every social media platform has its own characteristics and users. Organizations could be applying their CVI in the avatar and header to fit to a specific social media platform and its' users. The results in this content analysis indicate that certain organization are applying their CVI in a way which fits a specific social media platform and its users. For example, the social media platform Twitter is often used for customer service and this is reflected in organizations CVI on Twitter. Addressing to this finding it is worth looking into what could be defined as 'channel specific CVI', instead of just looking into consistent and inconsistent CVI. Therefore, channel specific CVI will be included in the experiment in study 2.

## Study 2

The results of study 1 suggest that although most of the organizations use the same CVI elements on their social media pages, there is little consistency in CVI between the three different social media platforms. Study 1, primarily focused on the performance of organizations in consistency of CVI. Study 2 builds on the findings of study 1 and looks into the effects of consistent CVI on social media users. This study will not only focus on consistent versus inconsistent CVI, but will also look into the effects of channel specific CVI. The experiment in study 2 will explore the effects CVI on social media users' appreciation of the CVI, appreciation of the organization, brand awareness, and intention to commit to an organization on social media. These constructs were adapted from prior academic literature or self-developed to fit the context of this study.

In order to explore the effects of consistent CVI on social media platforms on users, several research questions need to be answered. The main research question and sub questions which will form the basis of this study are:

*MRQ: What are the effects of consistent CVI on social media platforms' users?*

RQ1: What is the effect of consistent CVI on social media users' appreciation of the CVI?

RQ2: What is the effect of consistent CVI on social media users' appreciation of the organization?

RQ3: What is the effect of consistent CVI on social media users' brand awareness?

RQ4: What is the effect of consistent CVI on social media users' intention to commit to then organization on social media?

Since the research questions are now established, the research model for this study could be developed. The research model is presented in Figure 4.

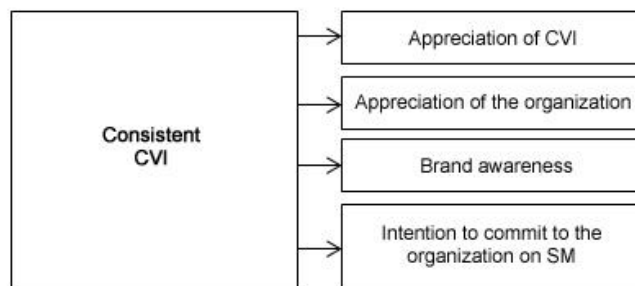


Figure 4. Research model for the possible effects of consistent CVI.

## Method

**Experimental design.** To statistically test the research model, a 3 (CVI condition) x 2 (Organization type) between-subjects design was developed. The CVI condition consisted of consistent, channel specific, and inconsistent CVI; the Organization type consisted of a fictional Electronics Company and a fictional Bank. This 3 x 2 between-subjects design was used to measure effects of CVI and Organization type on social media user's

appreciation of the CVI, appreciation of the organization, brand awareness, and intention to commit to the organization on social media.

The data in this study were collected by using an online questionnaire in June 2014. The questionnaire was placed on the internet and the link towards it was spread through Facebook, Twitter, LinkedIn and email. In addition, to involve also people who use social media for profession, the link was placed in the “Dutch Facebook Group” and “Dutch Twitter Group”, these groups consist of people who work with social media on a daily basis.

To obtain a large number of participants, snowball sampling, a chain-referral technique that builds up data through existing social structures (Bhutta, 2012), was used. Participants were asked to fill in the questionnaire and then spread it among their relatives, friends, and acquaintances.

**Stimulus materials.** The stimulus materials were developed for two fictional organizations (an Electronics Company and a Bank) and in three CVI conditions (consistent, channel specific and inconsistent). Stimulus materials were developed by taking screenshots of an existing organization on social media and then adjusting it to the CVI conditions. The findings of study 1 served as support for the development of the stimulus materials. In particular, the avatar and header were designed, the brand name was altered into that of the fictional organization, and everything else was blurred to avoid respondents were affected by other elements than the avatar and header. To validate the stimulus materials, they were pre-tested by a fellow student and a practitioner works with avatars and headers on a daily basis. Stimulus materials were pre-tested for consistency, channel specificity, inconsistency and for its’ general impression of professionalism. An example of the stimulus material for the fictional Bank in the consistent condition is presented in Figure 5, the remainder of the stimulus materials are presented in Appendix D.



Figure 5. Stimulus material for the fictional Bank in the consistent condition.

**Measurements.** The dependent variables were measured by adapting and adjusting existing scales, used in prior academic studies. Appreciation of the CVI was measured by 15 items divided into four sub constructs (general judgment, innovativeness, reliability, and distinctiveness) as previously used by Bolhuis (2007). Bolhuis (2007) composed a set of measurement items for appreciation of the CVI and appreciation of the organization by deriving constructs from commonly used measurement scales (Aaker, 1997; Bartel, 2001; Chun, 2005; Davies & Chun, 2002; Fombrun, 1996; Van Heerden & Puth, 1996). Furthermore, a single construct question was included to rate the organization’s CVI in a score between 1 and 10.

Appreciation of the organization was also measured by deriving relevant scales from Bolhuis (2007). This

construct exists of 28 items divided into 7 sub constructs (general judgment, innovativeness, modernity, quality, customer orientation, reliability, and distinctiveness). In addition, a single construct question was included to rate the appreciation of the organization CVI in a score between 1 and 10. The measurement items for appreciation of the CVI and appreciation of the organization used bipolar adjective pairs and 5-point scales.

To measure brand awareness, four measurement items were adapted from Washburn & Plank (2002) and added with one self-formed question. Brand awareness was measured by a 5-point Likert-scale ranging from (1) “strongly agree” to (5) “strongly disagree”. In addition, a single construct question was included to determine if participants would recognize the organization on social media, it used a 5-point semantic differential scale ranging from (1) “I would not recognize...” to (2) “I would recognize...” the organization on social media.

Participants’ intention to commit to the organization on social media is measured by four items, that were adapted from an intention scale from Dodds, Monroe, and Greal (1991) and adjusted to fit the context of this study. Measurement items were and measured by a 5-point Likert-scale. Furthermore, a single construct question was included, it used a 5-point semantic differential scale ranging from (1) “I would not follow to the organization on social media” to (5) “I would follow the organization on social media”.

Reliability analysis showed that all constructs were proven reliable (Cronbach’s Alpha  $\geq 0.7$ ), see Table 8.

Table 8.  
*Reliability analysis: means, standard deviations, number of items, and Cronbach’s  $\alpha$ ’s.*

Construct	Sub construct	Nr. of items	M	SD	Cronbach’s $\alpha$
Appreciation of CVI	General judgment	4	3.53	0.65	0.72
	Innovativeness	4	3.46	0.85	0.86
	Credibility	3	3.56	0.66	0.75
	Distinctiveness	3	2.71	1.03	0.84
Appreciation of the organization	General judgment	4	3.49	0.67	0.80
	Innovativeness	4	3.25	0.75	0.81
	Modernity	4	3.55	0.83	0.90
	Quality	5	3.58	0.68	0.86
	Customer orientation	4	3.47	0.60	0.73
	Reliability	4	3.52	0.64	0.85
	Distinctiveness	3	2.87	0.85	0.88
Brand awareness		5	3.29	0.75	0.82
Intention to commit to the organization on social media		4	1.79	0.80	0.93

**Procedure.** Respondents were asked to take part in this experiment and presented with the link towards the online questionnaire. Respondents filled in the questionnaire in their own environment and on their own electronic device (smartphone, tablet, laptop, and pc). Respondents were automatically and randomly assigned to one of the six experimental conditions. First, general information about the experiment, the researcher, and the ethical considerations was provided. Second, a task related instruction about the organization was presented. Third, respondents were presented with the stimulus material and several questions about the stimulus material were asked. Furthermore, respondents asked to answer some questions to determine the respondents’ demographics. At the end of the survey, respondents were debriefed about the goal of the study and thanked for their participation in this study.

**Participants.** In total, 347 people took part in this study. However, several of them did not finish the online survey. The data of 141 respondents were excluded since their questionnaires were not completed and suitable for analyses. The final sample consisted of 206 respondents, 95 were men and 111 were women. Nearly 75% of the respondents were aged between 18 and 34 years old. Most of the participants 86% were highly educated (HVE or higher).

## Results

Data analyses were performed by using SPSS 20.0. The effect of CVI condition (consistent, channel specific, and inconsistent) and Organization type (Electronics company and Bank) on the dependent variables were statistically tested through a factorial between subjects analysis of variance (two-way ANOVA). The dataset contained missing values which were excluded from further analyses, 206 valid surveys were taken into data analysis.

First, the descriptives of appreciation of the CVI, appreciation of the organization, brand awareness, and intention to commit to organization on social media are presented in tables. Second, to examine the effects of CVI condition and Organization type further analyses are conducted in the General Linear Model (GLM), factorial between subjects analyses of variance (two way- ANOVA) were conducted for each sub construct. In order to correct for unequal sample sizes, Sum of squares (type 3) is used and Levene's test were conducted.

**Manipulation check.** A manipulation check was conducted to determine whether respondents were aware of the CVI manipulations. In other words, to ensure that the independent variables were perceived as intended. A factorial between subjects analysis of variance (one-way ANOVA) with CVI condition as the experimental condition resulted in a significant effect [ $F(2, 203) = 12.18, p < .001$ ]. Additionally, a post hoc Lsd-test has been performed on the CVI conditions. There were significant results between consistent and channel specific CVI condition ( $p < .001$ ); and between channel specific and inconsistent CVI condition ( $p = .019$ ). Surprisingly, results between the consistent and inconsistent CVI condition were non-significant. We could assume participants were not always aware of the CVI condition in which they were placed, since there were non-significant effects between these two conditions. Conclusively, these results indicate that all three CVI manipulations did not significantly differ from each other, which does not match what could be expected.

However, further analysis could put forward significant effects of the different CVI conditions on social media users' appreciation of the CVI; appreciation of the organization; brand awareness; and intention to commit to the organization on social media.

**Appreciation of the CVI.** Appreciation of CVI consisted of four sub constructs, general judgment, innovativeness, credibility, and distinctiveness. The average scores ( $M$ ) of the respondents, together with the standard deviation ( $SD$ ) and group size ( $n$ ) are presented in Table 9. The main effects and interaction effects are presented per sub construct and effect sizes are also presented in Tables. Levene's test analyses for each sub construct showed that all of them were insignificant, thus homogeneity of variance assumption is being met.

Table 9.  
Descriptives of Appreciation of CVI by organization and CVI condition.

Sub construct	CVI Condition	Organization								
		Electronics comp.			Bank			Total		
		M	SD	n	M	SD	n	M	SD	n
General Judgment	Consistent	3.49	0.85	34	3.39	0.67	29	3.45	0.77	63
	Channel specific	3.64	0.64	33	3.66	0.52	36	3.65	0.58	69
	Inconsistent	3.45	0.61	37	3.54	0.61	37	3.50	0.59	74
	Total	3.52	0.70	104	3.54	0.59	102	3.53	0.65	206
Innovativeness	Consistent	3.79	0.74	34	3.24	0.88	29	3.54	0.85	63
	Channel specific	3.39	0.85	33	3.33	0.85	36	3.36	0.86	69
	Inconsistent	3.71	0.74	37	3.28	0.90	37	3.49	0.84	74
	Total	3.64	0.79	104	3.29	0.88	102	3.46	0.85	206
Credibility	Consistent	3.52	0.86	34	3.70	0.50	29	3.60	0.71	63
	Channel specific	3.65	0.43	33	3.34	0.78	36	3.49	0.65	69
	Inconsistent	3.50	0.61	37	3.70	0.65	37	3.60	0.63	74
	Total	3.55	0.65	104	3.56	0.68	102	3.56	0.66	206
Distinctiveness	Consistent	2.92	0.90	34	2.34	0.88	29	2.68	0.93	63
	Channel specific	2.75	1.00	33	2.59	0.77	36	2.67	0.89	69
	Inconsistent	2.99	0.87	37	2.53	0.88	37	2.76	0.90	74
	Total	2.91	0.92	104	2.50	0.84	102	2.71	0.91	206

First, there was a significant main effect of the Organization type on innovativeness,  $F(1, 200) = 8.95, p = .003$ , see Table 10. This result suggests that Electronics Company ( $M = 3.63, SD = 0.79$ ) was significantly higher rated than the Bank ( $M = 3.28, SD = 0.83$ ) on innovativeness in all three CVI conditions.

Table 10.  
ANOVA Summary for Innovativeness by CVI condition and Organization type

Source	SS (type 3)	df	MS	F	$\eta^2$
CVI condition	0.93	2	0.464	0.67	.007
Org. type	6.21	1	6.21	8.95**	.043
CVI * Org.	2.21	2	1.11	1.59	.016
Error	138.91	200	0.69		

Note.  $R^2 = .06$ , adj.  $R^2 = -.040$ ; \* =  $p < .05$ ; \*\* =  $p < .01$ .

Second, there was a significant interaction between the CVI condition and the Organization type, on credibility,  $F(2, 200) = 3.22, p = .04$ , see Table 11. The interaction effect of CVI condition and Organization type on credibility presented in Figure 6.

Table 11.  
ANOVA Summary for Credibility by CVI condition and Organization type

Source	SS (type 3)	df	MS	F	$\eta^2$
CVI condition	0.58	2	0.29	0.66	.007
Org. type	0.03	1	0.03	0.08	0
CVI * Org.	2.80	2	1.40	3.22*	.31
Error	86.97	200	0.435		

Note.  $R^2 = .038$ ; adj.  $R^2 = -.014$ ; \* =  $p < .05$ ; \*\* =  $p < .01$ .

The interaction effect shows that the Bank ( $M = 3.70, SD = 0.12$ ) scored significantly higher than the Electronics Company ( $M = 3.52, SD = 0.11$ ) in the consistent condition and also in the inconsistent condition (Bank:  $M = 3.70, SD = 0.11$ ; Electronics Company:  $M = 3.51, SD = 0.11$ ) on credibility. Surprisingly, results indicate an opposite effect for the channel specific condition, namely the Bank ( $M = 3.34, SD = 0.12$ ) scored significantly lower than the Electronics Company ( $M = 3.65, SD = 0.11$ ) in this condition.

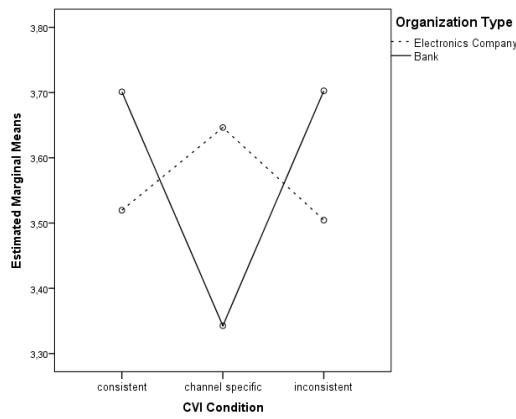


Figure 6. Interaction effect by CVI condition and Organization type on credibility.

Third, a significant main effect of Organization type on distinctiveness was found,  $F(1,200) = 11.11, p = .001$ . The Electronics Company ( $M = 2.9, SD = 0.87$ ) ranked significantly higher than the Bank ( $M = 2.49, SD 0.09$ ) on distinctiveness, see Table 12.

Finally, there were non-significant main effects and an interaction effect [ $F(2, 200) = 0.04, p = n.s.$ ] for the general judgment of the CVI. Contrary to what could be expected, neither the CVI condition nor the Organization had a significant effect on the general judgment of CVI. Although, general judgment scores in the channel specific condition ( $M = 3.65, SD = 0.58$ ) were slightly higher than in

the consistent condition ( $M = 3.45, SD = 0.77$ ) and the inconsistent condition ( $M = 3.5, SD = 0.59$ ).

Table 12. ANOVA Summary for Distinctiveness by CVI condition and Organization type

Source	SS (type 3)	df	MS	F	$\eta^2$
CVI condition	0.45	2	0.23	0.29	.003
Org. type	8.74	1	8.74	11.11**	.053
CVI * Org.	1.89	2	0.95	1.204	.012
Error	157.32	200	0.787		

Note.  $R^2 = .064$ , adj.  $R^2 = -.041$ ; \* =  $p < .05$ ; \*\* =  $p < 0.01$ .

**Appreciation of the organization.** Appreciation of the organization consisted of seven sub constructs, namely general judgment, innovativeness, modernity, quality, customer orientation, reliability, and distinctiveness. The descriptives of these sub constructs are presented in Table 13. Appreciation of the organization scores were also analyzed by a two-way analysis of variance (ANOVA). The main effects and interaction effects are presented in tables and plots per sub construct. Levene’s test analyses for each sub construct showed that all of them were insignificant, thus homogeneity of variance assumption is being met.

Table 13. Descriptives of appreciation of the organization by CVI condition and Organization type.

Sub construct	CVI Condition	Organization								
		Electronics Comp.			Bank			Total		
		M	SD	n	M	SD	N	M	SD	n
General Judgment	Consistent	3.54	0.76	34	3.25	0.63	29	3.40	0.71	63
	Channel specific	3.61	0.74	33	3.56	0.53	36	3.58	0.64	69
	Inconsistent	3.54	0.56	37	3.40	0.77	37	3.47	0.67	74
	Total	3.56	0.68	104	3.41	0.66	102	3.49	0.67	206
Innovativeness	Consistent	3.53	0.71	34	3.03	0.71	29	3.30	0.75	63
	Channel specific	3.11	0.66	33	3.22	0.68	36	3.17	0.66	69
	Inconsistent	3.55	0.76	37	2.98	0.80	37	3.27	0.83	74
	Total	3.41	0.79	104	3.27	0.83	102	3.08	0.75	206
Modernity	Consistent	3.88	0.77	34	3.21	0.86	29	3.57	0.87	63
	Channel specific	3.50	0.91	33	3.50	0.82	36	3.50	0.85	69
	Inconsistent	3.89	0.65	37	3.30	0.76	37	3.59	0.77	74
	Total	3.76	0.79	104	3.34	0.81	102	3.55	0.83	206
Quality	Consistent	3.53	0.62	34	3.51	0.75	29	3.66	0.69	63
	Channel specific	3.45	0.56	33	3.41	0.69	36	3.42	0.63	69
	Inconsistent	3.77	0.55	37	3.51	0.80	37	3.65	0.69	74



	Total	3.68	0.59	104	3.47	0.74	102	3.65	0.68	206
Customer orientation	Consistent	3.53	0.65	34	3.36	0.61	29	3.45	0.63	63
	Channel specific	3.42	0.67	33	3.58	0.55	36	3.50	0.61	69
	Inconsistent	3.40	0.55	37	3.48	0.59	37	3.44	0.57	74
	Total	3.45	0.62	104	3.44	0.58	102	3.47	0.60	206
Reliability	Consistent	3.57	0.64	34	3.57	0.75	29	3.58	0.69	63
	Channel specific	3.48	0.61	33	3.45	0.67	36	3.47	0.64	69
	Inconsistent	3.56	0.59	37	3.50	0.64	37	3.53	0.61	74
	Total	3.54	0.65	104	3.50	0.68	102	3.52	0.64	206
Distinctiveness	Consistent	3.11	0.77	34	2.60	0.86	29	2.87	0.85	63
	Channel specific	2.87	0.77	33	2.74	0.84	36	2.80	0.80	69
	Inconsistent	3.16	0.83	37	2.72	0.93	37	2.94	0.91	74
	Total	3.05	0.80	104	2.69	0.87	102	2.87	0.85	206

First, there was a marginally significant main effect of the Organization type on the general judgment of the organization,  $F(2, 200) = 2.90$ ,  $p = .09$ . Although marginally significant, these results suggest that general judgment of the Electronics Company ( $M = 3.56$ ,  $SD = 0.06$ ) was significantly higher than the general judgment of the Bank ( $M = 3.40$ ,  $SD = 0.07$ ).

Second, there was a main effect of the Organization type on innovativeness,  $F(1,200) = 10.02$ ,  $p = .002$ , and a significant interaction,  $F(2,200) = 4.63$ ,  $p = .01$ . The main effect of Organization type indicates that the Electronics Company ( $M = 3.40$ ,  $SD = 0.07$ ) scored significantly higher on innovativeness than the Bank ( $M = 3.08$ ,  $SD = 0.07$ ), see Table 14 for the effect sizes.

Table 14.

*ANOVA Summary for Innovativeness by CVI condition and Organization type*

Source	SS (type 3)	df	MS	F	$\eta^2$
CVI condition	0.52	2	0.26	0.50	.005
Org. type	5.24	1	5.24	10.02**	.048
CVI * Org.	4.84	2	2.42	4.63*	.044
Error	104.61	200	0.451		

Note.  $R^2 = .093$ ; adj.  $R^2 = -.071$ ; \* =  $p < 0.05$ ; \*\* =  $p < .01$ .

The interaction of the CVI condition and Organization type on innovativeness shows that the Electronics Company scores higher in both, the consistent and inconsistent CVI condition, and lower in the channel specific CVI condition. Surprisingly, the results indicate the opposite findings for the Bank. The plot for the interaction effect of CVI condition and Organization type on innovativeness is presented in Figure 7.

Third, there is a significant main effect of Organization type on modernity,  $F(1, 200) = 14.38$ ,  $p < .001$  (see Table 15), and an interaction effect,  $F(2,200) = 3.623$ ,  $p = .03$ . This main effect shows that the Electronics Company ( $M = 3.76$ ,  $SD = 0.78$ ) scored significantly higher than the Bank ( $M = 3.34$ ,  $SD = 0.08$ ) on modernity.

Table 15.

*ANOVA Summary for Modernity by CVI condition and Organization type*

Source	SS (type 3)	df	MS	F	$\eta^2$
CVI condition	0.32	2	0.16	0.26	.003
Org. type	9.06	1	9.06	14.38**	.067
CVI * Org.	4.56	2	2.28	3.62*	.035
Error	125.96	200	0.63		

Note.  $R^2 = .099$ ; adj.  $R^2 = -.077$ ; \* =  $p < .05$ ; \*\* =  $p < .01$ .

In addition, the interaction effect between the CVI condition and Organization type on modernity shows that the Electronics Company scored significantly higher in both, the consistent and inconsistent CVI condition, and

lower in the channel specific CVI condition. Surprisingly, the results indicate the opposite findings for the Bank. The plot for the interaction effect of the CVI condition and Organization type on modernity is presented in Figure 8.

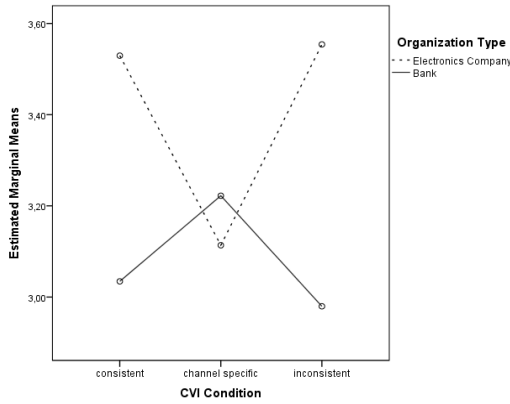


Figure 7. Interaction effect by CVI condition and Organization type on innovativeness.

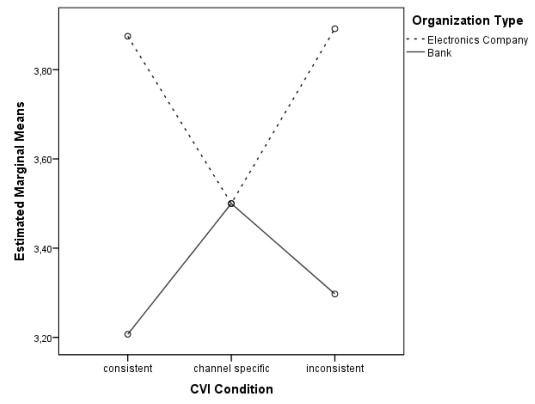


Figure 8. Interaction effect by CVI condition and Organization type on modernity.

Fourth, there was a significant main effect of Organization type on quality,  $F(1,200) = 4.21, p = .04$ . This main effect indicates that the Electronics Company ( $M = 3.67, SD = 0.07$ ) scored significantly higher on quality than the Bank ( $M = 3.48, SD = 0.67$ ) independent of the CVI conditions. See Table 16 for the effect sizes.

Table 16. ANOVA Summary for Quality by CVI condition and Organization type.

Source	SS (type 3)	df	MS	F	$\eta^2$
CVI condition	2.20	2	1.10	2.46	.024
Org. type	1.88	1	1.88	4.21*	.021
CVI * Org.	0.62	2	0.31	0.688	.007
Error	89.33	200	0.45		

Note:  $R^2 = .051$ , adj.  $R^2 = -.027$ , \* =  $p < .05$ , \*\* =  $p < .01$

Fifth, a main effect of the Organization type on distinctiveness was found,  $F(1,200) = 9.42, p = .002$  (see Table 17). The Electronics Company ( $M = 3.05, SD = 0.08$ ) scored significantly higher on distinctiveness than the Bank ( $M = 2.69, SD = 0.08$ ), regardless of the CVI condition.

Table 17. ANOVA Summary for Distinctiveness by CVI condition and Organization type.

Source	SS (type 3)	df	MS	F	$\eta^2$
CVI condition	2.20	2	1.10	2.46	0.024
Org. type	1.88	1	1.88	4.21*	0.021
CVI * Org.	0.62	2	0.31	0.688	0.007
Error	89.33	200	0.45		

Note:  $R^2 = .051$ , adj.  $R^2 = -.027$ , \* =  $p < .05$ , \*\* =  $p < 0.01$

There were non-significant main effects and interaction effect [ $F(2, 200) = 0.04, p = n.s.$ ] for reliability and non-significant main effects and interaction effect [ $F(2, 200) = 1.25, p = n.s.$ ] for customer orientation.

**Brand awareness.** Levene's Test was insignificant,  $F(5, 200) = 1.52, p = .185$ , thus homogeneity of variance assumption is being met. There was neither a significant main effect [ $F(1, 200) = 0.42, p = \text{n.s.}$ ] nor interaction effect [ $F(2, 200) = 1.95, p = \text{n.s.}$ ]. This finding suggests that there is no demonstrated effect that the Organization type, or CVI condition has any significant influence on users' brand awareness. However, the highest score for brand awareness was found in the consistent condition for the Electronics Company ( $M = 3.51, SD = 0.13$ ).

**Intention to commit to organization on social media.** Levene's Test of equality of error variances was significant,  $F(5, 200) = 2.61, p = .026$ , thus homogeneity of variance assumption is not being met. This should be taken into consideration when interpreting the results. There was a main effect of the Organization type on intention to commit to the organization on social media,  $F(1,200) = 10.54, p = .001$ . The intention to commit to the organization on social media is significantly higher for the Electronics Company ( $M = 1.96, SD = 0.08$ ) than for the Bank ( $M = 1.61, SD = 0.08$ ). Surprisingly, despite the fact there is non-significant interaction effect [ $F(2, 200) = 1.54, p = \text{n.s.}$ ] results indicate contradictory results; highest score Electronics Company, consistent condition ( $M = 2.15, SD = 0.13$ ); Bank, channel specific condition ( $M = 1.71, SD = 0.13$ ).

## Conclusions and discussion

This study was conducted to measure the effects of consistent CVI on social media platforms' users. Results in social media user's appreciation of the CVI suggest that there are significant main effects of the Organization type on innovativeness and distinctiveness. Therefore, it could be concluded that Organization type has influence on the innovativeness and distinctiveness of the CVI. In addition, there was a significant interaction effect of the CVI condition and Organization type on credibility. The channel specific CVI condition was found to be most credible for the Bank, surprisingly the consistent and inconsistent CVI condition were found to be more credible for the Electronics Company. Reasons for these contradictory results may lie in the stimulus materials which were created for fictional organizations and only shortly presented to the participants in this study.

Results on the appreciation of the organization indicate that there were significant main effects of the Organization type on general judgment, innovativeness, modernity, quality and distinctiveness. We could assume that there is direct influence of the Organization type on these constructs. Furthermore there were interaction effects of the CVI condition and Organization type on innovativeness and modernity. Explanations for these interaction effects may lie in the nature of the organization.

There were non-significant main effects and interactions effects on brand awareness. It was expected that consistent CVI had an effect on brand awareness, since consistent brands are likely to gain enhanced visibility (Aaker, 1996). Surprisingly, there was no significant proof for this effect in this experiment. Reasons for the absence of this may lie in the fact that intentions were measured instead of actual brand awareness, there might be a gap between them. Furthermore, participants could overestimate their brand awareness.

Results on users' intention to commit to the organization on social media indicate that there was a significant effect of Organization type. We could conclude that the Organization type influences the intention to commit to the organization on social media, since some organizations are simply more interesting to commit to than others.

## General Discussion

Prior literature showed that 65% of all social media users are committed to an organization's page on social media (Newcom Research & Consultancy, 2014). According to Social Media Monitor (2013), branding was the most important reason for major brands and organizations to join and use social media, followed by communications and public relations. Integrated marketing communication (IMC) literature is increasingly concerned with consistency (De Chernatony et al., 2006). Dholakia and Durham (2010) showed in their study that brand community fans generate more positive word-of-mouth (WOM); are more emotionally attached; and tend to visit the store more often. Altogether, there are sufficient reasons for organizations to invest in social media and researchers to investigate this area. Two studies in this article addressed to this research area by looking into consistent CVI on social media platforms.

The content analysis in study 1 was conducted to find answers to the following question: '*Are organizations applying a consistent CVI on social media platforms' users?*'

Results of the content analysis showed that the traditional elements of CVI, which consists of name, logotype, typography, color and typeface (Melewar & Saunders, 1998), are also applied in the avatar and header on social media platforms. However, results in this study indicates that photography plays a major role for applying CVI on social media, since it is most often used in the header on social media platforms. These findings are in line with Van den Bosch (2005) who suggests that CVI may also include photography and illustrations. Applying the findings of the content analysis to an online environment they are also in line with Rowley (2004) who suggests that organizations communicate through their logo, graphics, text, color, and shapes on websites.

Van den Bosch (2005) addresses that organizations might also recognize the need to project a consistent identity through all kind of commercial messages. In addition, several researches highlighted the importance of consistency in Integrated Marketing Communications (IMC), where social media are a part of (Duncan & Moriarty, 1997; Kendall, 1999). Surprisingly, the results of the content analysis in study 1 found no evidence for consistency in CVI on the social media platforms Facebook, Twitter, and LinkedIn. Exploring the CVI of fifty top social media organizations in the Netherlands resulted in only one organization that was found to be entirely consistent in CVI on all three social media platforms. Reasons for these findings may lie in the nature of the different social media platforms, since every platform has its own characteristics and users. Organizations may be trying to communicate to specific audiences and thereby using different elements of CVI in the avatar and header on a particular social media platform. Another explanation may be that the nature of the internet is a threat to consistency of corporate brands, as suggested by Stuart and Jones (2004).

Furthermore, Van den Bosch (2004) highlighted that organizations might also recognize the importance of consistency in CVI, however it could be that organizations are simply not so aware of this in a social media environment.

Organizations are challenged to transform corporate identity in a coherent, consistent, and effective visual identity, standardization of CVI are found to have positive effects on projecting organizations visual identity (Melewar & Saunders, 1998). There should be consistency in formal corporate communication (Bernstein, 1986; Schultz, Tannenbaum & Lauterborn, 1994). In addition, consistency also needs to extend to all integrated marketing communications (Duncan & Moriarty, 1997; Kendall, 1999).

The experiment in study 2 was conducted to find answers to the following question: *'What are the effects of consistent CVI on social media platforms' users?'*

Visual appearance has been found to have a major effect on how users appreciate websites (Van der Geest & Loorbach, 2005). Surprisingly, results of the experiment in study 2 indicate no significant effect of consistent CVI on the general judgment of the CVI on social media, and are therefore not in line with (Van der Geest & Loorbach, 2005). A possible explanation for this might be that appreciation of a whole website or only the CVI on social media platforms is a huge difference. Further looking into the appreciation of the CVI, main effects were found of the Organization type on the innovativeness, distinctiveness and credibility of the CVI and an interaction effect on credibility was found. These results show that the Electronics company scored significantly higher than the Bank on all these sub constructs except for credibility. In addition, results indicate that there is more influence of the Organization than of the CVI alone, which is in line with Downling's (1994) suggestion that visual identity is important, although "it is not nearly as important as what your organization does, the products and services it offers, or what and how it communicates with stakeholders".

Prior literature suggests that visual identity services a higher purpose, it helps organizations to maintain and strengthen customer relations by contributing to the formation of associations that will produce a positive image and reputation of the organization (Allessandri, 2013). Looking into the effects of consistent CVI on the appreciation of the organization, results indicate that there was non-significant effect of consistent CVI on the appreciation of the organization. Reasons for this may lie in the stimulus material, since fictional organizations were used in this experiment there was no further relationship to the organization that the presented CVI. However, there were significant main effects of the Organization type on general judgment, innovativeness, modernity, quality, and distinctiveness. The influence of the Organization type was also found to be the most important influence on the appreciation of the organization, however, interacting with the CVI condition it also had an effect on innovativeness and modernity. Therefore, we could conclude that the Organization type sometimes interacts with CVI and could have effects on the appreciation of the organization. Results also suggest that there is more influence of the Organization than of the CVI alone, which is in line with Downling (1994). Thus, we could assume that CVI alone is often not enough to be of influence on users' appreciation of the CVI and appreciation of the organization; and that the influence of the organization itself is more important.

Furthermore, it is noticeable that attitudes formed through experience are stronger and are more accessible than attitudes derived from mediated experience (Fazio & Zanna, 1978; Smith & Swinyard, 1998) which may also explain the minor impact of CVI on the appreciation of the organization.

Brand awareness could be created by anything that causes the consumer to experience the brand, such as: advertising, promotion, publicity, public relations, and so on. Social media represents a way to expose social media users to the brand and thereby also create brand awareness. In addition, prior literature suggests that brand awareness exists of two components, being recognition and recall (Keller, 1993). Results on brand awareness were non-significant, which suggest that there is no significant effect of consistent CVI on brand awareness. Reasons for this may lie in the fact that intentions of brand awareness were measured and will possibly differ from actual brand awareness. Furthermore, fictional organizations were used in this experiment and stimulus were only shortly presented, which could have also influenced the findings on brand awareness in this study.

Prior academic literature suggest a diversity of reasons to join social media and join brand communities on social media. Shopping, researching and entertainment are purposes to join and contribute in social media (Zhou, Chenting & Zhou, 2011). People also join brand communities to fulfill their need to be identified with groups they wish to associate with (Schembri, Merrilees, & Kristiansen, 2010). Results on the intention to commit to the organization on social media bring forward a main effect of the Organization type. Therefore we could assume that people are more and easier committed to some types of organizations on social media.

Conclusively, there were non-significant main effects of the CVI condition on all of the dependent variables. Despite to what was expected we cannot conclude that there were significant differences between consistent, channel specific, or inconsistent CVI. Reasons for this may lie in the stimulus material, since these were produced for two fictional organizations and shortly presented in the experiment. Another reason for the minor impact of CVI may lie in the suggestion of Chernatony et al. (2006) who puts forward that consumers learn about brands through a holistic experience of the brand and rarely count on just one source to understand a brand. Furthermore, it could be that social media users are simply not aware of differences in consistent, channel specific or inconsistent CVI since there is a wide diversity of the CVI in the actual use of organizations on social media platforms.

This article contributes to both CVI and social media literature. Although the research methods used in this study were not new; the use and combination of them in the research area of CVI and social media had not been studied in this way previously. The coding scheme that was especially developed to fit into a social media environment, could be used on other CVI related studies in an online environment such as websites, social media and so on.

The results in this study showed that CVI on social media platforms are highly inconsistent and therefore contradictory to prior academic research. However, this may lead into more studies on CVI in a digital environment and raise awareness of its importance. The studies in this article were the first to shift traditional CVI into an Internet environment, more specifically a social media environment. One of the major implications of this study is that this study could serve as a framework for research on CVI on social media platforms; it could provide insights for further studies in this research area. All in all, this study provides insights for academic researchers and new possibilities in CVI research, since its' results indicate that there is more to CVI than consistency in a social media environment.

### **Practical implications**

This study gives an overview of the elements of CVI that are used by fifty top social media organizations. These could be used by social media practitioners and graphic designers to develop CVI for organizations on social media platforms. The present study demonstrates that there is little consistency in CVI on Facebook, Twitter, and LinkedIn. Organizations often use different avatars and headers across different social media platforms.

However, organizations should focus on consistency in their logo in the avatar on different social media platforms, since the logo was found to be most consistent and it is most often seen on social media. In addition, organizations should also focus on the photography in the header on social media platforms. Photography was most often used in the header by the organizations in this study and gives the social media

user a first impression of the organization.

The experiment in this study found that there is no direct influence of consistent, channel specific, or inconsistent CVI on users' appreciation of the CVI, appreciation of the organization, brand awareness and intention to commit to the organization on social media. However, when interacting with the organization type it has effects on the appreciation of the CVI and appreciation of the organization. Therefore practitioners should take into consideration that the CVI in the avatar and header of social media platforms should correspond to the type of organization it is representing. For example, results in this study indicate that for a fictional Bank, channel specific CVI was more suitable, possibly because of the service nature of the Bank. Although, what the organizations does or how it communicates on social media is more important practitioners should recognize that CVI should be supporting the organization on social media.

The experiment in this study used to fictional organizations to focus on the influence of CVI alone. The CVI on social media platforms of existing organizations could be even more important since users already have expectations of the organization. Practitioners should take into considerations the expectations of social media users and adjust their CVI to fit them in a social media context.

### **Limitations and future research**

Findings of the present study should be considered on the basis of the limitations of the methods that are used. A disadvantage of the method that is used in the content analysis lies in the fact that it measured CVI at a specific moment. Social media are constantly changing and therefore results are temporarily. For example, Twitter changed their interface during this study, although screenshots were taken at once and it did not influence this study, a replicate of this study in the new interface could lead to different results.

The findings in this research found a large role of photography in the header but did not look into its' effects. Future studies on CVI should specifically focus on (corporate) photography in CVI design on social media platforms. Furthermore, this study focused on the avatar and header, studies on CVI related posts and messages on social media platforms may result in different findings.

The experiment in this study focused on the avatar and header as a whole, focusing on particular elements of CVI and social media, for example only the logo in the avatar, could result in different findings. Future research on CVI on social media should focus on specific elements of CVI and social media to obtain more detailed insights.

It should also be noted that, since the experiment used intentions to measure users' brand awareness and intention to commit to an organization on social media it may differ from actual behaviors. Future studies could focus on actual brand awareness and commitment to organizations on social media platforms.

Furthermore, it is important to notice that this study looked into three social media platforms, namely Facebook, Twitter, and LinkedIn. Although, these platforms are mostly used by organizations there could be other social media platforms and studies on other social media platforms could lead to different results.

Finally, the effects of consistent CVI in this study are measured for fictional organizations in this study, which will differ from existing organizations. Future research on the CVI of existing organizations on social media and its effects is desirable.

## Overall conclusions

Despite the limitations noted, the present research contributes to scientific knowledge by focusing on the use and effects of consistency in CVI on social media platforms. First, the content analysis analyzed the current situation regarding consistency in the CVI of fifty top social media organizations in the Netherlands. Second, an experiment conducted to measure the effects of consistent CVI on social media users' appreciation of the CVI, appreciation of the organization, brand awareness, and intention to commit to the organization on social media. All in all, the main conclusions of this study consist of:

- Traditional elements of CVI apply, and are used in the avatar and header on social media platforms. However, a more greater role of (corporate) photography in the header on social media platforms was found.
- Organizations are presenting their CVI in an inconsistent way on social media platforms, more specifically the headers are often found to be inconsistent or absent on different social media platforms.
- There are non-significant main effects of consistent, channel specific and inconsistent CVI on the depend variables.
- Organization type is found to be more important than the CVI, since there were main effects of Organization type on users appreciation of the CVI, appreciation of the organization, and intention to commit to the organization on social media.
- There are significant interaction effects of the CVI condition and Organization type on users appreciation of the CVI and appreciation of the organization.
- This study presents an overview of the actual use of the elements of CVI on social media platforms by fifty organizations in the Netherlands.
- Future research is desired to study the effects of consistent CVI on social media platforms of existing organizations, since fictional organizations were used in this study.

## Acknowledgements

First of all I would like to thank my supervisors MSc J. Krokké and Dr. J.J. van Hoof for their support and critical notes. Furthermore I would like to thank all eight experts that were willing to cooperate in the interview sessions of this study. My gratitude goes to all respondents who participated in the experiment in this study. Last but not least, I would like to thank my friends and family for their support during this research project.



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## Appendices

### Appendix A: Final coding scheme

This coding scheme is used for analyzing the corporate visual identity (CVI) of organizations on Facebook, Twitter and LinkedIn.

#### Introduction:

You will be coding all the CVI related visible materials on social media, focusing on the *avatar* and *the header*.

#### Section 1: General characteristics.

This part of the coding scheme is used to gather general information.

<b>A1. Coder</b>	First letter of first name of the coder		
<b>A2. Date</b>	The date the analysis is done		
<b>A3. Organization</b>	The organization that is analyzed		
<b>A4. Organization</b>	01 = Non-profit 02 = Profit		
<b>A5. Organization offers mainly</b>	0 = No product/service (good cause) 01 = Product organization 01 = Service organization 02 = Product and service organization		
<b>A6. Organization popularity</b>	Amount of likes, followers or connections.	<b>Facebook:</b>	
		<b>Twitter:</b>	
		<b>LinkedIn:</b>	
<b>A7. Consistency perception</b>		<b>Avatar</b>	<b>Header</b>
Look at the three channels and rate the consistency between them in a number between 1 and 5.	01 = Facebook vs Twitter		
	02 = Facebook vs LinkedIn		
	03 = Twitter vs LinkedIn		

#### Section 2: Corporate visual identity on social network sites.

This part of the coding scheme consists of CVI relevant questions.



<b>B. Social media design</b>		Social media platform: .....	
<b>B8. Avatar</b> Organization placed their own avatar/profile picture	0 = No 01 = Yes		
<b>B9. Header</b> Organization placed their own header/background cover.	0 = No 01 = Yes		
<b>B10. Integrated design</b> Are the avatar and header integrated or separated in the design.	0 = Completely separated parts 01 = Partly separated and partly integrated design 02 = Fluid integration between avatar and header		
<p><i>You will be coding relevant CVI issues in the avatar and header. If element doesn't apply or isn't available please fill in 99.</i></p>			
<b>C. Logo</b>		<b>Avatar</b>	<b>Header</b>
<b>C11. Logo originality</b> Does the organization use the original logo or an bastardization (adjusted form) of the logo (see organization's website).	0 = No logo 01 = Original logo 02 = Bastardization of logo (color) 03 = Bastardization of logo (symbol) 04 = Bastardization of logo (brand name) 05 = Original logo and bastardization of logo 06 = Photographed logo (on product or building etc.) 07 = Specific letter/part of the original logo 08 = Photographed person 99 = Not applicable, unable to determine		
<b>C12. Logo type</b> Whether a symbolic, textual or mixed logo is used.	0 = No logo available 01 = Iconic/Symbolic logo 02 = Textual logo 03 = Mixed logo 99 = Not applicable, unable to determine		
<b>C13. Nr. of logo's</b> Number of logo's that are presented in the header	0 = None 01 = One 02 = Two 03 = Three 04 = More, (specify).....		
<b>D. Text</b>		<b>Avatar</b>	<b>Header</b>
<b>D14. Text type</b> Text type that is presented in the header, for example the slogan "haal meer uit je haar" of Andrélon.	01 = Pay off 02 = Slogan 03 = Promotion/discount 04 = Call to action 05 = Other, specify 99 = Not applicable (no text)		
<b>D15. Description of text</b>	.....		









<p><b>Segment E</b> only applies to organizations that present text and their <b>own typography</b> (for example in the slogan) and not in the logo and not the typography of the social media platform. If there is no text to analyze please fill in 99.</p>			
<b>E. Typography</b>		<b>Avatar</b>	<b>Header</b>
<p><b>E16. Serif font</b>  <i>Sans serif fonts:</i> do not have additional decorative strokes:                  Example.  <i>Serif fonts:</i> have small decorative strokes:                  Example.</p>	0 = Sans Serif font 01 = Serif font 99 = Not applicable (no text)		
<p><b>E17. Italic font</b>                  Italic fonts are characterized by right-slanting strokes developed from the roman style. <i>Example.</i></p>	0 = Non-italic font 01 = Italic font 99 = Not applicable (no text)		
<p><b>E18. Script font</b>                  The symbols of the language are written in a conjoined and/or flowing manner <i>Example</i></p>	0 = Non-script font 01 = Script font 99 = Not applicable (no text)		
<p><b>E19. Bold Font</b>                  A bold font has a greater thickness:  <b>Example</b></p>	0 = No bold font 01 = Bold font 99 = Not applicable (no text)		
<p><b>E20. Capitals</b>                  Whether the text is written in capitals or not:                  EXAMPLE</p>	0 = Nothing is in capitals 01 = Text is in capitals 02 = Some parts are in capitals (more than the first letter) 99 = Not applicable (no text)		
<b>F. Form elements</b>			<b>Avatar</b>
<p><b>F21. Form elements</b>                  Are there any form elements available?                  For example: circles, bars, stars, textboxes etc.</p>	0 = No form elements 01 = Form elements 02 = Textbox 99 = Not applicable		
<p><b>F22. Form elements description</b>                  Describe what form elements are used.</p>	.....		
<p><i>Note: do not code colors in the logo and photography. Photography will be analyzed separately, thus fill in 99. However, do code colors in design elements like textboxes or other form elements.</i></p>			
<b>G. Color</b>		<b>Avatar</b>	<b>Header</b>
<p><b>G23. Colorfulness</b>                  Total number of main colors in the design.</p>	01 = One color design 02 = Two color design 03 = Three color design 04 = Four color design 05 = Five or more colors in the design. 99 = Not applicable (photograph/graphic desing)		
<p><b>G24. Main color of form elements</b>                  The color that colors the biggest part of the form elements (not the background).</p>	01 = Red 02 = Blue 03 = Yellow 04 = Green 05 = Pink 06 = Orange 07 = Purple		



	08 = Black 09 = Gray 10 = White 11 = Brown 12 = Other color, (specify)..... 98 = Photograph 99 = Not applicable, unable to determine		
<b>G25. Background color</b> The main color of the background	0 = No background color 01 = Red 02 = Blue 03 = Yellow 04 = Green 05 = Pink 06 = Orange 07 = Purple 08 = Black 09 = Gray 10 = White 11 = Brown 12 = Other color, (specify) ..... 98 = Not applicable (multicolor) 99 = Not applicable (photograph)		
<b>H. Photography and graphic design</b>		<b>Avatar</b>	<b>Header</b>
<b>H26. Photograph or graphic design</b> Whether a clear photograph is used or an graphic design (colors appear unnatural other design elements are added), or combination is used.	0 = Only background color 01 = Photography 02 = Graphic design 03 = Photography and graphic design 04 = Other, specify 99 = Not applicable, unable to determine		
<b>H27. Main subject of photography</b> The main subject of the objects or persons presented in the photography.	0 = No subject 01 = Product of the organization 02 = Service of the organization 03 = Employees of the organization 04 = Customers of the organization 05 = Office/building 06 = Promotions/discounts 07 = Other subject (specify) ..... 99 = Not applicable, unable to determine		\
<b>H28. Number of main subjects</b> The number of subjects (objects, persons etc.) that is presented in the photography.	0 = No subject 01 = 1 subject 02 = 2 subjects 03 = 3 subjects 04 = 4 subjects 05 = 5 or more subjects 99 = Not applicable , unable to determine		
<b>H29. Portrait- or photo type</b> Whether the photograph is a taken as a single portrait, group portrait or a photo collage.	01 = Single portrait 02 = Group portrait 03 = Photo collage 04 = Other, (specify)..... 99 = Not applicable, unable to		



	determine		
<p><b>H30. Photo effects</b> The effects that are used in the photograph. E.g. color (color appears natural en original); black and white; sepia; graphically modified (colors appear unnatural)</p>	<p>01 = Color photograph 02 = Black and white photograph 03 = Sepia toned photograph (color is brownish monotone) 04 = Graphically modified photograph 05 = Other effect (specify)..... 99 = Not applicable, unable to determine</p>		
<p><b>H31. Shot type</b> What shot type was used for the photograph: -Close up (zoomed in on the object of person) -Medium shot (half of the object of product) - Long shot (whole object or person) - Specific part of the object or person.</p>	<p>01 = Close up 02 = Medium shot 03 = Long shot 04= Specific part of the object or person. 99 = Not applicable, unable to determine</p>		
<p><b>H32. Camera angle on the horizontal axis</b> The camera angle of the photo on the horizontal axis of the photo. Examples:</p> <p><b>Straight =</b> </p> <p><b>Diagonal =</b> </p> <p><b>Extreme horizontal =</b> </p>	<p>01 = Straight angle 02 = Diagonal angle 03 = Extreme horizontal angle 99 = Not applicable, unable to determine</p>		
<p><b>H33. Camera angle on the vertical axis</b> The camera angle of the photo on the vertical axis of the photo. Example: </p>	<p>01 = Straight angle from the subjects middle 02 = Beneath the middle of the subject. 03 = Above the middle of the subject 99 = Not applicable, unable to determine</p>		
<p><b>H34. Context of the photograph</b> Determine the context of the photo.</p>	<p>01 = Home situation 02 = Workplace/office 03 = Public space 04 = Neutral/colored background 05 = Other specify, .....</p> <p>99 = Not applicable, unable to determine</p>		
<p><b>H35. Photo atmospherics</b></p>	<p>01 = Photo was taken outside 02 = Photo was taken inside 99 = Not applicable, unable to determine</p>		
<p><b>J43. Additional remarks</b></p>	<p>Specify or comment, .....</p>		



**Appendix B: Corpus (content analysis)**

ABN Amro	Landal Greenparcs
AFAS	Heineken
ANWB	Media Markt
BCC	NS
de Bijenkorf	Nuon
Blokker	OAD
Bol.com	Olympia
Carglass.nl	Pathé
Coolblue	Philips
Dekamarkt	Plus Supermarkten
Douwe Egbers	Prominent
Efteling	Rabobank
Essent	Renault
Etos	Samsung
Ford	Saturn
Grosch	Stop Aids Now
Hema	T-mobile
Holland Casino	Transavia
Hunkemöller	Univé
Independer	Upc
ING Bank	Vodafone
Kia	Volkswagen
KLM	Wehkamp
KPN	WNF
Kras	Ziggo

**Total: 50**



### Appendix C: Cohen's Kappa's Pre-test Coding scheme

Code/variable	Cohen's Kappa
B_avatar	1.00
B_header	1.00
B_integration	1.00
C_logo_org_avatar	0.77
C_logo_org_header	0.90
C_logotype_avatar	1.00
C_logotype_header	1.00
C_logonr_header	1.00
D_payoff_header	1.00
E_serif	1.00
E_italic	1.00
E_script	0.72
E_bold	1.00
E_capitals	1.00
F_form_elements_occurrence	1.00
G_colorfulness_header	0.87
G_maincolor_form_elements_header	1.00
G_backgroundcolor_avatar	1.00
G_backgroundcolor_header	1.00
H_photograph_graphic_design_header	0.87
H_phototype_header	0.81
H_mainsubject_photography_header	0.82
H_number_subjects_header	1.00
H_photo_effects_header	1.00
H_shottype_header	0.91
H_angle_horizontal_header	1.00
H_anglevertical_header	0.91
H_context_header	0.91
H_atmosphere_header	1.00
Average Cohen's kappa	0,9169



### Appendix D: Stimulus materials

#### Consistent CVI Organization A:





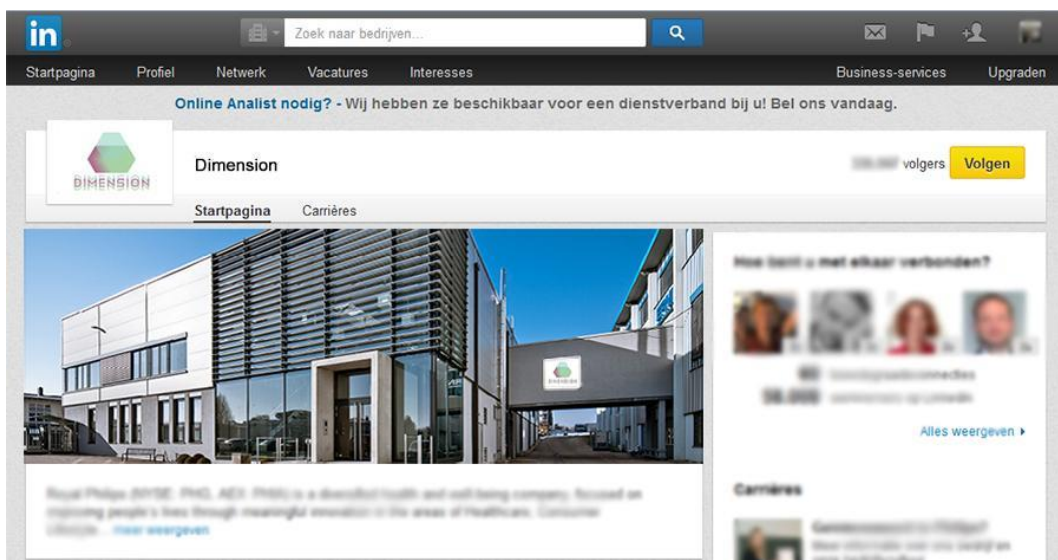
Consistent CVI Organization B:







Channel specific CVI Organization A:







Channel specific CVI Organization B:

The image shows the Facebook profile page for Premier National Bank. At the top, there is a search bar and navigation icons. The main header features a photo of a smiling couple and the text "We horen graag van je". Below this is the bank's name, "Premier Bank", with a verified badge and a "Vind ik leuk" button. The page includes a bio, a "Pagina maken" button, and a list of years from 2013 to 1960-1969. There are also several photo thumbnails at the bottom.

The image shows the Twitter profile page for Premier National Bank. The header includes navigation icons and a search bar. The main banner features a photo of a smiling customer service representative and the text "SERVICE OP TWITTER". To the right, there are three green checkmarks indicating service hours: "Binnen 60 minuten een reactie op je vraag", "Maandag t/m vrijdag tot 23.59 uur", and "Zaterdag tot 17.30 uur". Below the banner are navigation tabs for "TWEETS", "PHOTO/VIDEOS", "FOLLOWING", "FOLLOWERS", and "FAVORITES". A tweet from @PremierBank is visible, along with a "Who to follow" section.

The image shows the LinkedIn profile page for Premier National Bank. The header includes the LinkedIn logo and navigation icons. The main banner features a photo of two men in business attire and the text "Zet je carrière in beweging bij de Premier National Bank". Below the banner is a bio and a "Volgen" button. The page also includes a "Startpagina" button, a "Carrières" section, and a "Who to follow" section.



Inconsistent CVI Organization A:

Facebook profile page for Dimension. The profile picture shows hands interacting with 3D cubes. The cover photo is a close-up of hands. The name is 'Dimension' with a verified badge. The bio is in Dutch: 'Wilt u weten op welke manier Philips Healthcare innovatie, als u het best kan bedenken? Het is niet de technologie, maar hoe we deze inzetten om de wereld te verbeteren. Het is de mens die de technologie inzet om de wereld te verbeteren. Het is de mens die de technologie inzet om de wereld te verbeteren.' The page has 207 likes and 117 followers. The right sidebar shows a year range from 2013 to 1900-1909.

Twitter navigation bar with icons for Home, Notifications, Discover, and Me. A search bar is on the right.

Twitter profile page for Dimension (@Dimension). The profile picture is the same as the Facebook page. The bio is: 'Delivering innovation that focuses on your needs and what matters to you. #Innovation #Product #Healthcare #Smart #Connected #Digital #Data #Analytics #Cloud #Security #Compliance #Global'. A tweet is visible: 'See your vision for the future come to life - meet us with #Philips' vision RT @GinoFolmer's "Driverless cars"'. The page shows 1 tweet and 1 reply.

LinkedIn navigation bar with icons for Startpagina, Profiel, Netwerk, Vacatures, Interesses, Business-services, and Upgraden. A search bar is on the right.

LinkedIn profile page for Dimension. The profile picture is the same as the Facebook page. The bio is: 'Philips' vision: "We're here to help you live better. We're here to help you live better. We're here to help you live better." The page has 58,008 followers. A banner image shows a man interacting with a digital interface. The page also features a 'Who to follow' section and a 'Carrières' section.



### Inconsistent CVI Organization B:

The image shows a Facebook profile page for Premier National Bank. The profile picture is a person's hands typing on a laptop. The cover photo is a person in a blue striped shirt. The page includes a search bar at the top, a navigation menu, and a list of years on the right side. The main content area shows the bank's name, a 'Vind ik leuk' button, and a 'Volgen' button. There are also some posts and a 'Bericht' button.

The image shows a Twitter profile page for Premier National Bank. The profile picture is the Premier National Bank logo. The cover photo is a man in a suit. The page includes a search bar, a navigation menu, and a 'Follow' button. The main content area shows a tweet from Premier National Bank with the text: "See your vision for the future come to life - meet us with #PhilipsFutureEV @Dinsdiners 'Driverless cars'".

The image shows a LinkedIn profile page for Premier National Bank. The profile picture is the Premier National Bank logo. The cover photo is a man in a suit. The page includes a search bar, a navigation menu, and a 'Volgen' button. The main content area shows a post with the text: "Online Analyst nodig? - Wij hebben ze beschikbaar voor een dienstverband bij u! Bel ons vandaag." and a 'Recente updates' section with a photo of a group of people.



## Appendix E: Online survey

*Beste respondent,*

*Deze vragenlijst is een onderdeel van mijn afstudeeronderzoek gericht op de huisstijl van organisaties op social media. In het onderzoek krijgt u de social media pagina's van een organisatie te zien, vervolgens worden u een aantal vragen gesteld. Het invullen van deze vragenlijst zal ongeveer 6 minuten in beslag nemen.*

*Aan dit onderzoek zijn geen risico's of ongemakken verbonden en de resultaten van deze vragenlijst zullen volledig anoniem verwerkt worden. Uw deelname aan dit onderzoek is geheel vrijwillig en kan ten alle tijden worden ingetrokken. Aan het einde van deze vragenlijst word u over het onderzoeksdoel geïnformeerd.*

*Door te starten met de vragenlijst verklaart u bovenstaande informatie te hebben gelezen en gaat u akkoord met deelname aan dit onderzoek.*

*Alvorens bedankt voor uw bijdrage aan dit onderzoek en succes!*

*Mocht u vragen of opmerkingen hebben, dan kunt u contact opnemen via:  
i.p.krake@student.utwente.nl*

### **Electronics company:**

*Steeds meer bedrijven maken gebruik van social media. Elektronikabedrijf Dimension is ook van plan social media te gaan implementeren. Dimension is een opkomende speler in de elektronicabranche, vergelijkbaar met Philips, Sony, LG (of een ander merk dat u kent). U krijgt de visuele identiteit (avatar en/of header) op de social media pagina's van Dimension te zien. De overige informatie op de Facebook-, Twitter- en LinkedIn pagina's is wazig gemaakt. Bekijk deze pagina's aandachtig, vervolgens worden u een aantal vragen gesteld.*

### **Bank:**

*Steeds meer bedrijven maken gebruik van social media. De Premier National Bank is ook van plan social media te gaan implementeren. De Premier National Bank is een opkomende speler in het bankwezen, vergelijkbaar met de ABN Amro, Rabobank, ING Bank (of een andere bank die u kent). U krijgt de visuele identiteit (avatar en/of header) op de social media pagina's van de Premier National Bank te zien. De overige informatie op de Facebook-, Twitter- en LinkedIn pagina's is wazig gemaakt. Bekijk deze pagina's aandachtig, vervolgens worden u een aantal vragen gesteld.*

*De onderstaande vragen gaan over de visuele identiteit en de organisatie die u zojuist gezien heeft. Gebruik de onderstaande schalen om aan te geven hoe u de visuele identiteit van de organisatie waardeert. U selecteert het meest linker bolletje wanneer de linker omschrijving van toepassing is en u selecteert de meest rechter bolletje wanneer deze van toepassing is. U selecteert de overige bolletjes wanneer deze overeenstemmen met de mate waarin omschrijving op u van toepassing is.*





	1 (1)	2 (2)	3 (3)	4 (4)	5 (5)
positief:negatief (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
sympatiek:onsympatiek (2)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
oninteressant:interessant (3)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
voorstrevend:behoudend (4)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
conventioneel:innovatief (5)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
modern:klassiek (6)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
ouderwets:nieuwerwets (7)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
ongeloofwaardig:geloofwaardig (8)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
eerlijk:oneerlijk (9)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
integer:niet integer (10)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
uniek:niet uniek (11)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
niet onderscheidend:onderscheidend (12)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
vreemd:vertrouwd (13)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
bijzonder:niet bijzonder (14)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
onaantrekkelijk:aantrekkelijk (15)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Welk rapportcijfer zou u de visuele identiteit van de organisatie geven?

- 1 (1)
- 2 (2)
- 3 (3)
- 4 (4)
- 5 (5)
- 6 (6)
- 7 (7)
- 8 (8)
- 9 (9)
- 10 (10)

Gebruik de onderstaande schalen om aan te geven hoe u de organisatie waardeert. U selecteert het meest linker bolletje wanneer de linker omschrijving van toepassing is en u selecteert de meest rechter bolletje wanneer deze van toepassing is. U selecteert de overige bolletjes wanneer deze overeenstemmen met de mate waarin omschrijving op u van toepassing is.

	1 (1)	2 (2)	3 (3)	4 (4)	5 (5)
positief:negatief (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
sympathiek:onsympathiek (2)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
onaantrekkelijk:aantrekkelijk (3)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
oninteressant:interessant (4)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>



behoudend:vooruitstrevend (5)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
volgend:toonaangevend (6)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
conventioneel:innovatief (7)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
actief:passief (8)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
traditioneel:eigentijds (9)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
klassiek:modern (10)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
ouderwets:nieuwerwets (11)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
jong:oud (12)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
bekwaam:onbekwaam (13)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
onprofessioneel:professioneel (14)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
ondeskundig:deskundig (15)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
hoge kwaliteit:lage kwaliteit (16)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
onervaren:ervaren (17)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
klantonvriendelijk:klantvriendelijk (18)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
klant gericht:niet klantgericht (19)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
goede klantenservice:slechte klantenservice (20)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
ondeskundig personeel:deskundig personeel (21)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
betrouwbaar:onbetrouwbaar (22)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
niet integer:integer (23)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
oneerlijk:eerlijk (24)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
ongeloofwaardig:geloofwaardig (25)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
uniek:niet uniek (26)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
onderscheidend:niet onderscheidend (27)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
niet bijzonder:bijzonder (28)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Welk rapportcijfer zou u de organisatie geven?

- 1 (1)
- 2 (2)
- 3 (3)
- 4 (4)
- 5 (5)
- 6 (6)
- 7 (7)
- 8 (8)
- 9 (9)
- 10 (10)

Geef aan in hoeverre u het met de onderstaande stellingen eens bent



	helemaal mee oneens (1)	mee oneens (2)	niet mee eens/oneens (3)	mee eens (4)	helemaal mee eens (5)
Ik weet hoe de organisatie eruit ziet op social media (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ik kan de organisatie herkennen tussen andere organisaties op social media (2)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ik zou me bewust zijn van de organisatie op social media (3)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ik kan me herinneren hoe de organisatie eruit ziet op social media (4)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ik zou de organisatie herkennen wanneer ik deze tegenkom op social media (5)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Ik zou de organisatie op social media....

	1 (1)	2 (2)	3 (3)	4 (4)	5 (5)
niet herkennen:wel herkennen (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Geef aan in hoeverre de stellingen op u van toepassing zijn

	erg klein (1)	klein (2)	gemiddeld (3)	groot (4)	erg groot (5)
De waarschijnlijkheid dat ik de organisatie zou volgen op social media is... (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
De kans dat ik overweeg om de organisatie ga volgen op social media is... (2)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Mijn bereidheid om de organisatie te volgen op social media is... (3)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Nu ik de social media heb gezien, is de kans dat ik de organisatie ga volgen op social media... (4)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Ik zou de organisatie op social media...

	1 (1)	2 (2)	3 (3)	4 (4)	5 (5)
niet volgen:volgen (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Hoe consistent (gelijk) vond u de 3 getoonde social media pagina's?

	1 (1)	2 (2)	3 (3)	4 (4)	5 (5)
niet consistent:consistent (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>



De getoonde social media pagina's waren...

- consistent (afbeeldingen, kleur, tekst, logo etc. waren gelijk) (1)
- specifiek gericht op de gebruiker (fan van het bedrijf op Facebook, service op Twitter, bedrijf gerelateerd op LinkedIn) (2)
- inconsistent (eigenlijk was niets consistent of specifiek op de social media gebruiker ingericht) (3)

Wat is uw geslacht?

- man (1)
- vrouw (2)

Wat is uw leeftijd?

- tussen 18 en 24 jaar oud (1)
- tussen 25 en 34 jaar oud (2)
- tussen 35 en 44 jaar oud (3)
- tussen 45 en 54 jaar oud (4)
- tussen 55 en 64 jaar oud (5)
- 65 jaar of ouder (6)

Wat is uw hoogst genoten opleiding?

- Basisonderwijs (1)
- LBO/VMBO (2)
- Mavo (3)
- Havo/VWO (4)
- MBO (5)
- HBO (6)
- WO (7)





SM-use1 De onderstaande vragen gaan over uw social media gebruik

	Facebook (1)	Youtube (2)	Twitter (3)	Google+ (4)	LinkedIn (5)	Pinter est (6)	Instagr am (7)	geen (8)
Welke social media gebruikt u in uw vrije tijd? (1)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Welke social media gebruikt u voor uw werk? (3)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Welke social media zijn belangrijk voor uw vrije tijd? (5)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Pinterest (6)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Op welke social media volgt u bedrijven? (4)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Hoe vaak gebruikt u social media?

	Facebook (1)	Youtube (2)	Twitter (3)	Google+ (4)	LinkedIn (5)	Pinterest (6)	Instagram (7)
dagelijks (1)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
een paar keer per week (2)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
één keer per week (3)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
een paar keer per maand (4)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
één keer per maand (8)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
minder dan één keer per maand (9)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
nooit (10)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>



Hoeveel bedrijven volgt u naar schatting op social media?

	Facebook (1)	YouTube (2)	Twitter (3)	Google+ (4)	LinkedIn (5)	Pinterest (6)	Instagram (7)
geen (1)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
1-10 organisaties (2)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
11-20 organisaties (8)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
21-30 organisaties (9)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
31-40 organisaties (10)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
41-50 organisaties (11)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
meer dan 50 organisaties (12)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Einde Bedankt voor uw deelname aan dit onderzoek. Het doel van dit onderzoek was de invloed van een (in)consistente huisstijl op social media te onderzoeken. U bent bijna klaar... klik op VOLGENDE om het onderzoek af te ronden