

Brand logo modifications:

Adhering to



or pursuing



An examination into the effects of shifting from a
traditional- to modern brand logo

Master Thesis of Jorrit Molenaar

June 10th, 2015

UNIVERSITY OF TWENTE.

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The **modernity** of yesterday

is the *tradition* of today,

and the **modernity** of today

will be *tradition* tomorrow.

- Jose Andres Puerta

Preface

Finally it is completed, the master thesis to finish my master Communication Studies at the University of Twente. It took me somewhat longer than initially expected, mainly due to not exactly knowing what subject I would like to address. My premaster thesis was devoted to corporate visual identity and because of the experience within this domain I had a slight preference to perform my master thesis also within this area. However, the how, what, and why was totally unclear for me. After composing three different research proposals, of which most ended up in the trash before handing them in, my supervisor finally guided me to the subject addressed in this research: examining the extent to which companies do well to modernize their brand logo.

First of all, I would like to thank Anna Fenko for assisting me throughout my master thesis. Thanks to your valuable advices, guidance, and the time you took for me I was able to complete this thesis. I would also like to thank Sabrina Hegner, not only for the support during this process, but also for lecturing the courses that have enriched my knowledge in the field of marketing. Your lively and pleasing courses have nullified my initial image that predominantly old and boring professors teach at universities. Thank you both for suggesting ideas, reading my thesis, providing me with feedback, and for trying to get the best out of me and my thesis.

Next, I would like to thank my girlfriend, Marlijne, for supporting me throughout my master thesis. When I was stuck or tended to lose my motivation, you were there for me with your advice and to encourage me at the right moments to contact my supervisors, since this is something I often postpone. Furthermore, special thanks goes to my parents for providing me with the right support during the writing of my thesis.

Last but not least: thank you everyone who participated in my preliminary- and main study. I realize these were not the most exciting surveys you would ever have participated in, but without your contribution I was never able to finish my master thesis and, eventually, my master at the University of Twente.

Jorrit Molenaar

Hengelo, June 10th, 2015

Abstract

Aim - Brand logos are considered to be important elements as identification and in representing a company to stakeholders. A trend is to strive for a more modern brand appearance by rejuvenating the brand logo. This study's aim is to examine the extent to which companies do well to switch from a traditional- to modern brand logo.

Method - A preliminary- and main study were performed in order to investigate this topic. The preliminary study revealed by means of a quantitative method that the former- and recent logos of Douwe Egberts, Peijnenburg, Mona, De Koninck, Tassimo, and Honest Tea were most suitable to incorporate in the main study. The main study aimed to examine through a quantitative approach if brands obtain a higher perceived brand modernity, attitude towards the logo and brand, brand commitment, and purchase intention by means of utilizing a modern brand logo, than by using a traditional brand logo.

Findings - The main study demonstrated that brands with modern brand logos commonly achieve a higher perceived brand modernity, a more positive attitude towards the logo and brand, and a higher inclination to buy the company's products among consumers. Moreover, it appeared that a higher familiarity with a brand logo results in a more positive attitude towards the logo, and a positive attitude towards the logo and brand leads to a higher purchase intention.

Limitations and future research - Using real brands as stimuli brings potential biases. Performing similar research but with fictive brands and brand logos is therefore a recommendation. Additionally, a limitation is that the use of a quantitative method restricts to define why certain research results are what they are. Performing qualitative research more focused on logo design characteristics is another recommendation for future research.

Practical implications - It can be recommended to modernize brand logos because this generally generates the most positive effects. However, prior to modifying the brand logo always observe if core brand values are congruent with modernity. Furthermore, it is advised to establish a marketing study to determine for which brand logos consumers have a positive attitude, instead of just implementing a new brand logo. Oftentimes the meaning designers allocate to a brand logo is incongruent with how consumers interpret it.

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1 Introduction

It is roughly estimated that consumers face between 2.000 and 6.000 different logos or symbols on a daily basis (CBS-News, 2006; NY-Times, 2007). This number seems to be excessive, because based on an average of 4.000 this equals seeing a logo every 21,6 seconds for a 24 hour period, and facing a logo every 14,4 seconds if the required eight hours of sleep per day is taken into account. Do people really see four to five logos every minute? This obviously strongly depends on an individual's daily surrounding, but when analysing this number more thoroughly it might not be disproportionate at all. It starts while waking up. In the bathroom consumers already face several logos of skin-, mouth-, and health care products. Next, while making breakfast more logos appear on the scene, and these are supplemented by all the logos people see while reading the printed- or online newspaper. When leaving the house, more logos make their appearance on, for instance, billboards, buildings, cars and clothing. However, when entering a supermarket, warehouse, or other physical shop, the exposure to logos becomes really intense. With about 8.000 to 22.000 products in an average grocery store in the Netherlands (AH, 2014), it becomes clear that the estimation of facing 4.000 logos daily is not so excessive. And yet, not even taken into account are the logos people see while browsing the Internet, when performing their jobs, while watching television, or from the products they use every day. However, luckily for consumers most of the logos are seen and processed unconsciously, because it would be an exhaustive activity to consciously store all the logos in memory.

Logos are part of a company's corporate visual identity (CVI) (Melewar & Saunders, 1999). The CVI can be seen as the "house style" of a company, even though house style is not a commonly used designation. There are various elements that comprise the CVI of a company, but the utilized name, slogan, logo, symbols, typography and colour of a company are generally considered the main elements comprising the CVI (Balmer & Gray, 2000). Together, these elements largely determine the identity of a company and its image among relevant stakeholders. One of the main aims of these elements is to ensure recognisability for a brand. Ensuring recognisability enhances the chance that the company's products and services will be used. This recognisability can be partially achieved by adhering to a consistent representation and standardization of the various CVI elements. Being consistent in the CVI expressions supports an organization in communicating effectively and contributes to the communication of a clear message (Byrom & Lehman, 2007).

Within the domain of CVI, the logo has been assigned as an important element to identify a company. Byrom and Lehman (2007) argue that the logo is one of the most obvious representations of the CVI, and the logo can be regarded as an important element in representing a company to relevant stakeholders. A well designed logo illustrates what an organisation has to offer and enables

to stand out from its competitors (Hem & Iversen, 2004). For a company it is of great importance to select a proper logo that contributes to the differentiation of the organization in this competitive society. However, sometimes the necessity exists to rebuild a brand. This can be due to a variety of reasons such as, changing consumer needs, the need to adapt to the competitors, because of a merger, because of a change in business strategy, or to achieve a brand image that suits with what consumers expect nowadays (Bolhuis, de Jong, & van de Bosch, 2014). Alongside with these rebranding's or CVI changes, the brand logo is often subjected to a certain degree of modification. For consumers it has to be clear why a company has chosen to change their logo. Downing (1996) argues that if there is no distinct reason for the logo change, the change will become unnoticed or regarded with suspicion by consumers (as cited by Stuart & Muzellec, 2004).

A common trend is to strive for a younger and modern brand appearance by rejuvenating the brand logo (Müller, Kocher, & Crettaz, 2013). According to Keller (2003) a change in the visual identity, and thus brand logo, can revitalize a brand that is perceived as outdated (as cited by Müller et al., 2013). In pursuing this modern brand identity by rejuvenating the brand logo, companies occasionally go to the extreme and abandon traditional brand logos that are used by the brand for decades and adopt totally new brand logos that only show little similarity with the previous brand logo. A good example is the Dutch company Peijnenburg, a manufacturer of gingerbread. The company changed its very traditional logo that was introduced in 1983 for a totally new and fresh brand logo introduced in 2010. This new logo helped the brand to create a more modern brand image that better fits with the identity the company would like to represent nowadays. See figure 1 for this example.



Figure 1: *The former and recent logo of Peijnenburg*

A simple Google search with the term “traditional logo” results in 72.000 hits. Compared to the term “modern logo” with 403.000 hits, this might indicate that modern logos are far more popular and traditional logos might slowly be vanishing. If this is really the case is hard to

substantiate, but it is a fact that brands with a modern identity gain advantage of this, and a modern brand logo contributes to emphasizing this identity (Müller et al., 2013). The aim of this research is to investigate what the effects are of a transition from a traditional brand logo to modern brand logo. Do companies always do good to switch their traditional logo for a more modern brand logo? Müller et al. (2013) found that implementing a new brand logo leads stakeholders perceive a brand as more modern, even if the brand logo is only slightly modified. This implies that radical changes are not necessary to achieve a higher brand modernity. However, making too radical changes can negatively affect the brand which was, for instance, the case with the new logo of Seattle's Best Coffee. The company is the second largest coffee roaster in the United States, and implemented a new more modern brand logo in 2010. Their old brand logo evoked craftsmanship and authenticity and gave consumers the feeling of consuming a carefully prepared cup of coffee. Their new modern brand logo did not evoke such feelings and consumers struggled to identify with the company. The company aimed to express more simplicity and approachability with their new logo, but consumers regarded the logo to better fit with a blood bank, than with a coffee roaster (DailyFinance, 2010). This example suggests that changing a brand logo is not always more beneficial for companies. The former and new logo of Seattle's Best Coffee can be found in figure 2.



*The former logo of Seattle's Best Coffee
(1970-2010)*



*The recent logo of Seattle's Best Coffee
(2010-present)*

Figure 2: *The former and recent logo of Seattle's Best Coffee*

The effects that will be examined in this research are predominantly consumer oriented, as consumers' attitudes and perceptions will be measured. Being aware of how consumers evaluate traditional- and modern logos is valuable knowledge for marketers, because this provides insight if it is judicious for companies to adopt a more modern brand logo. Until now, there has not been done any research that aims at investigating this particular topic. The aim of this research is to examine what the effect is of a transition from a traditional- to a modern brand logo. Therefore, the main research question that will be addressed in this research is:

Research question 1: To what extent does implementing a modern brand logo positively affect the consumers' perceptions towards a brand, in comparison to continue utilizing the traditional brand logo?

These consumers' perceptions can be expressed in several ways. This can be, for instance, an enhanced attitude towards the brand, an increase in brand commitment, a greater brand equity, or an increased purchase intention of the brands' products. Whether a new modern brand logo does positively affect the consumers' perceptions towards the brand, will most likely depend on the type of brand that is switching to a modern brand logo. Therefore, an additional aim of this research is to examine if there exists a fit between certain brand types and the type of brand logo utilized. Consequently, the first sub question addressed is:

Research question 2: Does a congruence exist between certain brand types and the utilized brand logo type?

Furthermore, this research aims to find an answer on what makes the logo change from traditional to modern successful. Why are some logos changes received positively among stakeholders, why others are not? The second sub question that will be addressed is:

Research question 3: What makes certain brand logo changes from traditional to modern successful, and what characteristics determine this success?

At last, the emphasis in this research is on the distinction between traditional- and modern brand logos. However, what constitutes a traditional- or modern brand logo is important to understand. Both type of logos will have certain characteristics and by means of literature insight needs to be gained in what these characteristics are. Accordingly, an additional research question that will be addressed is:

Research question 4: What are the characteristics of traditional- and modern brand logos?

2 Theoretical Framework

This chapter commences on the existing academic literature concerning CVI, rebranding or CVI change, company logos, and what constitutes a traditional- and modern brand logo. A thorough insight in these aspects of CVI and logos contribute to the development of adequate hypotheses and the accompanying research model to investigate the effects of a switch from traditional- to modern brand logos.

2.1 Corporate Identity

As described briefly in the introduction section, the CVI consists of the elements company name, slogan, logo, symbols, typography and colour. However, like these elements are part of a larger concept, so is the CVI. In academic literature the CVI is considered to be part of a company's corporate identity. Even though both concepts have the communal goal to ensure recognisability for a company (Melewar, 2003), the corporate identity comprises more than solely the CVI. According to Balmer, van Riel, and van Rekom (1997) corporate identity refers to those attributes of a company that make them distinct. The corporate identity constitutes what the organisation is, and what it can offer their customers. As the CVI is the most visible and tangible part of the corporate identity (Bartholomé & Melewar, 2011), the corporate identity consists of a multitude of determinants. In his literature review, Melewar (2003) proposed a construct with the determinants of the corporate identity. The author considers that corporate communication, corporate design, corporate culture, behaviour, corporate structure, industry identity, and corporate strategy shape the corporate identity construct. Whereas CVI is merely considered to be part of the corporate design determinant, it becomes clear that corporate identity is a larger overarching domain.

Even though the concept of corporate identity has frequently been a subject of discussion in academic literature, no uniform definition exists. Abratt (1989) was one of the first researchers to define the corporate identity construct and regard it as a collection of visual cues that facilitates consumers to recognize a company and enables them to distinguish a brand from competitors. However, with the special emphasis on visual cues, this definition is narrowly close to how the CVI can be seen nowadays, and thus demanded for alteration. Balmer (2001) came up with a more elaborate definition and regarded corporate identity as all the features, characteristics, traits, or attributes of a corporation that are supposed to be central, distinctive, and enduring. To clarify, corporate identity comprises all the elements that are essential for a company's existence, which makes a company unique, and will be used by the company on a long-term period. This definition is overlapping with the definition of Bhattacharya and Sen (2003), which state that corporate identity is

established of core values, such as, operating philosophy, vision and mission, and constituted of demographic values, such as, business size, age, competitive position, country of origin, and location. The operating philosophy, vision, and mission values are important for a company to pursue continuity, and business size, company age, country of origin and their location contribute in making a company unique and distinctive.

Despite the existence of a unambiguous definition, it is evident that corporate identity is a multifaceted construct comprising a variety of elements that affect or belong to a company. An efficient interaction between all these elements enable a company to be distinctive and recognisable, and this provides a company with an advantage over competitors. A distinctive corporate identity emits how a company views itself and how they would like to be seen by relevant stakeholders. In an ideal situation the corporate image, thus how people perceive an organization, is equal to the corporate identity (van den Bosch, de Jong, & Elving, 2005). This would be the most advantageous situation for companies and underpins that their corporate identity is adequately planned and executed. Effectively managing the corporate identity creates a positive attitude towards the company (Balmer & van Riel, 1997), and this provides a potential opportunity for competitive advantage (Simões, Dibb, & Fisk, 2005). Therefore, it is judicious for companies to decently plan and communicate their corporate identity.

2.2 Corporate Visual Identity

About two decades ago CVI was a somewhat neglected topic in academic literature. The company name, logo, slogan, typography and colours were just elements considered to be part of a company, but not elements that could be beneficial for a brand if managed sufficiently. This lack of interest was mainly due to the fact that CVI was regarded as the domain for designers, while corporate identity was the domain for organisational theorist (Melewar & Saunders, 2000). However, during the 90s communication through design grew steadily and companies realised that a positive CVI did do good to a company. Consumers did not only bought the company's products, but also bought the company that makes the products, and with that a part of their character and identity (Balmer, 1995). A company's CVI became a powerful tool and companies gained an enhanced insight in how to manage their CVI adequately. This led to an increased interest of CVI in academic literature.

According to Balmer, van Riel, and van den Ban (2001) can the CVI be regarded as an important management tool for organisations. If managed correctly, a CVI can provide an organization with several benefits. For example, a CVI enables to differentiate organisations from competitors (Melewar, Hussey, & Srivoravilai, 2005), enhances a company's reputation (Foroudi, Melewar, & Gupta, 2014), ensures recognisability for a company (Melewar, 2003), contributes to

employee identification (Balmer & van Riel, 1997), affects the image of an organization (Bolhuis et al., 2014; Foroudi et al., 2014), and makes a company tangible (Simões et al., 2005). Even though organizations not only express their identity by means of visual expressions, how companies utilize their CVI largely affects how the organization is being perceived. Nowadays, consumers are overwhelmed with visual expressions attempting to convince, lure, persuade, and attract them. All these visual cues aid in recognizing and choosing brands (Doyle & Bottomley, 2004). Increasingly companies need to rely on their innovativeness in order to appeal the consumers with their CVI, because it is arduous to distinguish from competitors with so many visual cues around nowadays.

To achieve the abovementioned benefits of a CVI, one factor has to be taken into account, which is the consistency and standardization of the CVI application. A consistent use of the CVI is vital in order to achieve a uniformity of all the visual cues. According to Fombrun and van Riel (2004) does CVI consistency relate to how brands and graphic elements are applied on carriers over a long-term period (as cited by van den Bosch et al., 2005). Carriers are all the communication materials on which a CVI can be applied. These are, for instance, billboards, advertisements, brochures, letterheads, products, packaging, and the company website, but also less obvious materials such as, vehicles, buildings, employee clothing, shipping labels, business cards, samples, product labels, annual reports and promotional literature (Melewar & Saunders, 2000). With such a variety of carriers it becomes clear that a consistent use of the CVI is not a matter of course and that a proper CVI management is required. To pursue the consistent use of a CVI, companies regularly develop CVI guidelines (Bosch, de Jong, & Elving, 2004). These guidelines provide detailed instructions on how to apply a CVI correctly according to the standards of the company, and therefore assist in ensuring a consistent CVI application. However, just developing guidelines to pursue CVI consistency is not adequate, there also has to be ensured that these guidelines are up-to-date and every employee has access to them. Furthermore, it is important that managers apply the CVI according to these guidelines, because managers strongly influence the way the staff thinks about pursuing CVI consistency (Bosch et al., 2004).

2.3 CVI change

Every now and then a company modifies their CVI. This is a necessity due to a variety of reasons, such as, in order to compete with competitors, because there is a need to adapt to changing environments, due to a merger, or perhaps to strive for an appearance that suits our time (Bolhuis et al., 2014). According to Roos (2000) an average organization changes its CVI once every eleven years (as cited by Bolhuis et al., 2014). Changing the CVI is a part of rebranding and can be defined as creating a new name, term, symbol, design or a combination of these elements for an established

brand envisioned to create a differentiated position in the mind of stakeholders and competitors (Muzellec & Lambkin, 2006). According to Stuart and Muzellec (2004) there are five forms of CVI change possible with rebranding. These are change of name and logo, change of name, logo and slogan, change of logo only, change of logo and slogan, or change of slogan only. Implementing such changes is perceived as a strategy to prelude a new start for the organisation in which a fresh and positive image is pursued (Muzellec & Lambkin, 2006). The company signals that something about the organisation has changed and is confident that these changes contribute to a more fruitful future. An alteration in corporate colours, a new catchy slogan, or an original modern brand logo could gain an appearance that is more congruent with today's market, which is indoctrinated by continuous innovation. Companies that are able to emit a modern identity and a fresh image among the stakeholders enhance their chance to successfully survive in this competitive society.

However, doing such changes is not without risks. At first, a rebranding is a very costly exercise and costs millions of dollars (Muzellec & Lambkin, 2006). For instance, when Bearingpoint went through a rebranding they summed up that the adaption of the global- and local websites, the 16.000 new business cards, the 16.000 changed e-mail addresses, the 500 signs replaced in 200 offices, and the 20.000 launch announcement packages had cost between US\$20M and US\$35M (Stuart & Muzellec, 2004). Not only it costs to promote the new CVI and brand, but also to forget and bury the old one. Furthermore, a rebranding may harm the image, identity, and reputation of a company. Even though gaining a new brand image is one of the main aims of executing a CVI change, it is questionable if this new image is always more beneficial for a company. Image is the immediate mental picture an individual possesses towards a company (Foroudi et al., 2014). With adopting a new CVI this image will be subject to change and could lead to a less favourable image when the new CVI is assessed negatively. Walsh (2006) found that when consumers evaluated a new CVI less positive than the former CVI, this led to a more negative attitude towards the brand. Especially when consumers are highly committed towards a brand this effect is strong. Moreover, a CVI change affects the reputation of the company. Roberts and Dowling (2002) see reputation as a global perception of the extent to which a company is perceived as 'good' and not 'bad' among external stakeholders. A reputation is always based on a long term period and is therefore less rapidly affected than a company's image. However, van den Bosch et al. (2005) found that CVI can be considered as a useful tool to support reputation in a variety of ways, such as, an impressive design, an effective and consistent application on various carriers, by creating transparency in the utilized CVI, or by using special logos to emphasize certification or quality of the company's products. When the new CVI, or elements of the new CVI are not perceived as distinctive or authentic, or when the CVI is not applied in a consistent manner, this could result that consumers do not regard the new CVI as an improvement, and this would negatively affect the company's reputation.

2.4 Brand logos

The particular emphasis in this research is on one CVI element, the brand logo. A logo can be regarded as the most obvious representations of the CVI elements and is important in representing the company to stakeholders (Byrom & Lehman, 2007). It is considered to be the most recognizable CVI element (Fatt, 1997). Traditionally, a logo has been introduced since the Social/Industrial Revolution (1760) to communicate the company's goals and to indicate the quality and origin of the company's products (Foroudi et al., 2014). Since then, a company logo became very common and proved to be useful to quickly identify and recognize a company. Within the domain of logos some worth mentioning research already has been performed, with regard to designing, selecting, or modifying logos (Adir, Adir, & Pascu, 2012; Hem & Iversen, 2004; Henderson & Cote, 1998), the relationship between logos and brand commitment (Park, Eisingerich, Pol, & Park, 2013; Walsh, Winterich, & Mittal, 2010; Walsh, 2006), the relationship between logos, brand recognition and brand attitude (van Grinsven & Das, 2014), the associations with logos (Balmer et al., 2001), and the influence of colours in logos (Hynes, 2008; O'Connor, 2011).

As one of the most visible elements of a brand (Wallace, 2001), does a logo aid in the identification of a company and differentiation from competitors (Janiszewski & Meyvis, 2001). Well-known brand logos dominate the streetscape, and only by seeing and recognizing these logos consumers are directly reminded of the company's products. In a study about brand logo complexity van Grinsven and Das (2014) found that logos of well-established brands are faster recognized than less familiar brand logos, but especially when these well-known brand logos possess a high degree of complexity. Complex brand logos are faster recognized in the long term, but simple brand logos are faster recognized in the short term. Long- or short term in this case refers to the amount of exposure, because the longer a logo exists, the more consumers have been exposed to it. This implies that large corporations do well to utilize a complex brand logo, since this will ensure a high recognition on the long term. Furthermore, Park et al. (2013) discovered that brand logos positively influence the perceived firm performance when brand logos possess functional, aesthetic, or self-identity/expressiveness benefits. This signals that a brands' performance is not only judged by what they do, but also by their appearance. Companies who reckon with these logo benefits can already gain advantage over competitors without even having better quality products or services. Brand logos are therefore not just a name, symbol, or combination of these elements to ensure company identification, but also an element that is beneficial for a company if applied in the appropriate manner.

2.5 Types and meanings of brand logos

A variety of brand logos exist and it is virtually impossible to allocate these in a certain category. However, a rough classification can be made that leads to three main logo types (Ad, Adr, & Pascu, 2012). These are (1) iconic or symbolic logos, (2) text defined or word mark logos, and (3) mixed logos. Iconic or symbolic logos are logos represented by a symbol, object, sign, or emblem. A graphic representation is used that often reflect the core business of the company. A good example is the Shell logo. Even though the majority of people are not aware of the emergence and rationale behind this logo, many people recognize it as the logo of Shell. Only the shape of the logo has gradually been changed in order to meet graphic design trends (Shell, 2015), but the logo basically remained the same for over a decade. Text defined logos are solely text or numbers that constitute the brand logo. No graphical symbols are accompanied and it is mostly the brand name that constitute these logos. Budelmann, Kim, and Wozniak (2010) define this type of logo as word mark logos. An example of such a logo is the logo of M&M's. The company solely utilizes the company name as their brand logo, and no symbols or icons are accompanying or used to replace the textual brand logo. The last logo type category, mixed logos, is a combination of symbols and text. With these type of logos the company name is generally the textual part and this text is supplemented by an icon or symbol. An example is the logo of Conimex, which displays a woman that symbolizes the organisation, together with the full brand name of the company. The examples of the three logo types can be found in figure 3.



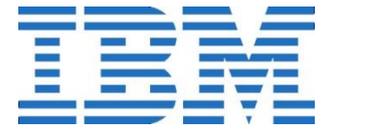
Figure 3: *Examples of Iconic/Symbolic-, Word mark-, and Mixed logos*

Besides this classification it is challenging to make a further allocation based on certain characteristics. In one of the leading studies with its emphasis on logos, Henderson and Cote (1998) made a good attempt and identified 13 characteristics that appear most relevant to logos. Essentially, a logo is likely to possess one or more of these characteristics and based on this characteristic or combination of characteristics a logo will be interpreted differently. Due to this interpretation it is likely that certain logo characteristics are more congruent with certain type of

brands, than other logo characteristics might be. An overview of these design characteristics, their meaning and a logo example can be found in table 1.

Table 1. Design characteristics, their meaning, and a logo example holding this characteristic (Henderson & Cote, 1998).

Characteristic	Meaning	Logo example
Natural	Reflects the extent to which the design illustrates daily natural objects. The logo is comprised of representative and organic characteristics.	
Representative	Reflects the extent to which the design emits a certain degree of realism. It is very clear of what is being pictured in the logo.	
Organic	Organic designs are very meaningful and are made up of natural shapes, such as, irregular curves.	
Harmony	Harmony logos emit symmetry and balance and are a congruent pattern or combination of parts that capture good design from the Gestalt principle.	
Balance	Balanced logos also relate to symmetry. These type of logos capture the notion that a centre of suspension between two portions of the design is encompassed.	
Symmetric	With symmetric logos are the elements on one side of the axis identical to the elements on the opposite side of the axis. This type of design increases positive affect.	
Elaborate	Elaborate logos encompass complexity, activeness, and depth. These logos have the ability to utilize simple lines to capture the essence of something.	

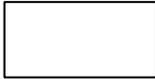
Complexity	Complexity can be added into a logo in a variety of ways, such as, irregularity in the arrangements of elements, increases in the number of elements, heterogeneity in the nature of elements, or how ornate the design is.	
Active	Logos with an active design provide the impression of some movement, motion, or flow. Active design logos are often related to symmetry, balance, and complexity.	
Depth	Depth logos emit the appearance of a three-dimensional design. Logos with this type of design exhibit similar characteristics as elaborate, complexity, and representative logos.	
Parallel	Parallel design logos have multiple lines or elements that are positioned adjacent to each other.	
Repetition	Logos with repetition possess design elements that are similar or identical to one another. Elements do not necessarily be placed next to each other.	
Proportion	Proportion refers to the relationship between the horizontal and vertical dimension. A good proportion is the Golden Ratio, which is a special number equal to 1.618. So if the height of the logo is 10 cm, the width should be around 16,18 cm.	
Round	Logos with a round design primarily possess curved lines or circular elements. These type of logos exhibit similar characteristics as balanced logos.	

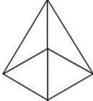
Furthermore, there is a multitude of other elements that affect the extent to which people perceive a certain logo. For instance, the colour of a logo is highly important to emit the corporate identity of a company. Hynes (2008) found that certain logo attributes are clearly associated with certain colours. For instance, logos that possess a heart should be in red or purple colours, and logos

that have a house drawn in it should be blue or brown. If the logo matches the colour this would be supportive for the corporate image, and in turn will be beneficial for visual recognition and competitive advantage. To challenge preconceived ideas of a match between the logo type and utilized colour companies can also deliberately choose to think out-of-the-box and not to match their logo with a colour that is regarded as appropriate. However, an inseparable disadvantage accompanying with this strategy is that companies express conflicting signals and consequently need to make extra efforts to diminish these signals and reinforce their corporate identity (Hynes, 2008).

Also of importance in logos is the geometric shape. Every utilized shape suggests a certain company image and communicates the identity of the company (Ad et al., 2012). For instance, one of the design characteristics of Henderson and Cote (1998), namely roundness, was found to emit a certain degree of balance. For companies whose aim it is to be sustainable and contribute to a better future in a variety of ways, a round logo seems very suitable. Ad et al. (2012) identified the most common used shapes in brand logos and allocated a suggestive induction to all these shapes. An overview of these geometric shapes, their suggestive inductions and a logo example can be found in table 2.

Table 2. Geometric brand logo shape, their suggestive inductions and an example (Ad et al., 2012).

Geometric shape		Suggestive induction	Example
Circle		Perfection Balance	
Square		Stability Power	
Rectangle		Duration Progress	
Ellipse		Continue searching	
Triangle		Harmony Urge towards	

Spiral		Advancement Detaching	
Sphere		Perfection Finality	
Pyramid		Integration Convergence	
Cube		Stability Integrity	

2.6 Traditional- and modern brand logos

Since this study aims to identify the effects on consumers in the occurrence of trading a traditional brand logo for a more modern logo, it is a necessity to define what constitutes a traditional- and modern brand logo. Unfortunately, no clear answer can be provided to this question. What one might perceive as a traditional logo, can be regarded as a modern logo by someone else. In other words, it is highly subjective how a brand logo will be perceived or considered. Since the topic of traditional- and modern brand logos has not been examined yet in academic literature, no scientifically substantiated framework regarding this theme can be provided. However, by means of literature concentrating on logo design several characteristics can be identified that both logo types are likely to possess and, therefore, make up certain types of logos.

To examine what constitutes a traditional- and modern brand logo, brand logo elements, such as, font types and style, colour usage and its brightness, and a couple of other characteristics for both type of logos are identified.

2.6.1 Font types and style

The font is an important element in logos and, as can be expected, even more important in word mark logos. The type of font used in the logo determines to a large extent the way in which consumers perceive an organization (Henderson, Giese, & Cote, 2004). Every font will be perceived

differently and this suggests that the type of font used should match with the brands' image and identity (Zaichkowsky, 2010). Doyle and Bottomley (2006) examined the appropriateness of a logo font with the corresponding product and company. The researchers found that judgements of the appropriateness depends on the consistency between the connotative meaning of the font and the product, but also of the connotative meaning of the font per se. Thus, to benefit from the font in a logo a certain degree of congruency between the font, the brand and the products need to be pursued. Furthermore, Grohmann, Giese, and Parkman (2013) found that the font type used in a logo affects the consumers' perceptions of the brand's personality. For instance, when a natural, harmonious, or flourish font is used to represent the brand name, the brand will be regarded as rugged, competent, sophisticated, sincere, and exiting. But when a heavy font is used the brand will be considered as rugged and competent. Contradictory, when a light font is used it will be perceived as sophisticated, sincere, and exiting. This suggests that brands should adapt their font type according to the personality they aim to express.

The most basic font classification that can be made, is between serifs and sans-serif fonts (Thangaraj, 2004). Serif fonts have lines or curves that adorn the ends of each letter, sans-serif fonts do not hold such lines or curves. This difference is illustrated in figure 4, in which the red circles demonstrate these adornments. To project this difference on traditional- and modern logos, it can be regarded that traditional logos often possess sans-serif fonts. For instance, Morrison (1986) defines traditional fonts as 'Old style' and regard Garamond, Times New Roman, and Perpetua as these type of fonts (as cited by Thangaraj, 2004). All these examples possess lines or curves at the ends of each letter. Moreover, *Calligraphy* or **Old English** fonts also emit a certain degree of traditionalism. Modern fonts are in common sans-serif fonts, even though Morrison (1986) regards fonts as **Bodoni**, **Caledonia**, and **Cooper** also as modern and these are not all sans-serifs. A simple search in the category 'Modern fonts' on the website <http://www.urbanfonts.com> reveals that 49 of the 153 fonts in this category are also in the category 'Sans-serif', and only two of these are in the 'Serif' category. Even though this is not a scientific method to prove that modern fonts are sans-serif and traditional fonts are not, it provides an indication that sans-serif fonts can rather be regarded as modern fonts.

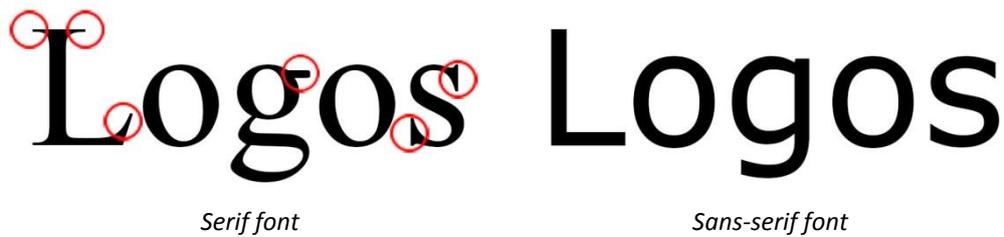


Figure 4: *Difference between sans-serif and serif font*

2.6.2 Colour usage and brightness

Colour is an essential element in creating a unique logo that achieves differentiation and recognisability (O'Connor, 2011). Having a nice logo design but in the wrong colour(s) would not ensure recognisability and does not generate this differentiation from competitors. Often colours are highly associated with brands. For instance, green connects to Heineken, red is attached to Coca Cola, purple is associated with Cadbury, and yellow suggests Shell (Singh, 2006). Having a high association between a colour and a brand is extremely beneficial for a company, since brands require less efforts to be recognizable in this case. Hynes (2008) found that consumers have strong opinions about which colour should be applied in a logo to achieve a certain corporate image, and which colours should definitely not be used for specific brand images. For instance, a logo with bright-green tree leaves evokes a healthy or vitality brand image, but using the same bright-green colour on a human skin in a logo creates an unnatural and unhealthy brand image. Regardless of its context, every colour elicits a certain emotion or feeling (Madden, Hewett, & Roth, 2000). For instance, yellow elicits happiness or optimism, orange evokes friendliness and enthusiasm, red is associated with warmth and excitement, purple elicits creativity and leadership, blue is connected to trust and confidence, green evokes health and calmness, white is associated with innocence and sincerity and at last, black elicits power and competence (Chang & Lin, 2010; Madden et al., 2000).

Which colours are primarily applied in traditional- or modern brand logos has not been examined yet. Schiller (1935) found that grey and silver are strongly associated with dignity and luxury, and such brand values are congruent with perfume or jewellery brands, which often adhere to traditionalism (as cited by Bottomley & Doyle, 2006). This is emphasized by Jacobs, Keown, Worthley, and Ghymn (1991) who also connected the colour grey with luxury. O'Connor (2011) identified that colour combinations of white and blue, and white and orange appeared to be younger colours and signals a certain degree of modernization. It is therefore no surprise that the colour blue is the most applied logo colour among the top 100 brands worldwide (ColourLovers, 2010), since most of these brands pursue to be modern. Moreover, traditional logos are commonly less bright than modern logos. Bright refers to the lightness or darkness of a colour. Even though traditional colours such as, black, brown, and grey are darker than modern and vivid colours such as, orange,

yellow, and blue, the brightness of a colour can bring an alteration in this. For instance, a light-brown colour can be perceived as more bright, than a dark-blue colour. Therefore, it is not only the colour that determines the perceived traditional or modern appearance, but also its brightness. Also of importance for the perceived brightness is the context of the colours used. For instance, a grey logo icon on a dark background appears brighter than the same grey logo icon on a lighter background (Lotto, 1999), as illustrated in figure 5.



Grey logo on a dark background Grey logo on a light background

Figure 5: *Grey logo icon appears brighter on a dark background than on a light background*

2.6.3 Other logo characteristics

What clearly can be regarded as traditional are crest logos. These type of logos are standard graphic symbols and found its origin in the 11th century (Grove, 1997). These crests were often used as a family logo, and later on to identify warrior camps. Nowadays, crests are still commonly applied among breweries, coffee makers, and sports clubs (Fishel & Gardner, 2012). A 2014 trend reported by LogoLounge (2014) are mono crests, which are exemplified by simplicity, single lines, and almost no use of colours. Such type of crests illustrate the traditional crests with a modern twist, but still emphasize a company's ancient history.

Contradictory, what can be considered as modern are 3D logos. It is an increasingly applied technique among large corporations. Brands such as, BMW, Volkswagen, Sony Ericsson, Google Chrome, and Mozilla Firefox acknowledged this trend and applied it in their company logos recently. LiuPu and GuanJiaqing (2009) argue that 3D logos enhance the degree of involvement with a company, and companies with such logos are regarded as more novelty.

2.7 Logo change

As Henderson and Cote (1998) state, it is very common for companies to change their brand logo every now and then. A periodically modification of the brand logo maintains a fresh modern look. However, with changing brand logos companies need to consider some degree of caution. Keller (2003) argues that radical changes in brand logos can annoy consumers and nullify the carefully

shaped image created by all the investments in the past (as cited by Müller et al., 2013). There is the possibility that consumers are not fond of the new logo, as was the case with Gap when their new introduced logo was already replaced by the old one within a week (BBC, 2010). This emphasizes that rebranding a logo should be a thoughtful choice. A new logo should symbolize what an organization stands for (Stuart & Muzellec, 2004), and what the organization can offer the consumers (Hem & Iversen, 2004). Especially when renouncing a traditional brand logo with which consumers were familiar for decades, and adopting a modern brand logo that does not resemble the traditional logo, it can be questioned if rebranding the logo is a thoughtful choice. This is acknowledged in the research of AIShebil (2007), who found that higher degree of logo changes, thus less similarities between the former- and new brand logo, evoke high ratings of scepticism, distrust, and doubts among consumers. Additionally, this high degree of logo change also results in higher resistance towards the logo change. This implies that changing a brand logo is not always the best thing to do to improve the brand image, since consumers do not always desire that a logo is drastically changed.

This resistance against the logo change is especially present among strongly committed consumers. Walsh (2006) discovered that strongly committed consumers are not fond of any logo change, and heavily resist against this change. Changing a brand logo, regardless of the change that has been made, will ultimately result in a declined attitude towards the brand among these strongly committed consumers. However, the opposite was found for weakly committed consumers who encourage any change to a logo design, and display an enhanced attitude towards the brand when the brand logo has recently been changed. Changing a brand logo is therefore not beneficial when a brand possesses a multitude of strongly committed consumers.

3 Hypotheses development

The rationale behind switching from a traditional- to modern brand logo is brand revitalization. According to Bontour and Lehu (2002) will brands with modern brand logos appear to be young, fashionable and trendy (as cited by Müller et al., 2013). These appearances might provide some advantages if a company wishes to be seen as young, fashionable, and trendy. For instance, a furniture industrialist predominantly aiming at students and youngsters, or a clothing manufacturer developing trendy clothes for scholars might benefit from utilizing a modern brand logo. In these cases there exists a certain fit between the brand logo type and their brand values. However, if a wine maker established in 1889, or a manufacturer of luxurious jewellery would gain the same benefits by utilizing a modern brand logo is questionable. In all probability, their brand values would be less congruent with a modern brand logo, but more congruent with a traditional brand logo expressing their longstanding expertise. Lentz, Sauermann, and Holzmüller (2005) consider a brand to be modern when it represents a recent trend and/or lifestyle of the target group, and utilizes innovative communication in their marketing expressions. Therefore, the following is hypothesized:

Hypothesis 1: Utilizing a modern brand logo results in a higher perceived brand modernity than utilizing a traditional brand logo.

When confronted with a brand logo, individuals are inclined to develop an attitude towards this logo (Müller et al., 2013). They like it, hate it, appreciate it, find it awful, think it is well designed, regard it as unappealing and so on. However, regardless of the attitude they develop towards the logo, it is unlikely this attitude is developed on its own. In other words, it is moderated by other factors. For instance, individuals may form a positive attitude towards a logo when they experienced some pleasant activities with the company corresponding to the logo. Contradictory, consumers might form a negative attitude towards a logo when the company in question was recently in the news due to some scandals or wrongdoing. There are multiple factors conceivable that mediate the attitude towards a logo. It can be expected that the norms and values of a brand play an influence in this perceived congruency. Christopher (1996) considers brand values as a brand's personality. This personality distinguishes a brand from its competitors and provides some usefulness to the customers. A wine maker established in the 19th century would presumably have adopted other brand values than a manufacturer of clothing for teens. Collins and Porras (2005) regard brand values as the glue that holds a company together during growth, decentralization, diversification and expansion (as cited by Van Rekom, Van Riel, & Wierenga, 2006). Brand values arise in two ways, they

emerge from the identity of an organization, or they embrace values as perceived by consumers, and consequently constitute a part of the corporate image (De Chernatony, Drury, & Segal-Horn, 2004). For product brands, the brand values are most of the times carefully selected and rooted in the advertising and packaging of an organizations' products. However, mergers, explosive company growth, or a change in brand identity could cause that these values might change over time (De Chernatony et al., 2004). This could result that core values adhered for many years fade away. Consequently, it is expected that a match between a company's brand values and the utilized logo type would result in a positive attitude towards the logo. To illustrate, a brand producing masculine care products and adheres innovation as a core value, enhances their chance to gain a positive attitude towards their logo by means of using a modern brand logo underpinning this innovativeness, than by using a traditional brand logo in which their modernization is harder to express. Abovementioned results in the following hypothesis:

Hypothesis 2a: The perceived match between the brand values and the logo results in a more positive attitude towards the logo

Another factor affecting the degree of perceived congruency between the logo type and the brand, are product attributes. With the establishment of a product comes defining the advantages that this product can offer potential customers. In turn, these advantages are communicated and conveyed by means of product attributes, such as quality, features, style and design (Kotler & Armstrong, 2012). Product attributes are concerned with what the characteristics, traits and benefits are of a specific product. According to Kotler and Armstrong (2012) is product quality one of the most common product attributes, and this is narrowly connected with customer value and satisfaction. The citation in Kotler and Armstrong (2012) of Siemens' definition regarding quality illustrates this connection very well: "Quality is when our customers come back and our products don't." (p. 230). Good quality products ensure contentment among customers. Moreover, additional product attributes are functionality (Simonson, 1989), in which the focus is on the tangible values for customers, experiential product attributes (Joško Brakus, Schmitt, & Zhang, 2014), concentrating on the intangible values for customers gained by consuming a product, and symbolic product attributes (Romaniuk, 2003), linked to the intangible advantages that consumers get by utilizing the product. Consequently, it is expected that a match between a company's product attributes and the utilized logo type would result in a positive attitude towards the logo. For instance a chocolate maker emphasizing the exceptional taste of their products, and thus relying on experiential product attributes, is more likely to gain a positive attitude towards their logo by using a traditional logo

stressing their exclusivity, than by using a modern brand logo in which their exceptional taste is harder to underpin. This leads to the following hypothesis:

Hypothesis 2b: The perceived match between the product attributes and the logo results in a more positive attitude towards the logo

Furthermore, it can be expected that the familiarity with a brand logo moderates the attitude one has towards a brand logo. Müller et al. (2013) found that the familiarity with- and the attractiveness of a brand logo account for 69% of the positive perceptions towards a logo. This indicates that logo familiarity largely influences the attitude towards a logo and is an important moderator. Kim, Periyayya, and Li (2013) found this similar result and argue that the attitude towards a logo and brand decrease when consumers perceive the logo design as unfamiliar. Henderson, Cote, Leong, and Schmitt (2003) found that familiar logos are processed faster, which is beneficial for a company. Faster processing enhances the chance that a company's products will be bought. To increase logo familiarity, Henderson and Cote (1998) argue that a logo needs to be unique, natural, and have a easily interpreted design. An enhanced logo familiarity improves the correct recognition of the logo. Especially for large corporations this correct recognition is vital, since big brands do not want that their company logo is confused with other brand logos. However, brand logo familiarity is prone to influence the attitude towards the logo. Therefore, the following is hypothesized:

Hypothesis 3: The logo familiarity moderates the attitude towards the logo

How someone perceives a brand logo, is likely to affect how someone perceives the brand. If individuals evaluate a brand logo in a positive manner, this enhances the likelihood that they also evaluate the brand in a positive manner. Therefore, it is likely that the attitude towards a logo is inclined to influence the attitude towards a brand. This effect was also found in the study of Müller et al. (2013), and reflects that brands need to be careful in selecting or modifying their brand logo. Adopting a new brand logo that does not evoke a positive response among stakeholders, could create negative opinions and an overall more negative attitude towards the brand. This was, for instance, the case with Kraft, a multinational producer of food and drinks. In 2009, the company changed their well-known 'racetrack-logo' for a more colourful and friendly logo that should make their customers happy (Corporate-Eye, 2012). However, the new logo appeared to have a lack of identity and was under severe criticism. In the same year Kraft made some modifications to their logo hoping for a more positive response. Unfortunately for them this had little effect on the stakeholders and the logo was positioned high in the 'worst logos ranking'. After three years of

perseverance Kraft finally gained the awareness that continuing to utilize this logo did not positively affect the responses and attitude towards the company. The company changed their logo back to the original one, with the only difference of not using capital letters and thereby participating in this recent trend. All in all Kraft used four logos in a four year period and learned that adopting a new logo does not always do good to a company (BussinesInsider, 2012). The process of this change is illustrated in figure 6.

Furthermore, Kim et al. (2013) also found that the attitude towards a brand logo affects the attitude towards the brand. However, this effect is mediated by the commitment towards the brand. According to the authors do strongly committed consumers in common have a very positive brand attitude. However, these consumers are more likely to display a decrease in brand attitude when they are not familiar with the brand logo and consequently form a negative attitude towards the logo. A shift in brand logo could result in a reduced familiarity with- and attitude towards the brand logo and this could lead to a decrease in brand commitment, which in turn affects the attitude towards the brand. Walsh (2006) found similar results and showed that highly committed consumers display a decrease in brand attitude when the company logo was changed, and also heavily resist against this change. Contradictory, weakly committed consumers seem to prefer any change to a logo design, and this has a positive effect on the attitude towards the brand. This leads to the following hypothesis:

Hypothesis 4: The commitment towards the brand influences the relationship between the attitude towards the logo and the attitude towards the brand

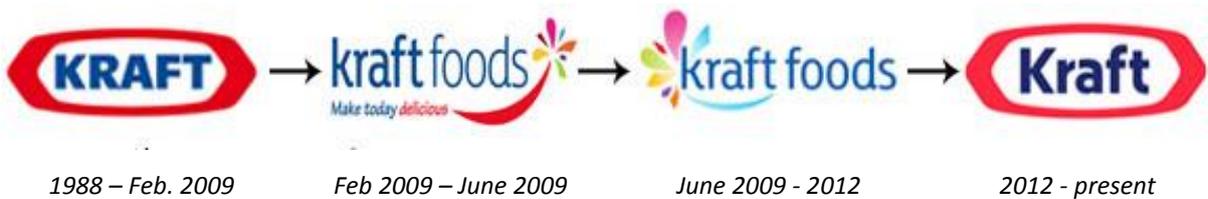


Figure 6: *The logo changes of Kraft*

Additionally, it is expected that the perceived brand modernity also affects the attitude towards brand. Müller et al. (2013) found that brands that are perceived as modern are likely to obtain a positive brand attitude. An explanation for this is that modern brands are innovative, distinctive, and move with trends without modifying its basic image. Staying loyal to who you are as brand, but at the same time being innovative and distinctive is a highly appreciated combination among consumers and ensures that a brand is being liked. The perceived brand modernity is therefore likely to influence the attitude towards the brand. Consequently, the following is hypothesized:

Hypothesis 5: The perceived brand modernity positively influence the attitude towards the brand

At last, it is expected that the attitude towards the logo and the attitude towards the brand affect the purchase intention of the brands' products. The link between attitude towards the brand and purchase intention has been examined and proved to exist many times (Abzari, Ghassemi, & Vosta, 2014; Goldsmith, Lafferty, & Newell, 2000; Phelps & Hoy, 1996; Wahid & Ahmed, 2011). However, this has never been examined with the attitude towards the logo as mean factor influencing the attitude towards the brand, and with the attitude towards the logo directly affecting the purchase intention. Wahid and Ahmed (2011) examined the relationship with attitude towards the add as a factor directly affecting the purchase intention, and with brand attitude as a partial moderator. Phelps and Hoy (1996) examined this same relation, but with solely children as their target group, and Abzari et al. (2014) investigated the relationship between brand attitude and purchase intention, but with social media as a factor influencing brand attitude. Nevertheless, in most of the literature it has been proved that a favourable attitude towards the brand results in an enhancement in purchase intention. Therefore, the following is hypothesized:

Hypothesis 6: The attitude towards the logo positively influence the purchase intention of the brands' products

Hypothesis 7: The attitude towards the brand positively influence the purchase intention of the brands' products

The abovementioned hypotheses result in the research model displayed in figure 7.

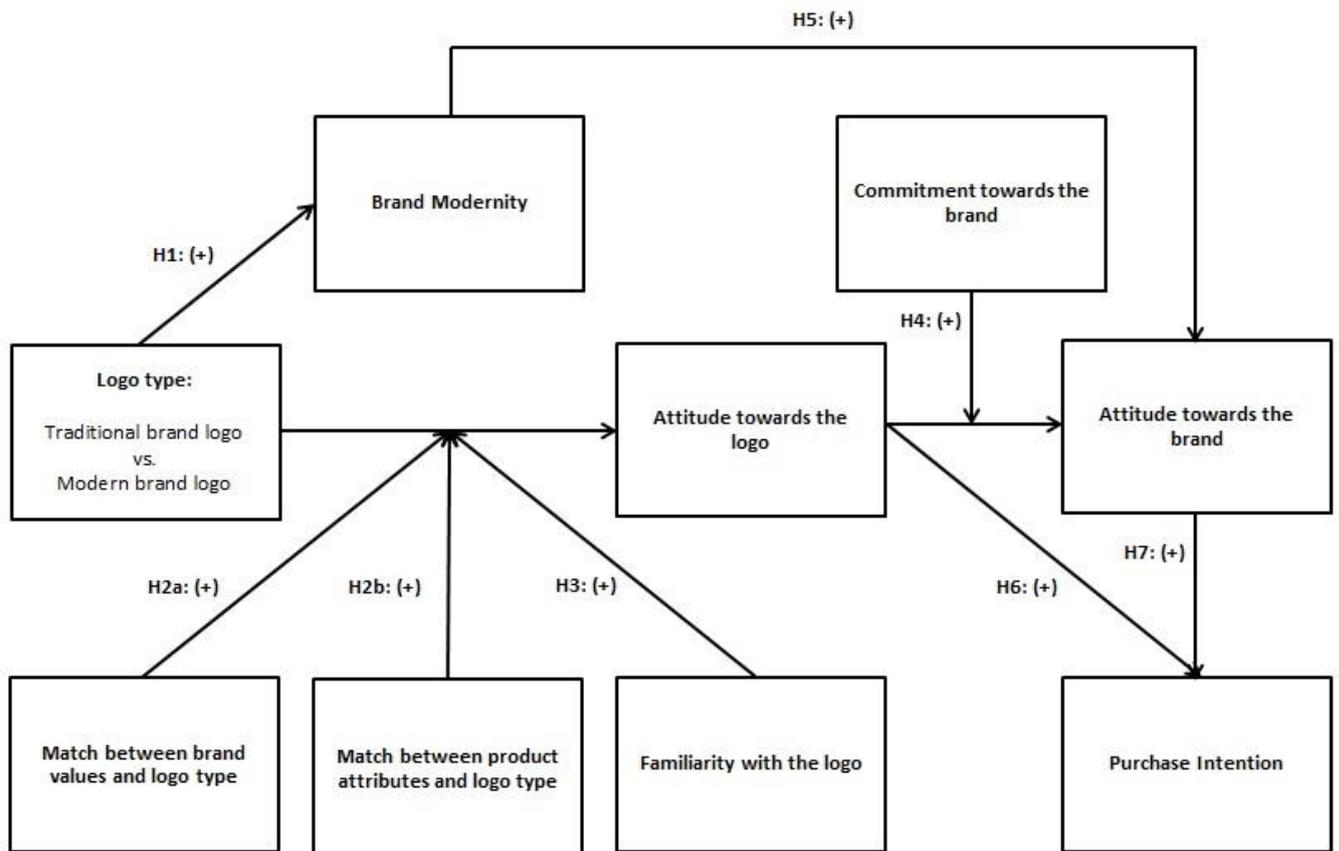


Figure 7: Research model to investigate the effect of a shift from a traditional- to modern brand logo

4 Method

To provide an answer on the research questions and hypotheses drafted in this study, a preliminary- and main study have been performed. The aim of the preliminary study was to examine which companies were suitable to incorporate in the main study. It is a necessity that these companies made a logo shift in the past, and participants regarded their former logo as more traditional than their new brand logo. The main study's aim was to be able to provide an answer on the research questions and hypotheses by means of a quantitative approach.

4.1 Preliminary study

The preliminary study investigated which companies were suitable to incorporate in the main study, in terms of the consumers' perceptions regarding their former and recent logo.

4.1.1 Respondents

A total of 50 respondents participated in this preliminary study. No demographic data of the respondents were recorded with this pre-study.

4.1.2 Measurement instruments

In this preliminary study a quantitative approach was used. This approach was an online questionnaire in which respondents had to assess eight different logos. These logos were from companies that all made a logo transition in the past, and of which the researcher estimated that their former logo would be assessed as traditional, and their new logo assessed as modern. However, to validate this a pre-test was necessary. The eight companies involved in the preliminary study were Douwe Egberts, Peijnenburg, Honest Tea, Mona, Lu, De Koninck, Heinz, and Tassimo. Both the former- and recent logo of the eight companies were evaluated on four different variables, all measured on a 7-point bipolar scale. These variables were 'familiar vs. unfamiliar', 'modern vs. traditional', 'appropriate vs. inappropriate', and 'beautiful vs ugly'. With regard to the products of the eight companies these were assessed on two different variables, also measured on a 7-point bipolar scale. These variables were 'high quality vs. low quality, and 'good vs. bad'.

4.1.3 Procedure

Respondents were all Dutch students from the University of Twente. They were approached on the campus of the university and asked if they were benevolent and able to participate in the preliminary

study. If so, respondents were given a tablet on which they immediately could fill out the online preliminary questionnaire. In this questionnaire two versions were made, so respondents either saw the eight former logos of the involved companies, or the eight recent logos of the involved companies. Respondents were not told that the eight companies made a logo change in the past, and what the actual aim of the preliminary study was, because this could influence how respondents evaluated the variables.

4.1.4 Results

For each measured variable the mean score and standard deviation for both the former- and recent brand logo has been calculated. Furthermore, a t-test has been performed to substantiate if differences between the former- and recent brand logo are significant. The results divided per variable can be found in appendix A.

4.1.5 Conclusions

With regard to the ‘familiar vs. unfamiliar’ variable it appeared that all the recent logos were perceived as more familiar, than the former logos. This is not unexpected since consumers are confronted with the recent brand logos nowadays and are not exposed to the former brand logos anymore. However, only the new brand logos of Peijnenburg and Mona are perceived as significantly more familiar than their former brand logos. For the other six companies no significant differences were found.

For the ‘modern vs. traditional’ variable more significant differences were found. Respondents perceived the new brand logos of Douwe Egberts, Peijnenburg, Mona, De Koninck, and Tassimo as significantly more modern than their former brand logos. This implies that these five companies are suitable to incorporate in the main study. For Honest Tea, Lu, and Heinz their recent brand logos were all perceived as less modern than their former brand logo, thus based on this variable these companies are not appropriate to incorporate in the main study.

With reference to the ‘appropriate vs. inappropriate’ variable two significant differences were found. Respondents perceived the recent logos of Honest Tea and Mona as significantly more appropriate than their former brand logos. For the six remaining brands results were mixed but none of these were significant. For Douwe Egberts, Peijnenburg, and Heinz their recent brand logos were perceived as more appropriate, while for Lu, De Koninck, and Tassimo their former brand logos were perceived as more appropriate.

For the ‘beautiful vs. ugly’ variable only one significant difference was found. The new logo of Honest Tea was perceived as significantly more beautiful than their former brand logo. Also with this

variable results were mixed for the remaining brands but none of these were significant. For Douwe Egberts, Mona, and Tassimo their recent brand logo was perceived as more beautiful, while for Peijnenburg, Lu, De Koninck, and Heinz their former brand logo was perceived as more beautiful.

With regard to the variables related to the companies' products, no significant differences were perceived for the variable 'high quality vs. low quality'. Solely showing a company's former- or recent brand logo did not evoke significant differences in perceived quality of the companies' products. However, for Douwe Egberts, Peijnenburg, Honest Tea, and Mona their new brand logo evoked a higher perceived quality for the companies' products, while for Lu, De Koninck, Heinz, and Tassimo their former brand logo evoked a higher perceived quality.

At last, for the variable 'good vs. bad' regarding a company's products one significant difference was found. Respondents perceived the company's products of Honest Tea significantly more good when their recent brand logo was shown, than when their former brand logo was displayed. Even though respondents perceived the former- ($M = 6.48, SD = 1.26$) and recent ($M = 6.00, SD = 1.35$) logo of Honest Tea both as highly unfamiliar, they found the new brand logo significantly more beautiful. Since this is an interesting result, also the company Honest Tea will be incorporated in the research, even though their new brand logo was not perceived as significantly more modern than their traditional brand logo. With regard to the remaining seven companies, again mixed results were found. For Douwe Egberts, Peijnenburg, Mona, and De Koninck their recent brand logo evoked perceptions of better products, while for Lu, Heinz, and Tassimo their former brand logo evoked perceptions of better products.

To sum up, Douwe Egberts, Peijnenburg, Mona, De Koninck, and Tassimo are suitable to incorporate in this study because respondents perceived their new brand logo as significantly more modern than their traditional logo. Honest Tea will also be included in this study because respondents regarded the company's products as significantly better when their new brand logo was displayed, than when their former brand logo was shown, even though respondents were highly unfamiliar with both brand logos. Consequently, from now the term 'traditional logo' is used when referring to one's former brand logo, and the term 'modern logo' is used with reference to one's recent brand logo.

4.2 Stimulus material

Prior to explaining how the main study has been performed, it is a necessity to give a description of the companies that are incorporated in this research. For each company a brief description of their history, their adhered brand values and product attributes, and an overview of their logo change is provided.

4.2.1 Douwe Egberts

Douwe Egberts is a Dutch manufacturer of predominantly coffee, but also of tea, and other food related products. The company was established in 1753 (DE, 2015b). Up to 1978 the company remained independent but became in complete possession of Sara Lee that year, and later on in 2012 the company became entirely owned by a German investor (Wikipedia, 2015b). With about 7.500 employees, an outlet in more than 45 countries, and a turnover of approximately € 2.7 billion the company is a leader in the market of coffee (DE, 2015a). The company is well known because of its innovativeness. Together with Philips the company introduced the Senseo, a coffee brewing system producing one cup of coffee in very short time. The system became a big success with millions sold worldwide (Senseo, 2015). Furthermore, the company adheres to being sustainable on the environmental- and social sphere (DE, 2015b). Douwe Egberts solely purchases sustainably grown coffee and tea and their products are all UTZ Certified. This ensures that foreign farmers get a fair price for their products. The aim of the company is to produce coffee of high quality and with a good taste. Additionally, Douwe Egberts uses environmentally friendly packaging and aims for energy efficient transportation of their products.

After being separated from Sara Lee in 2012, the company went through a rebranding in which their company logo was altered. The logo was given more simplicity with less depth and simple use of colours with only dark-red and white. The text 'Anno 1753' which referred to their year of establishment was removed, together with the shine to provide the seal some depth. Moreover, the typeface of the name 'D-E' that initially had an old English appearance was adapted to a more simple typeface, which provided the logo with a more modern appearance. The traditional- and modern logo of Douwe Egberts can be found in figure 8.



The traditional logo of Douwe Egberts

(2002 – 2012)



The modern logo of Douwe Egberts

(2012 – present)

Figure 8: *The traditional- and modern logo of Douwe Egberts*

4.2.2 Peijnenburg

The Dutch company Peijnenburg is a manufacturer of ginger bread. The company, established in 1883 by Harry Peijnenburg, initially baked and sold bread, banquet, and cookies (Wikipedia, 2015d).

After being acquired by Lotus Bakeries in 2006 the company merely produces ginger bread and Friesian cake. The company has about 230 employees, and their products are exclusively sold in the Netherlands and Belgium. The Lotus Bakeries Group achieved a turnover of € 348 million in 2014 (LotusBakeries, 2015). Quality and passion are the core values adhered by the company (Peijnenburg, 2015). The employees of Peijnenburg are engaged in their work and perform their profession with passion. Moreover, the company adheres to traditionalism with products baked according to traditional recipes. With distinctive product packaging the company endeavours to distinguish from competing brands.

In 2010 the company's logo was changed. Their former logo was introduced in 1983 when the company celebrated their 100th anniversary, and could be regarded as more traditional. Even though the text 'Sinds 1883' referring to their year of establishment is present in both logos, the text 'Een Eeuw Vakmanschap' to denote a century of craftsmanship has disappeared. Also the crown to signal the Royal predicate is reduced in comparison to the size of the font. Moreover, the colour usage has become more simple, with the two colours red and white dominating the new logo. At last, the bakers symbolizing the organisation and the pennants that gave their former logo a traditional appearance have been removed. Due to these alterations the new logo of Peijnenburg gained a simple but more modern appearance. The traditional- and modern logo of Peijnenburg can be found in figure 9.



*The traditional logo of Peijnenburg
(1983 – 2010)*



*The modern logo of Peijnenburg
(2010 – present)*

Figure 9: *The traditional- and modern logo of Peijnenburg*

4.2.3 Mona

The third Dutch company incorporated in this research is Mona. Mona is a dairy brand owned by FrieslandCampina and is a manufacturer of desserts (Wikipedia, 2015e). The company was founded in 1970 in Amsterdam. Mona annually sells more than 90 million desserts and this makes the company the leading brand in the Netherlands in the area of desserts (Mona, 2015b). The company relies heavily on their innovativeness. With producing a new dessert almost every month, the company

ensures that their customers never become bored of their assortment. This has resulted that Mona has a very large assortment. Moreover, the company pursues to be sustainable and solely uses UTZ Certified cacao in their chocolate desserts (Mona, 2015a). Additionally, only free-range eggs are used in the company's products. With their happy product packaging and their exited way of communication, Mona's aim is to evoke some happiness among their customers. Mona tries to present themselves as a modern brand with cheerful and eye-catching communication utterances. With the objective of solely using the best ingredients for the desserts, the products of Mona are of high quality. However, since the company's desserts are not cheap in comparison to normal packages of custard or yoghurt, the desserts of Mona can be designated as luxury products.

The new logo of Mona was introduced in 2013. Even though some slight modifications were made, their new logo has a very happy and modern appearance. The main alteration is the font type utilized. Mona's former logo had a sleek typeface with not much adornments. Only the letter 'o' was transformed into a happy face. This letter 'o' with a happy face is still present in their current logo, but with the other letters being more graceful. This contributes to their slogan 'that makes you happy'. Furthermore, their former logo was shaped as a rectangle with curved bottom and top. Their new logo does not have any shape, but is just a shapeless word-mark. The traditional- and modern logo of Mona can be found in figure 10.



*The traditional logo of Mona
(2008 – 2013)*



*The modern logo of Mona
(2013 – present)*

Figure 10: *The traditional- and modern logo of Mona*

4.2.4 De Koninck

The first non-Dutch company involved in this research is De Koninck. This is a Belgian brewer of beer, established in Antwerp in 1833 (Wikipedia, 2015a). Until 1912 the company was named 'Brewery De Hand' due to a boundary stone with a picture of a hand at the place where the brewery is located, but was transformed to Brewery De Koninck later that year (DeKoninck, 2015). De Koninck became in possession of Brewery Duvels Moortgat in 2010. Knowledge, passion, and traditionalism are the core values that are deemed to be important by the company (DeKoninck, 2015). Providing customers a

beer with distinctive character in which they can taste the passion with which it is brewed, is what the company aims at doing. Solely the best ingredients are used to brew beer of high quality and with a good taste.

De Koninck's new logo was introduced in 2012. The new logo still contained some elements of the previous one, but overall has a tighter appearance. What is most striking is the change of colour. In their former logo the colour green largely dominated, but in their new logo red is the most prominent colour. Also the two shields with 'De Hand' and a castle symbolizing Antwerp switched of colour. Furthermore, the typeface seems reasonable similar but their traditional logo had a serif typeface and their modern logo is sans-serif. Also some elements adorning the previous logo, such as, the crown and hoopoe used for brewing the beer have been removed. At last, the text '1833' referring to their year of establishment has been removed in their new logo, but however, is still visible on a logo placed on the beer bottles. The traditional- and modern logo of De Koninck can be found in figure 11.



*The traditional logo of De Koninck
(1992 – 2012)*



*The modern logo of De Koninck
(2012 – present)*

Figure 11: *The traditional- and modern logo of De Koninck*

4.2.5 Tassimo

Tassimo is also a non-Dutch company, introduced in 2004 in France and owned by Mondelēz International (Wikipedia, 2015f). The company produces single-serve coffee systems that provide customers with one cup of coffee, tea, espresso, or hot chocolate by using a certain 'T-Disc'. Tassimo sells their products in multiple countries in Europe, but also in Canada and the United States (Tassimo, 2015c). The first machines of Tassimo were developed by Kraft foods, but nowadays their coffee systems are manufactured by Bosch. Due to Tassimo's innovativeness they are able to provide customers with a high quality beverage with only a single push on a button. This combination of convenience and quality contributed to Tassimo's increasing popularity in the past years. Furthermore, Tassimo aims at producing good taste coffee, and being sustainable on both the social- and technological surface. The company establishes projects in communities where coffee cultivation

takes places, especially focused on women to equally participate in this cultivation process (Tassimo, 2015a). Moreover, thanks to Tassimo's intelligent systems every beverage is produced with a minimum of water- and energy waste (Tassimo, 2015b).

Since the introduction of Tassimo in 2004 the company only used two logos. Their first logo had a very luxury and classy look with golden letters on a black background. The utilized font emphasized this classiness, and the letter 'T' in the logo was encircled with a handgrip at the side, supposing the top view of a cup of coffee. However, the company decided to rebrand the old logo in 2010 and chose for a more cheerful appearance with vivid colours and a playful typeface. Their new logo consist six T-Disc-shapes (circle with one pointy corner) in the colours orange, red, blue, pink, green, and purple. Also the letter 'a' in the logo has the shape of a T-Disc. With this the company directly refers to their products in their logo. Their logo modification transformed the company from a slightly luxury brand, to a more down to earth brand approachable for any customer. The traditional- and modern logo of Tassimo can be found in figure 12.

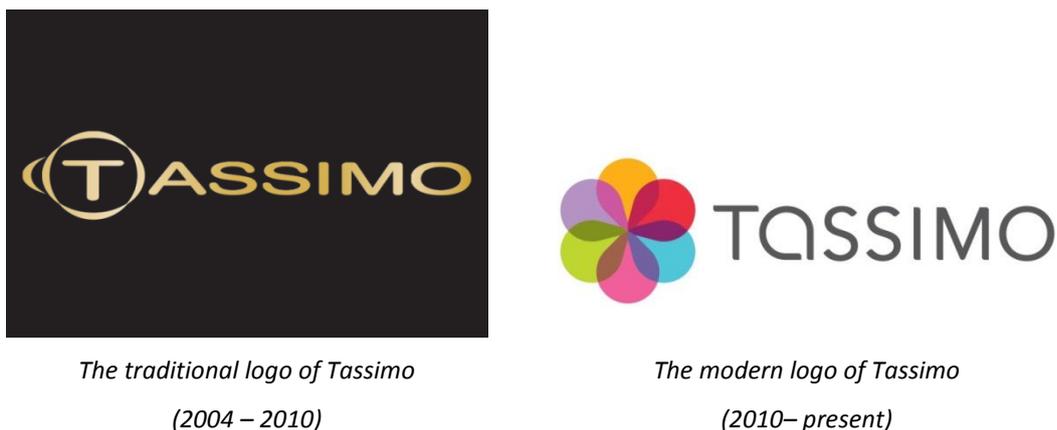


Figure 12: *The traditional- and modern logo of Tassimo*

4.2.6 Honest Tea

The last company involved in this research is Honest Tea. Honest Tea is company based in the United States and founded in 1998 (Wikipedia, 2015c). As the company name already reveals the brand produces tea, bottled ice tea to be more precisely. The company was found by a graduate student of Harvard that was looking for a beverage to be less sweet and more organic. The idea of the company is to produce a healthy and social responsible ice tea, that captures the true taste of tea (HonestTea, 2015b). In 2008 The Coca-Cola Company purchased a part of the corporation and gained full ownership of the company in 2011 (Wikipedia, 2015c). Healthy, honesty, integrity, sustainability and great taste are the core values adhered by the company (HonestTea, 2015a). The company has several partnerships with like-minded organisations that support fair trade, care for people and

planet, and sustainability. With this strategy the company aims at consumers that can identify with the company and try to live healthy and sustainable.

The logo of Honest Tea changed in 2014. Their traditional logo had a capital serif font accompanied with the 'USDA Organic' seal. This is a seal to denote that the products of Honest Tea are made from certified USDA organic products. Products must at least be made with 95% organic ingredients to achieve this seal. In their modern logo Honest Tea decided to remove this seal and solely use a word-mark as logo. The font type remained serif, but the name is now in lowercase letters. The letter 't' in 'Honest' is now adorned with a tea leave to emphasize their core business. Also the word 'tea' is incorporated in the logo now to provide more clarity what the company produces. This logo modification provided the company with a more modern- instead of classy appearance. The traditional- and modern logo of Honest Tea can be found in figure 13.



Figure 13: *The traditional- and modern logo of Honest Tea*

4.3 Main study

The main study's goal is to provide an answer on the established hypotheses and accompanying research model. The ultimate aim of the main study is to determine if companies do good to switch their traditional logo for a more modern one, and to what extent does implementing a new modern brand logo positively affect the consumers' perceptions towards a brand, in comparison to continue utilizing the previous traditional brand logo. A quantitative online survey was used to be able to perform the main study and to provide an answer on these questions. The particular reasons for using an online survey is that it provides the opportunity to easily collect data from large populations, and respondents have the opportunity to participate in this study whenever it suits them. Additionally, less mistakes can be made in the data analysis process because data does not have to be entered manually.

4.3.1 Respondents

Respondents were asked personally and through e-mail if they were benevolent to participate in this study. Approximately 445 Dutch citizens were asked to participate, and 377 of these started with the

online questionnaire. This equals to a response rate of 75.7%. However, some respondents started with the online survey but did not entirely completed it. A total of 297 questionnaires were fully completed and therefore useful to incorporate in the data analysis process. This is equivalent to an useful response rate of 66.7% among all the Dutch citizens that were asked to participate, and an useful response rate of 78.8% among all the respondents that started with the online survey.

The distribution by gender is fairly equal, with 51.5% male respondents (n=153) and 48.5% female respondents (n=144). The age of the respondents ranged from 16 till 65 ($M = 26.48$, $SD = 11.501$). With regard to the respondents education most of them had a bachelor degree (54.5%), either at HBO or University level (n=162). Respondents with high school and master degree were somewhat equally divided, 20.5% had a high school degree (n=61), and 20.9% had a master degree (n=62). A vocational education degree (2.7%) and doctoral degree (1.3%) were less prominent in the sample.

4.3.2 Measurement instruments

As can be derived from the previous paragraph, respondents demographics were requested. This study does not have the aim to generalize to gender, age, or education, but asking these demographics had the purpose to establish that a certain population does not have a prominent presence in the sample, making it unable to generalize to Dutch citizens in common. The questionnaire started with asking for these demographics. Hereafter, respondents proceeded to the main part of the questionnaire. For this main part four questionnaire versions were developed. Respondents either saw one of these questionnaire versions. This was a necessity to prevent boredom and the inclination to answer questions similarly. Since six companies are incorporated in this research and both their traditional- and modern brand logos had to be assessed, this would imply that respondents would have to assess 12 brand logos if multiple questionnaire versions were not developed. Since this would become a tedious task for respondents four questionnaire versions were developed, each containing three different brand logos. One questionnaire version did not contain both the traditional- and modern logo of one company to prevent that respondents would judge the logos, brand, and products similarly. Moreover, it was taken into account that the questionnaire versions had an equal average logo familiarity, with familiarity values derived from the preliminary study. This would prevent boredom due to solely assessing relatively unfamiliar logos. The distribution of the company logos in the questionnaire versions can be found in appendix B.

Respondents first saw either the traditional- or modern logo of the company, accompanied with a brief description of the company name and what the company does (e.g. manufacturer of coffee and tea). Then they had to assess multiple constructs. First, they had to state their familiarity

with the logo. This item was measured with one question on a 7-point bipolar scale. Next, respondents attitude towards the logo was measured with three items adapted from AlShebil (2007), but supplemented with one more item (inappropriate/appropriate). This construct was also measured on a 7-point bipolar scale. The attitude towards the brand was measured with four items adapted from Spears and Singh (2004), but with one item deleted from the original scale (unlikeable/likeable). Also this construct was measured on a 7-point bipolar scale. To test hypothesis 2a, respondents perceptions to what extent a brand possessed certain brand values was asked. These brand values were six communal brand values that most of the brands adhered to, and are sustainable, innovative, traditional, passionate, distinctive, and modern. These brand values were measured by asking respondents the question "Please indicate to what extent you perceive that [Brand] is". The items were measured on a 7-point Likert scale, with 1 being strongly disagree, and 7 being strongly agree. For testing hypothesis 2b, respondents perceptions to what extent the products of a brand possessed certain product attributes was asked. Just as with the brand values, these product attributes were five communal product attributes of which the companies claimed that their company's products possessed these. These product attributes are high quality, luxurious, distinctive, good taste, and healthy. These brand values were measured by asking respondents the question "Please indicate to what extent you perceive that the products of [Brand] are". Just as with the brand values, the items were also measured on a 7-point Likert scale, with 1 being strongly disagree, and 7 being strongly agree. Next, the brand modernity of a company was measured with four items adapted from Lentz et al. (2005). The original scale consist of six items but was reduced to four to better fit the questionnaire. The items were measured on a 7-point Likert scale, with 1 being strongly disagree, and 7 being strongly agree. Furthermore, respondents brand commitment was measured with three items derived from Ahluwalia (2000). Also this construct was measured on a 7-point Likert scale, with 1 being strongly disagree, and 7 being strongly agree. At last, the purchase intention of the brand's products was measured with three items adapted from Baker and Churchill Jr (1977). The original scale consists of four items, but was reduced to three in the questionnaire. The items in this last construct were also measured on a 7-point Likert scale, with 1 being strongly disagree, and 7 being strongly agree. However, since all the constructs are in English and respondents are all Dutch citizens, the constructs had to be translated to Dutch first. This has been done in cooperation with three students from the University of Twente to achieve a certain degree of agreement. After translating the constructs the questionnaire was pilot tested among seven friends of the researcher in order to identify ambiguities, errors and mistakes. This pilot test resulted in a couple of recommendations which subsequently have been implemented. An overview of the constructs with the calculated alpha can be found in table 3. An example of the questionnaire can be found in appendix C.

Table 3. *Constructs used for the questionnaire*

Construct	Alpha	# items	Source	Original / Adapted / Developed
Logo familiarity	-	1	-	Developed
Logo attitude	.87	4	(AlShebil, 2007)	Adapted
Brand attitude	.93	4	(Spears & Singh, 2004)	Adapted
Brand values	-	6	-	Developed
Product attributes	-	5	-	Developed
Brand modernity	.85	4	(Lentz et al., 2005)	Adapted
Brand commitment	.79	3	(Ahluwalia, 2000)	Original
Purchase intention	.74	3	(Baker & Churchill Jr, 1977)	Adapted

5 Results

This chapter commences on the results that can be derived from the main study. In order to achieve these results a number of t-tests, and single- and multiple regression analysis have been performed.

5.1 Brand modernity

The predominant motive to switch a traditional logo for a more modern brand logo is to revitalize a brand. Keller (2003) argues that administering modifications in brand elements can revitalize a brand that is regarded as outdated. To test if a new more modern brand logo revitalizes a brand and has a positive effect on the perceived brand modernity, an independent samples t-test was performed. This t-test is performed on merged brand level to determine if for all the companies incorporated in this research taken together using a modern brand logo leads to a higher perceived brand modernity than using a traditional brand logo. Results of this t-test are displayed in table 4. It appeared that using a modern brand logo ($M = 4.55$, $SD = 1.072$) leads to a significantly higher perceived brand modernity than using a traditional logo ($M = 4.18$, $SD = 1.130$), with $t = 4.985$, $p < .001$.

Table 4. Independent samples t-test for perceived brand modernity on merged brand level

Traditional logo			Modern logo			<i>t</i>	<i>p-value</i>
<i>N</i>	<i>M</i>	<i>SD</i>	<i>N</i>	<i>M</i>	<i>SD</i>		
446	4.18	1.130	445	4.55	1.072	4.985	.000***

*** Significant at 0.001; ** Significant at 0.01; * Significant at 0.05

Whether this counts for all companies is questionable. Therefore independent samples t-tests have been performed on individual brand level. Results of these t-tests can be found in table 5. A graphical representation of these tests is displayed in figure 14, together with the mean scores on merged brand level. What turns out is that for four of the six companies respondents perceived the company as more modern when their modern logo was displayed, than when their traditional logo was presented. However, just for three of these four companies this effect is significant. For Douwe Egberts, Tassimo, and Honest Tea does utilizing a modern brand logo result in a significantly higher perceived brand modernity, than utilizing a traditional brand logo. Contradictory, for Mona and De Koninck the opposite is true. Respondents perceived Mona as slightly less modern and De Koninck as significantly less modern when the modern logos of these companies were displayed, than when the traditional logos of these companies were shown.

Table 5. Independent samples t-test for perceived brand modernity on individual brand level

Company	Traditional logo			Modern logo			<i>t</i>	<i>p-value</i>
	<i>N</i>	<i>M</i>	<i>SD</i>	<i>N</i>	<i>M</i>	<i>SD</i>		
Douwe Egberts	77	4.34	0.779	72	5.06	0.784	5.609	.000***
Peijnenburg	72	4.40	1.139	71	4.68	0.911	1.664	.098
Mona	77	4.79	1.026	77	4.69	0.932	-0.658	.512
De Koninck	77	3.60	0.939	71	3.23	0.983	-2.354	.020*
Tassimo	71	4.78	0,824	77	5.06	0.901	2.015	.046*
Honest Tea	72	3.19	1.052	77	4.52	0.781	8.833	.000***

*** Significant at 0.001; ** Significant at 0.01; * Significant at 0.05

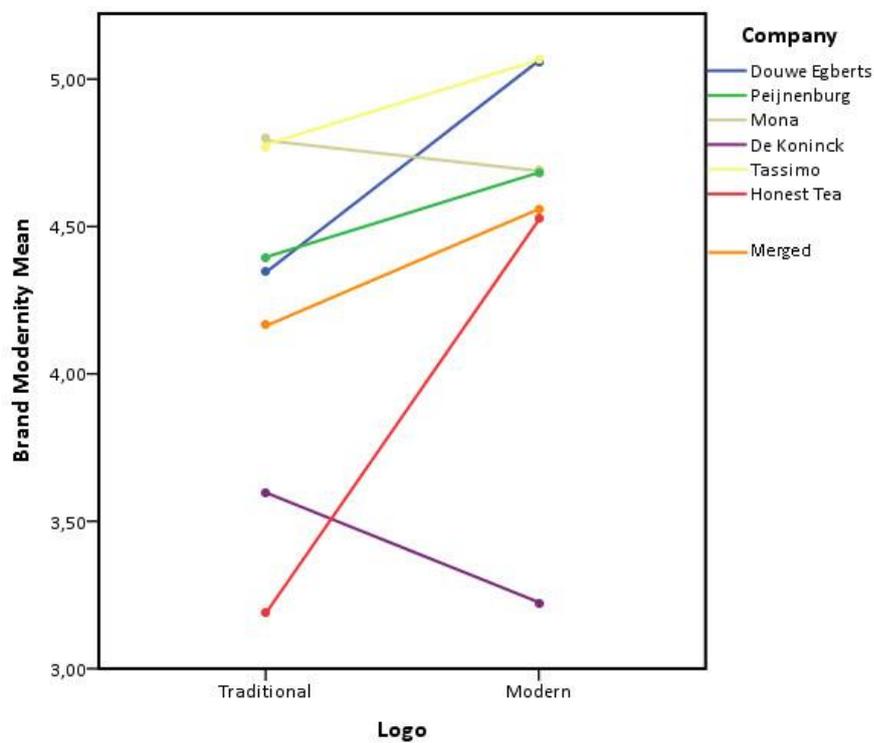


Figure 14: Graphical representation of the mean scores for brand modernity

5.2 Attitude towards the logo

Regarding the attitude towards the logo it was expected that three different factors would affect the logo attitude, namely, the match between brand values and the logo, the match between product attributes and the logo, and the familiarity with the logo. To gain a succinct understanding of the overall attitudes towards the logos that respondents had, a graphical representation with the mean scores of the attitude towards the logo for each brand logo is provided in figure 15. What can be obtained from this figure is that, with the exception of De Koninck, for each brand the attitude towards the modern logo was higher than the attitude towards the traditional logo. For Mona ($t = -7.833$, $p < .001$), and Honest Tea ($t = -6.422$, $p < .001$) this effect was significant. Commonly, respondents developed a more positive attitude towards a company's modern logo. The only significant exception is De Koninck ($t = 4.191$, $p < .001$) for which respondents had a more positive attitude towards their traditional logo.

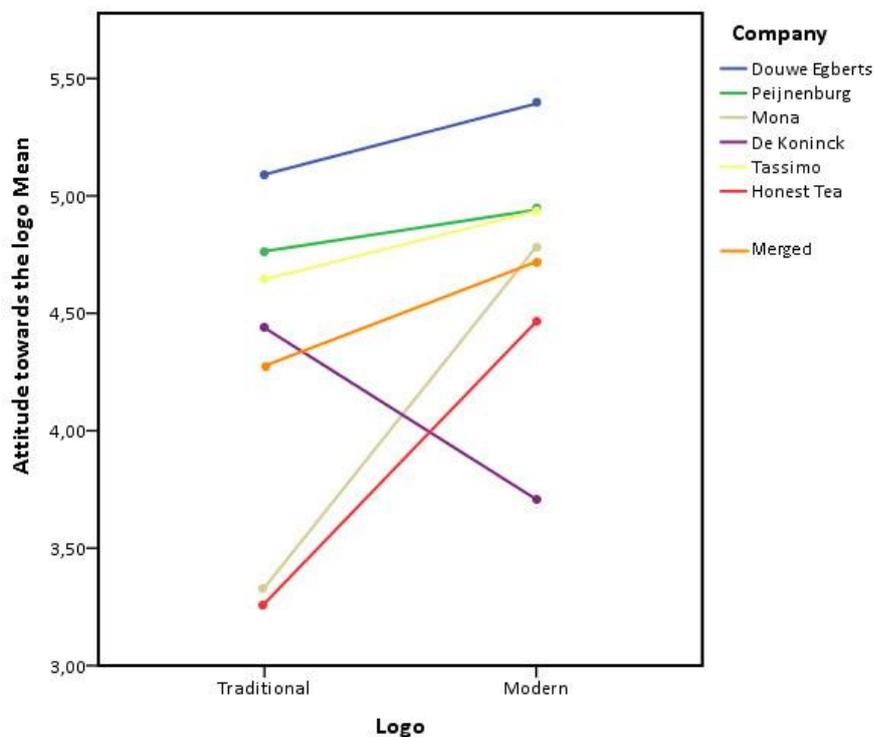


Figure 15: Graphical representation of the mean scores for attitude towards the logo

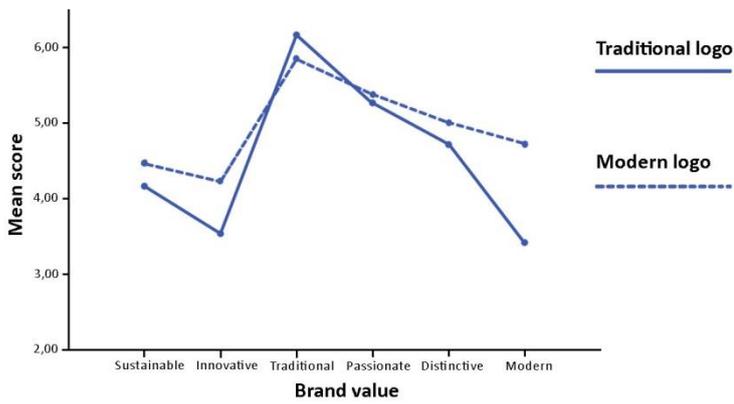
5.2.1 Brand values

It has been proposed that a perceived match between brand values and the utilized logo results in an enhanced attitude towards the logo. To clarify, if one perceives that a brand adheres to be sustainable and the brand logo emphasizes this sustainability, this would lead to a more positive attitude towards the logo. Contradictory, if one perceives that a brand adheres to be sustainable but

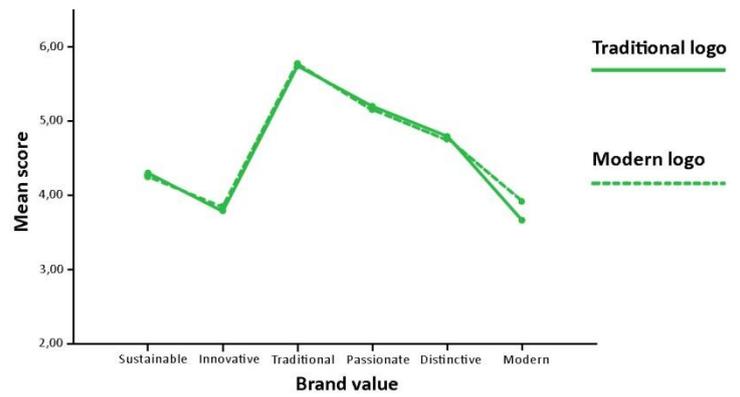
the utilized logo does not emit this desire to be sustainable, a less positive attitude towards the logo will be formed. First, independent sample t-tests were performed for all six brand values (sustainable, innovative, traditional, passionate, distinctive, and modern) to test if traditional logos evoked certain brand values to a greater extent than modern logos, or vice versa. The tests are performed on individual- and merged brand level. An overview of the results of these t-tests can be found in appendix D. Additionally, graphical representations of the mean scores for each brand value are provided in figure 16 (per company) and in figure 17 (merged brand level).

For Douwe Egberts two significant differences were found. Respondents significantly more associated the company with innovativeness and modernity when their modern logo was displayed, than when respondents were presented with the company's traditional logo. For Peijnenburg and Mona however, no significant differences were found. This outcome is well visible in the graphs for Peijnenburg and Mona in figure 16, where the dots indicating the mean scores for the traditional- and modern logos hardly diverge. Regarding De Koninck two significant differences were found. The beer brewer was significantly more associated with passion and modernity when their traditional logo was shown, than when respondents saw their modern logo. Also for Tassimo two significant differences were found. Respondents considered the company to be more innovative when their modern logo was shown, and more traditional when they were presented with the company's traditional logo. At last, five significant differences were found for Honest Tea. The iced tea brand was significantly more associated with innovativeness, passion, distinctiveness, and modernity when respondents judged their modern logo, and significantly more associated with traditionalism when respondents assessed their traditional logo. These significant differences are clearly visible in the graph for Honest Tea in figure 16.

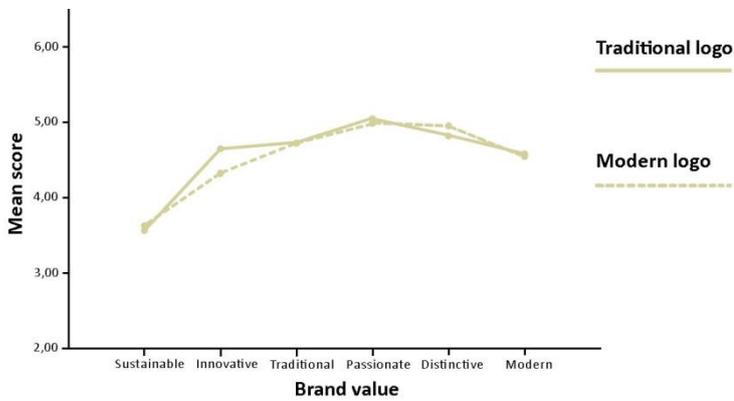
On merged brand level four significant differences were found. Respondents associated companies with modern logos with innovativeness, distinctiveness, and modernity, and associated companies with traditional logos with traditionalism. This result can also be obtained from figure 17.



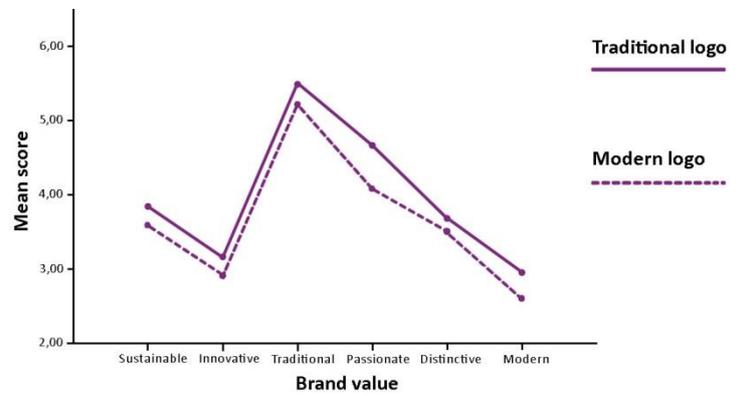
Graphical representation of the mean scores for Douwe Egberts' brand values



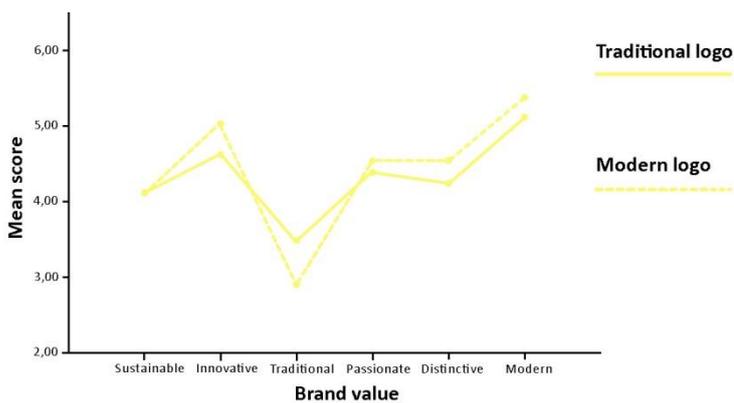
Graphical representation of the mean scores for Peijnenburg's brand values



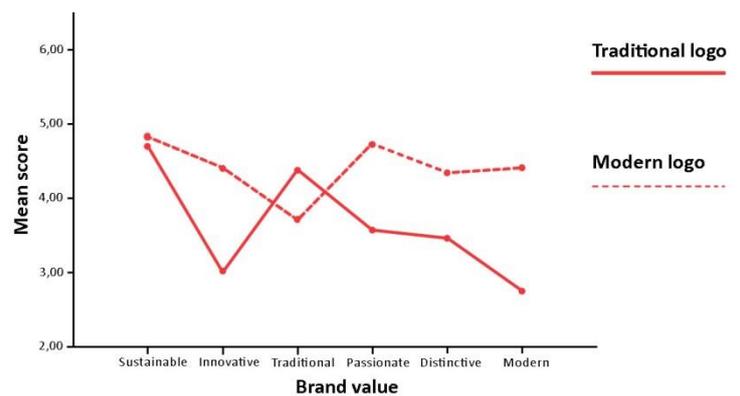
Graphical representation of the mean scores for Mona's brand values



Graphical representation of the mean scores for De Koninck's brand values



Graphical representation of the mean scores for Tassimo's brand values



Graphical representation of the mean scores for Honest Tea's brand values

Figure 16: Graphical representation of the mean scores for brand values divided per company

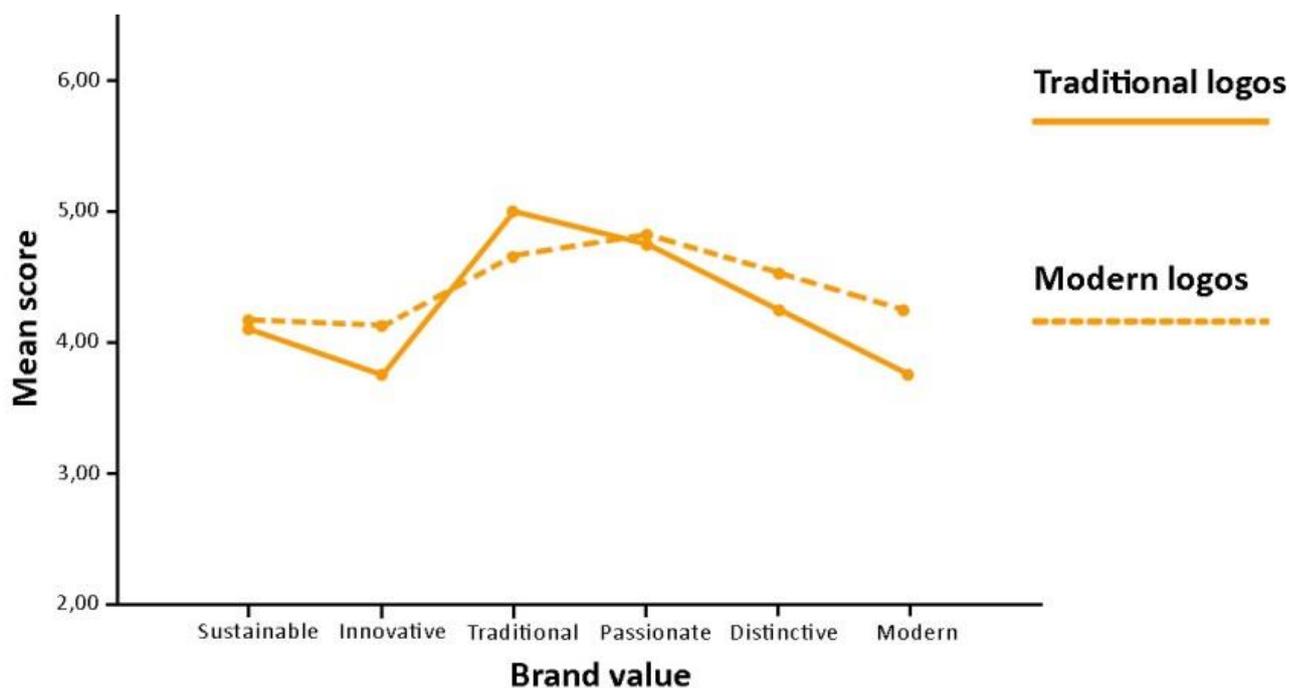


Figure 17: *Graphical representation of the mean scores for brand values on merged brand level*

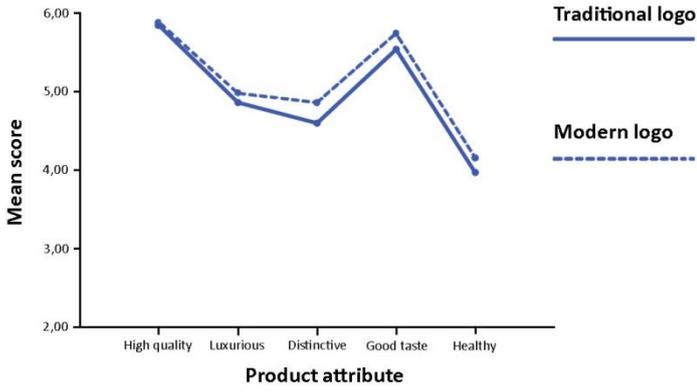
To test if a perceived match between brand values and the utilized logo results in an enhanced attitude towards the logo, stepwise multiple regression analyses were conducted for all 12 brand logos (six brands, both traditional and modern logo) and with all six brand values. A full table of the beta scores and significance of each brand value for each brand logo can be found in appendix E. The brand value sustainable leads to an enhanced attitude towards Peijnenburg's and Mona's traditional logos, and De Koninck's modern logo, while perceived innovativeness results in a more positive attitude towards Peijnenburg's and Tassimo's modern brand logos. With respect to traditionalism this brand value results in an enhanced attitude towards Douwe Egberts' and Honest Tea's traditional logos, and Peijnenburg's and Tassimo's modern logos. Regarding passion most significant results were found. For Peijnenburg, De Koninck, and Tassimo this brand value leads to a positive attitude towards their traditional logos, while for Douwe Egberts, Peijnenburg, Mona, and De Koninck the perceived passion results in an enhanced attitude towards their modern logos. Regarding the brand value distinctive the least significant results were found. Solely for Peijnenburg's modern logo this brand value leads to a positive attitude towards the logo. At last, the perceived modernity of Douwe Egberts', De Koninck's, Tassimo's and Honest Tea's traditional logos, and Mona's, Tassimo's and Honest Tea's modern logos resulted in an enhanced attitude towards these logos.

5.2.2 Product attributes

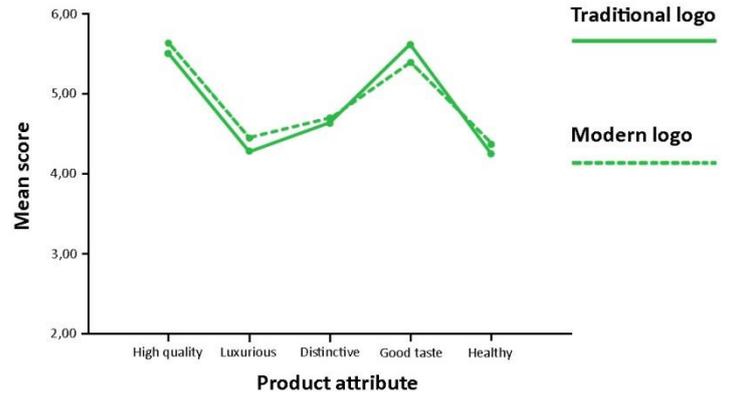
Similarly as for the brand values, it was expected that a perceived match between product attributes and the utilized logo results in an enhanced attitude towards the logo. Thus, if one perceives that the products of a brand are luxurious and the brand logo emphasizes this luxury, this should result in an enhanced attitude towards the logo. On the opposite, if one perceives that the products of a brand are luxurious but the utilized logo does not emit this luxury, a less positive attitude towards the logo will be formed. First, independent samples t-tests were performed for all five product attributes (high quality, luxurious, distinctive, good taste, and healthy) to test if traditional logos evoked certain product attributes to a greater extent than modern logos, or vice versa. The tests are performed on individual- and merged brand level. An overview of the results of these t-tests can be found in appendix F. Additionally, graphical representations of the mean scores for each product attribute are provided in figure 18 (per company) and in figure 19 (merged brand level).

Results of these t-tests display that for five out of six companies no significant differences were found between their traditional- and modern logo for any product attribute, but for Honest Tea significant differences were found for all five product attributes. This effect is clearly visible in figure 18 wherein the graphs for Douwe Egberts, Peijnenburg, Mona, De Koninck, and Tassimo the dots indicating the mean scores for the product attributes hardly diverge, while the dots assigning the mean scores for Honest Tea's product attributes do not lie close to each other. Respondents significantly more associated the products of Honest Tea with high quality, luxury, distinctiveness, good taste, and healthiness when the company's modern logo was displayed. On merged brand level three significant differences were found. Respondents significantly more associated the products of brands with modern logos with distinctiveness, good taste, and healthiness. This result can be obtained from figure 19, even though differences between mean scores are still quite small.

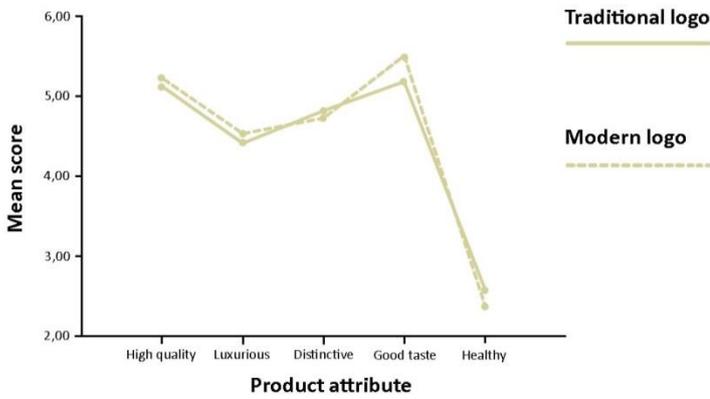
To test if a perceived match between product attributes and the utilized logo results in an enhanced attitude towards the logo, stepwise multiple regression analyses were conducted for all 12 brand logos (six brands, both traditional and modern logo) and with all five product attributes. A full table of the beta scores and significance of each brand value for each brand logo can be found in appendix G. The product attribute high quality leads to a more positive attitude towards Peijnenburg's, Mona's and De Koninck's traditional logos, and towards Tassimo's and Honest Tea's modern logos. Luxurious results in an enhanced attitude towards Honest Tea's traditional logo and Peijnenburg's modern logo, while distinctive leads to a more positive attitude towards Peijnenburg's and De Koninck's modern logos. The good taste product attribute resulted in a positive attitude towards Tassimo's and Honest Tea's traditional logos, and towards Peijnenburg's, Mona's and De Koninck's modern logos. At last, the product attribute healthy solely resulted in a positive attitude towards Douwe Egberts' modern logo.



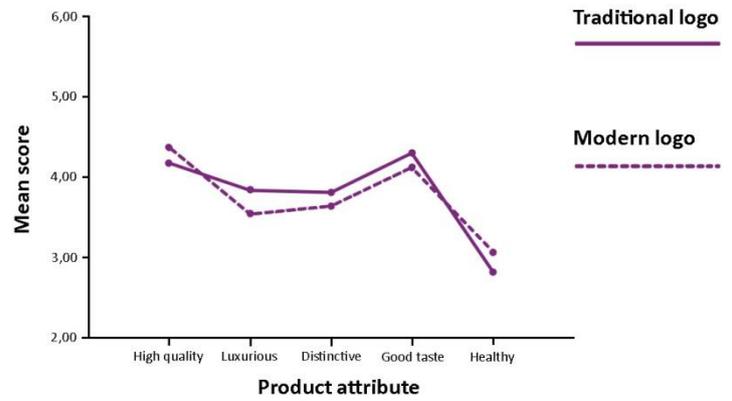
Graphical representation of the mean scores for Douwe Egberts' product attributes



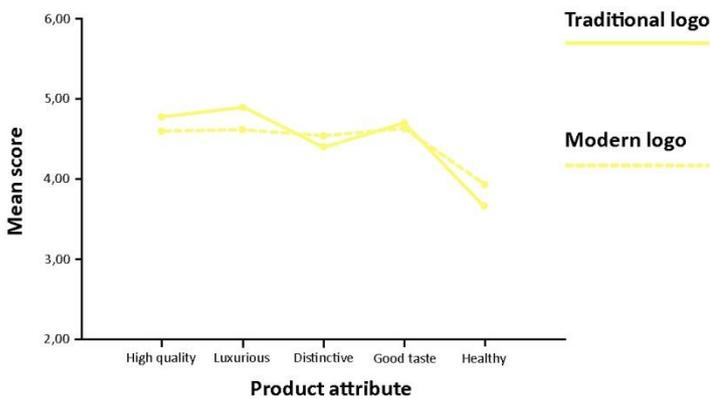
Graphical representation of the mean scores for Peijnenburg's product attributes



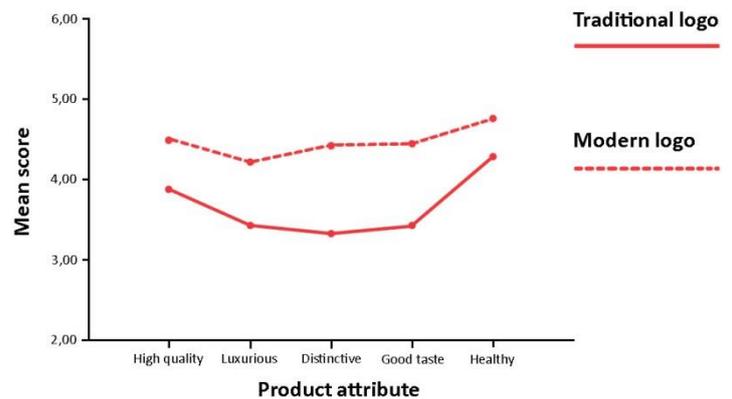
Graphical representation of the mean scores for Mona's brand product attributes



Graphical representation of the mean scores for De Koninck's product attributes



Graphical representation of the mean scores for Tassimo's product attributes



Graphical representation of the mean scores for Honest Tea's product attributes

Figure 18: Graphical representation of the mean scores for product attributes divided per company

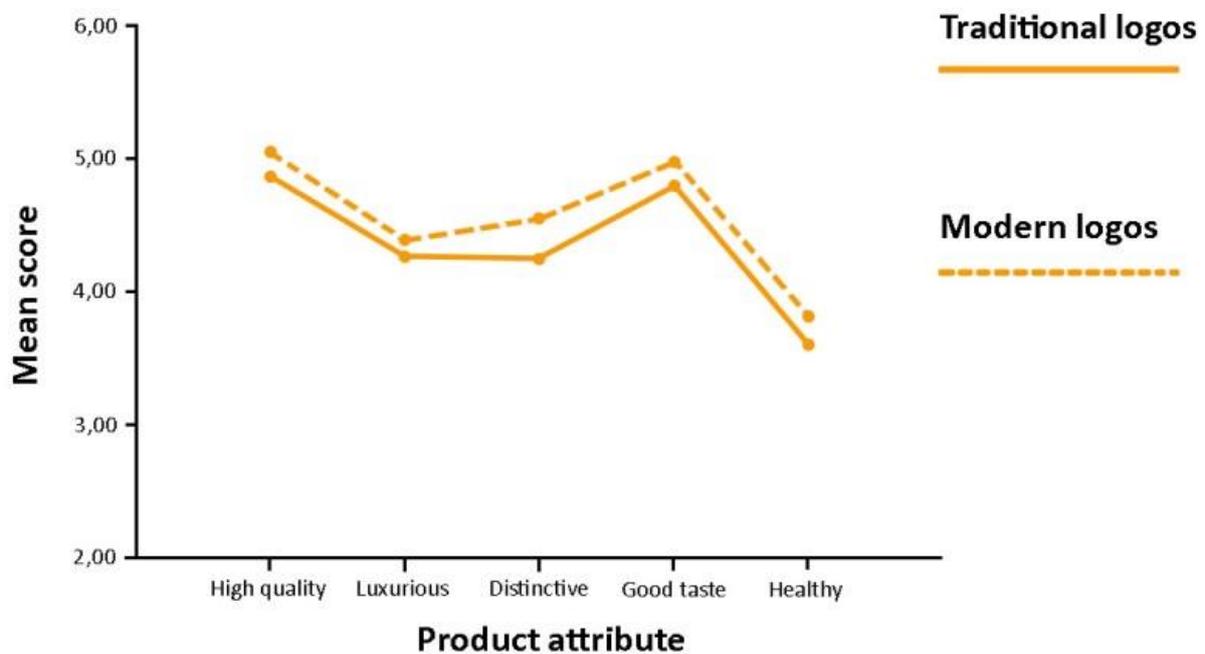


Figure 19: Graphical representation of the mean scores for product attributes on merged brand level

5.2.3 Logo familiarity

It has been proposed that the familiarity with a brand logo moderates the attitude towards the logo. To obtain a brief understanding of the mean familiar ratings for every brand logo, a graphical representation of the mean scores for logo familiarity is presented in figure 20. What can be derived is that for Douwe Egberts, Peijnenburg and Mona the mean scores for both the traditional- and modern logos are fairly high. Remarkable is that for Mona's former logo ($M = 6.26, SD = 1.250$) the familiarity is higher than for their recent logo ($M = 5.57, SD = 1.642$). Moreover, De Koninck's and Tassimo's brand logos have logo familiarity mean scores somewhat below average, and both Honest Tea's traditional- and modern logo were very unfamiliar for respondents. Significant differences were found for Mona ($t = 2.927, p = .004$) where the traditional logo was more familiar than the modern logo, and for Tassimo ($t = -2.790, p = .006$) and Honest Tea ($t = -3.402, p < .001$) where the modern logo was regarded as more familiar than the traditional logo. However, on merged brand level there was no significant difference between familiarity ratings for the traditional logos ($M = 4.27, SD = 2.638$) and the modern logos ($M = 4.33, SD = 2.578$), with $t = -0.325, p = .745$.

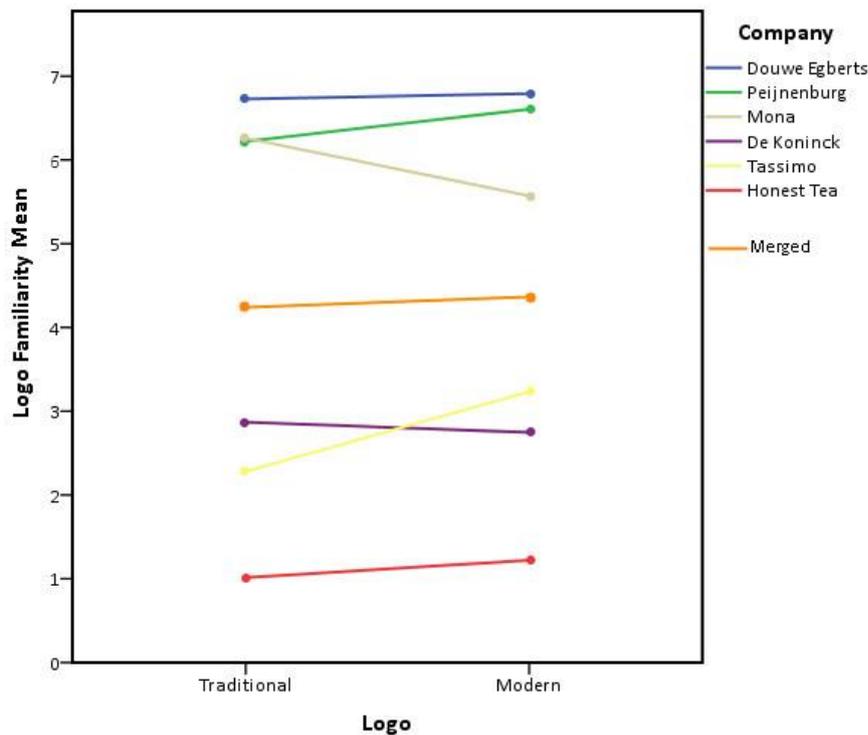


Figure 20: Graphical representation of the mean scores for logo familiarity

To test the extent to which the familiarity with a brand logo moderates the attitude towards the logo, a hierarchical regression analysis was performed. This analysis is performed on merged brand level to determine if for all the companies incorporated in this research taken together the familiarity with a brand logo moderates the attitude towards the logo. Results of this analysis is displayed in table 6. Linear regression analysis ($\beta = .310$, $t = 9.718$, $p < .001$) revealed that overall the familiarity with the logo does significantly moderate the attitude towards the logo. The familiarity with the logo explains 9.6% of the variance in the attitude towards the logo.

Table 6. Results hierarchical regression analysis of attitude towards the logo for all brand logos combined

Factor ($R^2 = .096$)	β	t	p -value
Logo familiarity	.310	9.718	.000**

Dependent variable: Attitude towards the logo

Note. * $p < .05$, ** $p < .01$.

Whether the familiarity with a logo moderates the attitude towards the logo for all the company logos incorporated in this research is questionable. Therefore the same regression analysis is also performed on individual brand logo level. Results of this analysis can be found in table 7. The analysis revealed that not for all company logos the familiarity with the logo significantly moderates the attitude towards the logo. Solely for Douwe Egberts' traditional logo, Peijnenburg's traditional

logo, Mona's traditional- and modern logo, De Koninck's traditional- and modern logo, and for Tassimo's modern logo the familiarity with the logo exerts a significant positive influence on the attitude towards the logo.

Table 7. Results hierarchical regression analysis of attitude towards the logo divided per brand logo

Company	Traditional logo				Modern logo			
	R^2	β	t	p -value	R^2	β	t	p -value
Douwe Egberts	.083	.287	2.597	.011*	.047	.218	1.866	.066
Peijnenburg	.165	.406	3.716	.000**	.038	.195	1.652	.103
Mona	.052	.227	2.018	.047*	.138	.371	3.459	.001**
De Koninck	.140	.374	3.490	.001**	.235	.485	4.601	.000**
Tassimo	.003	-.052	-0.430	.669	.077	.278	2.504	.014*
Honest Tea	.001	.030	0.248	.805	.007	-.084	-0.729	.468

Dependent variable: Attitude towards the logo

Independent variable: Familiarity with the logo

Note. * $p < .05$, ** $p < .01$.

5.3 Attitude towards the brand

Regarding the brand attitude it was proposed that the attitude towards the logo with influence of brand commitment, and the perceived brand modernity would affect the attitude towards the brand. To gain insight in the attitude towards the brand for every brand logo, a graphical representation of the mean scores for brand attitude is presented in figure 21. This graph displays some similar patterns as the graph for logo familiarity presented in figure 20. Again, both the traditional- and modern logos of Douwe Egberts, Peijnenburg, and Mona have the highest ratings compared to the brand attitudes of the remaining three companies. However, the difference between De Koninck and Tassimo and Honest Tea is smaller than for logo familiarity. Significant differences were found for Tassimo ($t = -2.023$, $p = .045$), and Honest Tea ($t = -4.216$, $p < .001$) where respondents developed a more positive attitude towards the brand when they assessed their modern logos, than when they judged their traditional logos. On merged brand level there appeared to be a significant difference between the attitude towards the brand when the traditional logos were shown ($M = 4.75$, $SD = 1.206$) and when the modern logos were displayed ($M = 4.91$, $SD = 1.060$), with $t = -2.061$, $p = .040$.

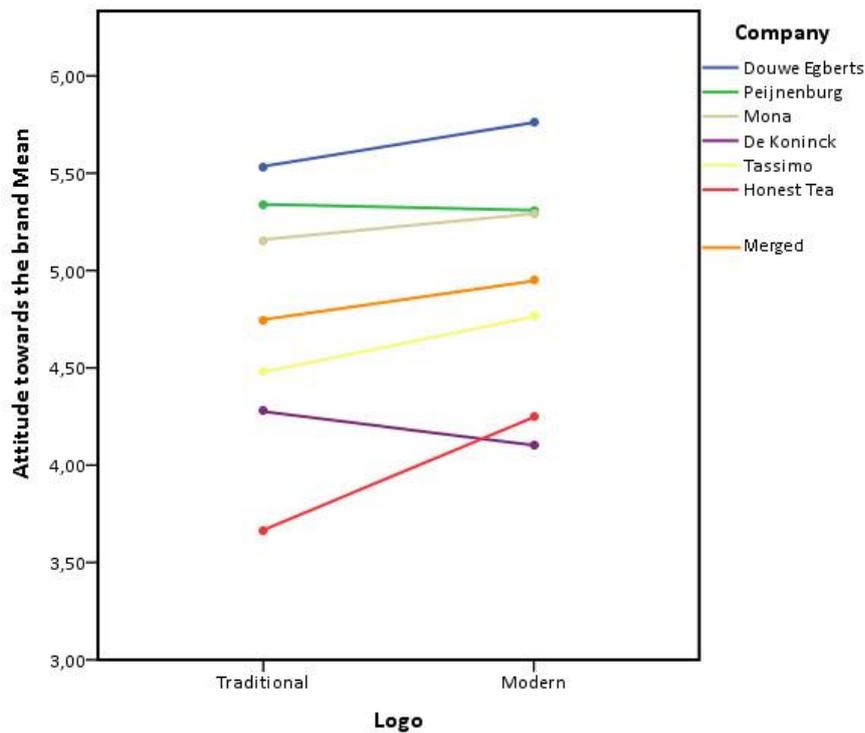


Figure 21: Graphical representation of the mean scores for attitude towards the brand

5.3.2 Attitude towards the logo

The expectation was that the commitment towards the brand influences the relationship between the attitude towards the logo and the attitude towards the brand. To gain insight in the extent to which respondents perceived a certain commitment towards a brand, an independent samples t-test for brand commitment on individual brand logo level has been performed. Results of these tests are displayed in table 8. The table reveals that solely for Douwe Egberts and Honest Tea respondents perceived a greater brand commitment when the modern logos of these companies were displayed, than when the traditional logos of these companies were shown. For the remaining four companies differences for brand commitment between the traditional- and modern brand logos were insignificant.

Table 8. Independent samples t-test for brand commitment on individual brand level

Company	Traditional logo			Modern logo			t	p-value
	N	M	SD	N	M	SD		
Douwe Egberts	77	3.03	1.412	72	3.71	1.603	-2.727	.007**
Peijnenburg	72	3.18	1.270	71	3.31	1.378	-0.689	.492
Mona	77	2.59	1.334	77	2.54	1.295	0.225	.822
De Koninck	77	2.17	1.239	71	2.15	1.025	0,122	.903
Tassimo	71	2.45	1.127	77	2.40	1.180	0,251	.802
Honest Tea	72	1.93	1.012	77	2.49	1.254	-3.028	.003**

*** Significant at 0.001; ** Significant at 0.01; * Significant at 0.05

To determine the degree to which the commitment towards the brand influences the relationship between the attitude towards the logo and the attitude towards the brand, a hierarchical regression analysis was performed. This analysis is performed on merged brand level to determine if for all the companies incorporated in this research combined the commitment towards the brand influences the relationship between the attitude towards the logo and the attitude towards the brand. The result of this analysis is displayed in table 9. The attitude towards the logo and brand commitment on its self, together with the interaction between the attitude towards the logo and brand commitment overall explain 37.7% of the variance in the attitude towards the brand. However, the interaction between the attitude towards the logo and brand commitment was close to be significant ($p = .053$), but was only marginally significant. Therefore, hierarchical regression analysis displays that the commitment towards the brand does not significantly influence the relationship between the attitude towards the logo and the attitude towards the brand.

Table 9. Results hierarchical regression analysis of attitude towards the brand for all brand logos combined

Factor ($R^2 = .377$)	β	t	p -value
Logo attitude	.536	19.520	.000**
Brand commitment	.187	6.728	.000**
Logo attitude * Brand commitment	.052	1.938	.053

Dependent variable: Attitude towards the brand

Note. * $p < .05$, ** $p < .01$.

Whether this obtained result from the regression analysis counts for all the brand logos incorporated in this research is doubtful. Therefore the same regression analysis was performed on individual brand logo level. Results of the analyses can be found in table 10. It can be concluded that brand commitment does not significantly influence the relationship between the attitude towards the logo and the attitude towards the brand for any company logo. Solely for De Koninck's traditional logo the brand commitment played a marginally significant influence in the relationship between the attitude towards the logo and the attitude towards the brand ($p = .069$).

Table 10. Results hierarchical regression analysis of attitude towards the brand divided per brand logo

Company	Traditional logo				Modern logo			
	<i>R</i> ²	β	<i>t</i>	<i>p</i> -value	<i>R</i> ²	β	<i>t</i>	<i>p</i> -value
Douwe Egberts	.291	-.047	-0.352	.726	.362	.150	0.934	.354
Peijnenburg	.436	.096	0.982	.330	.648	-.048	-0.464	.644
Mona	.238	.049	0.389	.698	.380	.093	0.954	.343
De Koninck	.541	.153	1.847	.069	.538	.146	1.126	.264
Tassimo	.461	-.118	-1.316	.192	.256	-.034	-0.309	.758
Honest Tea	.262	-.110	-0.580	.564	.108	.117	1.039	.302

Dependent variable: Attitude towards the brand

Independent variable: Interaction between attitude towards the logo and brand commitment

Note. * $p < .05$, ** $p < .01$.

5.3.3 Brand modernity

It was proposed that the perceived brand modernity positively influence the attitude towards the brand. A linear regression analysis was performed in order to determine the extent to which this is true. This analysis is performed on merged brand level to determine if for all the companies incorporated in this research taken together the perceived brand modernity positively influence the attitude towards the brand. Results of this analysis can be found in table 11. Linear regression analysis ($\beta = .552$, $t = 19.725$, $p < .001$) demonstrated that overall the perceived brand modernity positively influence the attitude towards the brand. About 30.4% of the variance in the attitude towards the brand is explained by the perceived brand modernity ($R^2 = .304$).

Table 11. Results linear regression analysis of attitude towards the brand for all brand logos combined

Factor ($R^2 = .304$)	β	<i>t</i>	<i>p</i> -value
Brand modernity	.552	19.725	.000**

Dependent variable: Attitude towards the brand

Note. * $p < .05$, ** $p < .01$.

The same linear regression analysis is also conducted on individual brand logo level. Results of this analysis can be found in table 12. The analysis reveals that, with the exception of Douwe Egberts' traditional logo, for all the brand logos the perceived brand modernity positively influence the attitude towards the brand.

Table 12. Results linear regression analysis of attitude towards the brand divided per brand logo

Company	Traditional logo				Modern logo			
	R^2	β	t	p -value	R^2	β	t	p -value
Douwe Egberts	.031	.176	1.552	.125	.082	.286	2.501	.015*
Peijnenburg	.254	.504	4.878	.000**	.209	.457	4.269	.000**
Mona	.204	.452	4.387	.000**	.347	.589	6.315	.000**
De Koninck	.449	.670	7.821	.000**	.291	.540	5.325	.000**
Tassimo	.190	.435	4.018	.000**	.399	.632	7.063	.000**
Honest Tea	.235	.484	4.633	.000**	.298	.546	5.640	.000**

Dependent variable: Attitude towards the brand

Independent variable: Perceived brand modernity

Note. * $p < .05$, ** $p < .01$.

5.4 Purchase intention

The expectation was that two factors would influence the purchase intention of the brands' products, namely, the attitude towards the logo, and the attitude towards the brand. For a brief understanding of the purchase intention's that respondents developed for each brand and for each brand logo, a graphical representation of the mean scores for purchase intention can be found in figure 22. What can be derived is that, just as with the logo familiarity and brand attitude, both the traditional- and modern logos of Douwe Egberts, Peijnenburg, and Mona have the highest and above average ratings, indicating that respondents are inclined to buy the products of these companies. Ratings for De Koninck, Tassimo, and Honest Tea are somewhat average, but with a purchase intention for De Koninck clearly below average. Significant differences were found for Douwe Egberts ($t = -3.289$, $p = .001$) and Honest Tea ($t = -4.704$, $p < .001$) where respondents were significantly more inclined to buy the products of these companies when they saw their modern logos, than when they were presented with their traditional logos. On merged brand level it appeared that respondents had a significantly higher purchase intention when they saw the modern logos ($M = 3.97$, $SD = 1.292$), than when the traditional logos were shown ($M = 3.74$, $SD = 1.261$), with $t = -2.751$, $p = .006$.

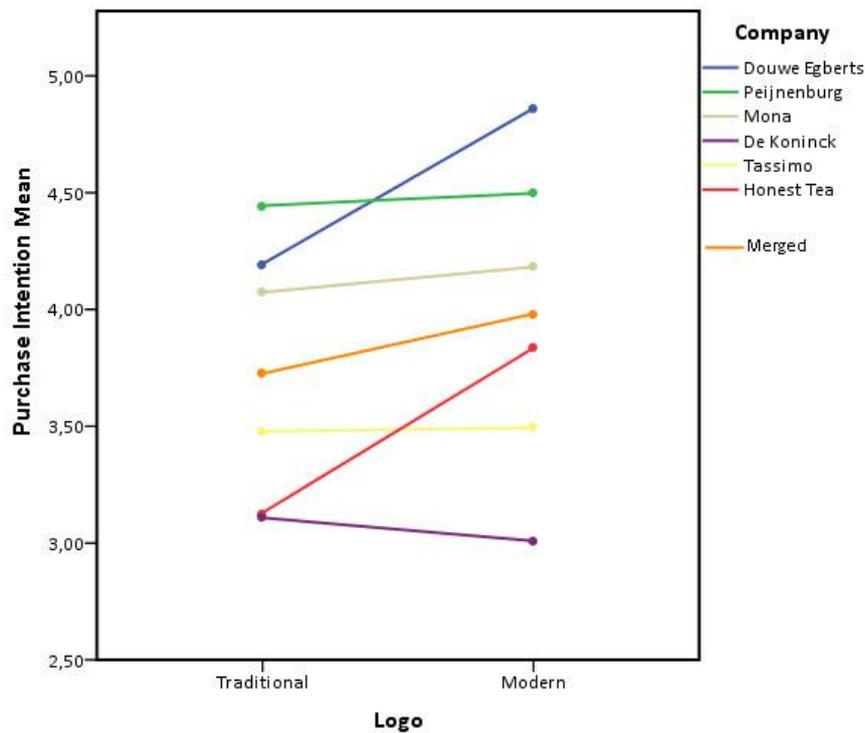


Figure 22: Graphical representation of the mean scores for purchase intention of the brands' products

To be able to determine the extent to which both the attitude towards the logo and attitude towards the brand positively influence the purchase intention of the brands' products, simple linear regression analyses were conducted. These analyses were first conducted on merged brand level and results can be found in table 13 for logo attitude and in table 14 for brand attitude. Linear regression analysis ($\beta = .389$, $t = 12.583$, $p < .001$) displays that the attitude towards the logo on itself positively influence the purchase intention of the brands' products. About 15.1% of the variance in the purchase intention is explained by the attitude towards the logo ($R^2 = .151$). For brand attitude the linear regression analysis ($\beta = .558$, $t = 20.027$, $p < .001$) reveals that also the attitude towards the brand on itself positively influence the purchase intention of the brands' products. About 31.1% of the variance in the purchase intention is explained by the attitude towards the brand ($R^2 = .311$). This implies that both the attitude towards the logo and the attitude towards the brand positively influence the purchase intention of the brands' products.

Table 13 Results linear regression analysis of the purchase intention of the brands' products for all brand logos combined

Factor ($R^2 = .151$)	β	t	p -value
Logo attitude	.389	12.583	.000**

Dependent variable: Purchase intention of the brands' products

Note. * $p < .05$, ** $p < .01$.

Table 14. Results linear regression analysis of the purchase intention of the brands' products for all brand logos combined

Factor ($R^2 = .311$)	β	t	p-value
Brand attitude	.558	20.027	.000**

Dependent variable: Purchase intention of the brands' products

Note. * $p < .05$, ** $p < .01$.

The simple linear regression analyses were also conducted on individual brand logo level. Results of these analyses can be found in table 15 for attitude towards the logo and in table 16 for attitude towards the brand. Regarding the attitude towards the logo the analyses reveal that, with the exception of Douwe Egberts' modern logo, Tassimo's traditional logo, and Honest Tea's modern logo, for all the brand logos the attitude towards the logo positively influence the purchase intention of the brands' products. With respect to the attitude towards the brand the analyses demonstrate that, with the exception of Tassimo's traditional logo, for all the brand logos the attitude towards the brand positively influence the purchase intention of the brands' products.

Table 15. Results linear regression analysis of the purchase intention of the brands' products divided per brand logo

Company	Traditional logo				Modern logo			
	R^2	β	t	p-value	R^2	β	t	p-value
Douwe Egberts	.126	.356	3.295	.002**	.003	.059	.495	.622
Peijnenburg	.071	.267	2.314	.024*	.136	.369	3.302	.002**
Mona	.109	.330	3.028	.003**	.221	.471	4.618	.000**
De Koninck	.253	.503	5.034	.000**	.400	.632	6.777	.000**
Tassimo	.033	.180	1.524	.132	.066	.256	2.297	.024*
Honest Tea	.118	.343	3.056	.003**	.044	.210	1.857	.067

Dependent variable: Purchase intention of the brands' products

Independent variable: Attitude towards the logo

Note. * $p < .05$, ** $p < .01$.

Table 16. Results linear regression analysis of the purchase intention of the brands' products divided per brand logo

Company	Traditional logo				Modern logo			
	R^2	β	t	p-value	R^2	β	t	p-value
Douwe Egberts	.106	.325	2.974	.004**	.127	.356	3.186	.002**
Peijnenburg	.126	.355	3.180	.002**	.299	.547	5.422	.000**
Mona	.359	.599	6.478	.000**	.451	.672	7.854	.000**
De Koninck	.323	.568	5.981	.000**	.315	.561	5.637	.000**
Tassimo	.036	.190	1.610	.112	.193	.439	4.234	.000**
Honest Tea	.093	.305	2.681	.009**	.055	.233	2.079	.041*

Dependent variable: Purchase intention of the brands' products

Independent variable: Attitude towards the brand

Note. * $p < .05$, ** $p < .01$.

In order to examine which factors furthermore influence the purchase intention a stepwise multiple regression analysis is performed with logo familiarity, attitude towards the logo, attitude towards the brand, brand modernity, and brand commitment as independent variables. Results of this multiple regression analysis can be found in table 17. Despite that the attitude towards the logo positively influence the purchase intention when simple linear regression is performed, this independent variable does not end up in the equation when multiple regression analysis is performed. The four other independent variables however, do significantly positively influence the purchase intention. About 47.4% of the variance in the purchase intention is explained by the attitude towards the brand, the brand commitment, the brand modernity, and the logo familiarity.

Table 17. Results multiple linear regression analysis of the purchase intention of the brands' products

Factor ($R^2 = .474$)	β	t	p -value
Brand attitude	.287	8.592	.000**
Brand commitment	.369	14.109	.000**
Brand modernity	.161	5.507	.000**
Logo familiarity	.104	3.505	.000**

Dependent variable: Purchase intention of the brands' products

Note. * $p < .05$, ** $p < .01$.

6 Discussion & Conclusion

Company logos are considered to be important elements in representing a company to stakeholders (Byrom & Lehman, 2007). It has been proven to be a valuable aid in the identification of a company and as a means of differentiation from competitors (Janiszewski & Meyvis, 2001). If designed in an appropriate manner, the logo illustrates what an organisation stands for and what benefits it can offer the consumers (Hem & Iversen, 2004). It is not just a symbol or word-mark that a company is forced to utilize because it is regarded as the norm and society expects a company to do so, it is perhaps one of the most visible and pragmatic tools to communicate a company's identity. Nowadays, many companies are aware of this fact and are consciously and with prudence administering modifications in their brand logos. According to Müller et al. (2013) is a recent trend to strive for a younger brand appearance and identity by rejuvenating the brand logo. Revitalizing the brand logo and other CVI elements has the aim to provide brands that are perceived as outdated with an up-to-date appearance (Keller, 2003). However, if rejuvenating a brand logo to strive for a modern brand appearance is the best thing to do for companies is questionable, as can be derived from the Seattle's Best Coffee example that is clarified in the introduction section and illustrated in figure 2 on page 12. Perhaps certain companies are better off with somewhat less modern logos because it better fits with the identity they wish to express. Examining the extent to which companies do well to implement a modern brand logo was the aim of this study. With the results derived from the main study the established hypotheses can now be accepted or rejected. This chapter provides an explanation what factors mainly determined the acceptance or rejection. Furthermore, this chapter provides answers on the main- and sub questions that are drafted. Subsequently, the limitations that have been encountered and belong to this study are discussed together with suggestions for further research, followed by practical implications that can be derived from this study. At last, the final conclusion of this research is provided in this chapter.

6.1 Summary and explanation of hypotheses

It can be stated that hypothesis 1, utilizing a modern brand logo results in a higher perceived brand modernity than utilizing a traditional brand logo, is accepted. In common, companies do good to revitalize and modernize their brand logo and, consequently, enhance their perceived brand modernity among consumers. This is congruent with findings of Müller et al. (2013) who demonstrated that utilizing a modern brand logo enhances the consumers' perceptions of a brand's modernity. Four of the six involved brands improved their perceived brand modernity through the use of a modern brand logo. Solely beer brewer De Koninck was perceived as significantly more modern when consumers judged on the basis of their traditional logo.

Regarding hypothesis 2a devoted to the brand values, this hypothesis is partially rejected. It was proposed that a perceived match between brand values and the logo results in a more positive attitude towards the logo. Even though for all brand logos there appeared to be one or more brand values that significantly contributed to a positive attitude towards the logo, oftentimes these brand values were not the brand values a certain company aimed for. For instance, Tassimo does not aim to be traditional but this brand value did significantly positively influence the attitude towards the company's modern logo. Solely for Peijnenburg's traditional- and modern logo, Mona's modern logo, and Tassimo's modern logo adhered brand values did results in a more positive attitude towards the logo. Therefore, hypothesis 2a is neither fully rejected, nor fully accepted.

Similarly, hypothesis 2b devoted to the product attributes is also partially rejected. It was expected that a perceived match between product attributes and the logo results in a more positive attitude towards the logo. With the exception of Douwe Egberts' traditional logo, for all brand logos one or more product attributes significantly contributed to a positive attitude towards the logo, but oftentimes these product attributes were not the product attributes a certain company aimed for. Only for Peijnenburg's traditional logo, Mona's traditional logo, De Koninck's traditional- and modern logo, Tassimo's traditional- and modern logo, and Honest Tea's traditional logo adhered product attributes did results in a more positive attitude towards the logo. Therefore, hypothesis 2b is neither fully rejected, nor fully accepted.

Regarding hypothesis 3, the logo familiarity moderates the attitude towards the logo, it can be stated that this hypothesis is accepted. For seven out of twelve brand logos this effect appeared to be significant. When respondents perceived a certain degree of familiarity with a brand logo they formed a positive attitude towards this logo. This result is congruent with findings of Müller et al. (2013) and Kim et al. (2013) who also found that the attitude towards the logo increase when consumers perceive it as familiar.

Hypothesis 4 proposed that the commitment towards the brand influences the relationship between the attitude towards the logo and the attitude towards the brand. Kim et al. (2013) found that strongly committed consumers are more likely to form a negative attitude towards the brand if they have a negative attitude towards the logo. Similar results were found by Walsh et al. (2010) who demonstrated that highly committed consumers display a decrease in brand attitude when a company logo changed. However, this effect appeared to be only marginally significant ($p = .053$) in this study. The main reason for this is that the brands involved in this research, with Tassimo as only exception, are all brands solely producing foods or drinks and fall into the range of fast moving consumer goods. Unless one adheres firmly to consume foods or drinks from one brand in particular, it is less likely that someone is strongly committed to such a brand and prefers the brand above competing brands. With the exception of Douwe Egberts' modern logo, mean scores for brand

commitment were all below average for the brand logos. This emphasises that respondents did not feel much commitment towards the brands involved in this study and partially explains why the commitment towards the brand did not significantly influence the relationship between the attitude towards the logo and attitude towards the brand.

With respect to hypothesis 5, the perceived brand modernity positively influence the attitude towards the brand, it can be reported that this hypothesis is accepted. For elf out of twelve brand logos this effect appeared to be significant. About 30.4% of the variance in the attitude towards the brand is explained by the perceived brand modernity. This results is congruent with findings of Müller et al. (2013) who found that brands that are perceived as modern are more likely to obtain a positive brand attitude.

Hypothesis 6, the attitude towards the logo positively influence the purchase intention of the brands' products, is also accepted. This relationship has not been examined before in academic literature but this study demonstrated that, with the exception of three logos, nine different logos did positively affect the purchase intention of the brands' products. About 15.1% of the variance in the purchase intention is explained by the attitude towards the logo.

At last, hypothesis 7, the attitude towards the brand positively influence the purchase intention of the brand's products, is also accepted. For elf out of twelve brand logos this effect appeared to be significant. This is congruent with findings of many authors (Abzari et al., 2014; Goldsmith et al., 2000; Wahid & Ahmed, 2011) who all demonstrated that a favourable attitude towards the brand results in an enhancement in purchase intention. About 31.1% of the variance in the purchase intention is explained by the attitude towards the logo.

Table 18 provides a full overview of the hypotheses and their acceptance or rejection.

Table 18. *Overview of all the hypotheses*

Nr.	Hypothesis	Accepted/Rejected
1	Utilizing a modern brand logo results in a higher perceived brand modernity than utilizing a traditional brand logo.	Accepted
2a	The perceived match between the brand values and the logo results in a more positive attitude towards the logo	Partially rejected
2b	The perceived match between the product attributes and the logo results in a more positive attitude towards the logo	Partially rejected
3	The logo familiarity moderates the attitude towards the logo	Accepted
4	The commitment towards the brand influences the relationship between the attitude towards the logo and the attitude towards the brand	Rejected
5	The perceived brand modernity positively influence the attitude towards the brand	Accepted
6	The attitude towards the logo positively influence the purchase intention of the brands' products	Accepted
7	The attitude towards the brand positively influence the purchase intention of the brands' products	Accepted

6.2 Answers on the research questions

6.2.1 Brand- and logo type congruence

Prior to answering the main question attention is devoted to the drafted sub questions. The first sub questions was: 'Does there exist a congruence between certain brand types and the utilized brand logo type?'. The brand types involved in this research were a coffee-, gingerbread-, desserts-, beer-, single-serve coffee systems-, and an iced tea manufacturer. Since these all concern product brands, the question can better be nuanced to if there exists a congruence between certain product brands and the utilized brand logo type. Utilized logo type in this is case is either a traditional- or modern brand logo. This congruence should be expressed if a product brand obtains a higher brand modernity, a more positive attitude towards the logo or brand, or an increased purchase intention by using the traditional logo than by utilizing the modern logo, or vice versa.

For the coffee manufacturer Douwe Egberts it appeared that the company was regarded as significantly more modern when using the modern logo, than utilizing the traditional logo. Also the attitude towards the modern logo was slightly more positive, even though not significant. Similarly, the attitude towards the brand was marginally more positive when respondents saw Douwe Egberts' modern logo. At last, the purchase intention of the brands' products was significantly higher when respondents judged their modern logo, than when they assessed their traditional logo. This indicates that a modern logo is more congruent with the coffee manufacturer Douwe Egberts.

Regarding the gingerbread manufacturer Peijnenburg, the company was regarded to be more modern when their modern logo was displayed, than when their traditional logo was shown, but this effect was not significant. With respect to the attitude towards the logo and brand almost no differences were perceived between their traditional- and modern logo. Also for the purchase intention of the brands' products no differences were found. Therefore, it can be concluded that for the gingerbread manufacturer Peijnenburg there is no higher congruence between the brand and a traditional- or modern logo.

With regard to the brand modernity, Mona the dessert manufacturer was not perceived differently when their traditional logo was shown, than when their modern logo was displayed. However, respondents did have a significantly more positive attitude towards their modern logo, than towards their traditional logo. Even though respondents also had a more positive attitude towards the brand when they assessed their modern logo, this effect was not significant. Also with respect to the purchase intention no significant differences were found. Despite the significantly more positive attitude towards their modern logo, it can be concluded that there is no higher congruence between the dessert manufacturer Mona and a traditional- or modern brand logo.

Beer brewer De Koninck was considered to be significantly more modern when their traditional logo was displayed, than when their modern logo was shown. Respondents also developed a significantly more positive attitude towards their traditional logo, and a more positive attitude towards the brand when the traditional logo was shown, but this effect was not significant. Regarding the purchase intention of the brands' products a slightly higher, but not significant, purchase intention was perceived for their traditional logo. However, all in all it can be concluded that a traditional logo is more congruent with beer brewer De Koninck.

For the single-serve coffee system manufacturer Tassimo a significantly higher brand modernity was found for their modern logo, than for their traditional logo. Moreover, a more positive attitude towards their modern logo was developed among respondents, and a significantly more positive attitude towards the brand when the company's modern logo was displayed. However, the purchase intention of the brands' products was quite similar for their traditional- and modern brand logo. Derived from these results it can be concluded that, despite the absence of a significant difference in purchase intention, a modern brand logo is more congruent with the single-serve coffee system manufacturer Tassimo.

At last, the iced tea manufacturer Honest Tea was perceived as significantly more modern when their modern logo was shown, than when their traditional logo was presented. Respondents also had a significantly more positive attitude towards the company's modern logo, and a significantly more positive attitude towards the brand when their modern logo was displayed. Moreover, the purchase intention of the brands' products was significantly higher when respondents were exposed to their modern logo. Therefore, it can be concluded that for iced tea manufacturer Honest Tea a modern brand logo is more congruent than a traditional brand logo.

Summarizing, a traditional brand logo is more congruent with De Koninck, while a modern brand logo appears to be more congruent with Douwe Egberts, Tassimo, and Honest Tea. For Peijnenburg and Mona there is no higher congruence between the brand and a traditional- or modern brand logo.

6.2.2 Determinants of the successfulness of brand logo transitions

The second drafted sub question was: 'What makes certain brand logo changes from traditional to modern successful, and what characteristics determine this successfulness?'. As can be derived from the answer on the first sub question, the logo change from traditional to modern for Douwe Egberts, Tassimo, and Honest Tea can be regarded as successful, while the logo change from traditional to modern for De Koninck can be considered as unsuccessful. Characteristics that determine the success

or failure of a logo change vary but predominantly relate to the designs of the former- and recent brand logos, the familiarity with a brand, and the commitment towards a brand.

For Honest Tea it became clear respondents disliked the company's traditional logo and did not develop a positive attitude towards it. They regarded it as unappealing, ugly, and inappropriate. Their new logo however, was much more appreciated and regarded as appropriate. This contradiction between the two logos resulted in a significantly more positive brand attitude and significantly higher purchase intention when their modern brand logo was shown, even though respondents were still highly unfamiliar with both the modern and traditional logo. This implies that the successfulness of the logo change can be ascribed to the designs of their traditional- and modern logo, and not to characteristics of the company per se.

Moreover, with reference to Douwe Egberts respondents were extremely familiar with both their traditional- and modern logo, but had a more positive attitude towards their modern logo and a more positive attitude towards the brand when their modern logo was presented. Moreover, respondents were significantly more committed towards the brand and had a significantly higher purchase intention of the brands' products when the company's modern logo was displayed. Since familiarity ratings are the same, this also implies that individual characteristics of the former- and recent brand logos of Douwe Egberts largely determine the successfulness of the logo change.

Furthermore, Tassimo's modern logo was perceived as significantly more familiar than their traditional logo and a significantly more positive attitude towards the brand was formed when their modern logo was displayed. However, a significantly higher attitude towards their modern logo, higher brand commitment, and higher purchase intention was not found when their modern logo was displayed. Linear regression analysis revealed that the familiarity with the modern logo of Tassimo explained a fairly high percentage of 19,6% of the variance in the attitude towards the brand. Therefore, it can be concluded that the more familiar respondents become with a certain brand logo determines to some extent the successfulness of the logo change, because a higher attitude towards the brand is formed.

At last, respondents had a significantly more positive attitude towards the traditional logo of De Koninck, even though respondents were not very familiar with both the company's traditional- and modern logo. Moreover, respondents did not feel much commitment towards the brand, and were also not inclined to buy the company's products when both the traditional- or modern logo of De Koninck were shown. A t-test for the variable 'Unappealing – Appealing' revealed that the company's former logo was significantly more appealing to customers than their recent logo. Also, respondents regarded their traditional logo as significantly more appropriate than their modern logo. Due to the non-appearance of high ratings for logo familiarity, brand commitment, or inclination to buy the company's products, it can be concluded that individual logo design characteristics

determine the failure of the brand logo transition for De Koninck, since their former logo was regarded to be more appealing and appropriate and resulted in a more positive attitude towards the brand.

6.2.3 Positive effects of brand logo modifications

The main question in this study was: 'To what extent does implementing a new modern brand logo positively affect the consumers' perceptions towards a brand, in comparison to continue utilizing the previous traditional brand logo?. To clarify again, these consumers' perceptions relate to the perceived brand modernity, the attitude towards the logo and brand, and the purchase intention of the brands' products. An independent samples t-test for perceived brand modernity revealed that brands who adopt modern brand logos are perceived as more modern, in terms of being up-to-date, innovative, fitting with the time, and succeeding in adjusting to changing trends without modifying the brands' basis image, than brands who use traditional logos. Thus, implementing a new modern brand logo does positively affect the perceived brand modernity.

Moreover, an independent samples t-test evidenced that brands who implement modern brand logos achieve a higher attitude towards this modern logo, than brands who utilize traditional logos. Therefore, it can be concluded that implementing a modern brand logo causes consumers to form a more positive attitude towards this logo, than continuing to utilize the traditional brand logo.

Even though not as clearly proved as a higher attitude towards a modern logo, an independent samples t-test still demonstrated that adopting a modern brand logo creates a higher attitude towards the brand than remaining with the traditional logo. With this, another positive effect of implementing a modern brand logo has been demonstrated.

At last, an independent samples t-test proved that brands who implement a modern brand logo gain a higher purchase intention of the brands' products than companies who continue to utilize a traditional brand logo. Consumers not only perceive brands with modern logos as more modern and form a more positive attitude towards the logo and brand, but brands with modern logos also elicit higher inclinations among consumers to buy the company's products. Consequently, it can be concluded that implementing a modern brand logo positively affects the consumers' perceptions to a large extent, as compared to the measured effects among brands with traditional logos.

6.3 Limitations & future research

Certain limitations belong with- and were encountered during this study. At first, using real brands as stimuli brings potential biases. A pre-test was conducted to enquire the most suitable and appropriate brands and brand logos in this study, but this does not ensure a full control of all

confounding effects. In all likelihood respondents were prejudiced towards some brands or brand logos and this could have affected how they answered the constructs in the questionnaire. Additionally, the contradiction between being prejudiced and not feeling any familiarity with and having no strong opinion towards a brand or brand logo, enlarges this bias even more. To better control for prejudices and respondents familiarity with one brand or logo but not with another, performing similar research but with fictive brands and brand logos is a recommendation for future research. With fictive and self-designed brand logos the likelihood for confounding effects is mitigated and it can clearly be allocated what caused certain research results.

Furthermore, this study has been performed in the Netherlands and with Dutch participants solely. Even though the distribution of gender, age, and education of the participants can be regarded as representative, the extent to which results derived from this research can be generalized to other countries is limited. Especially for regions other than Western Europe it is likely that similar research would generate different results. Even though Van der Lans et al. (2009) reported in an extensive study among a variety of countries and cultures that different cultures perceive logo designs quite similar and also respond in the same manner to these logo designs, it is expected that non-Dutch persons will judge differently if they have to assess a Dutch desserts manufacturer, or a Belgian beer brewer. Additionally regarding the sample, a total of 297 people participated in this study. This amount seems reasonable, but measured against the Dutch population it is rather small. Especially when taking into account that the amount of respondents assessing a particular brand logo varies between 71 and 77, the sample size becomes even smaller. For a better generalization a large sample size is required. A suggestion is to perform similar research in other countries than the Netherlands, and preferably with a larger sample size, to examine if other cultures respond similarly to companies with traditional- or modern brand logo designs.

With respect to the constructs in the questionnaire which were formulated to answer hypothesis 2a and 2b, the way this is executed has some limitations. For each brand logo respondents were asked to rate the extent to which they believed the company possessed six certain brand values, and the products of the company possessed five certain product attributes. However, companies in this research only adhered to two of these six brand values, and to two of these five product attributes. Most likely the companies did not obey to the four other brand values, and the three other product attributes, but these were taken into the equation to test if a match between brand values or product attributes and brand logo, results in a positive attitude towards the brand logo. This could have affected research results for these hypotheses and can be a factor that explains why results for these two hypotheses were not overall satisfying. However, a deliberate choice has been made to formulate the constructs in the way it has been done now, because otherwise the

discrepancy between questionnaire versions becomes too large. Moreover, respondents can become inclined to rate these constructs too positive if differences between constructs are being perceived.

The research method utilized in this study was a quantitative online survey. A main benefit of this method is that large amounts of data can easily be gathered. A limitation is that it is harder to explain why the results found are what they are. To illustrate, it appeared that respondents had a more positive attitude towards the modern logos of Douwe Egberts, Peijnenburg, Mona, Tassimo, and Honest Tea, and the traditional logo of De Koninck. However, what caused these more positive attitudes is unclear. Whether this is due to more preferred colour combinations, more suitable fonts, or other elements applied in the logos cannot be determined by means of a quantitative method. Albeit the objective of this research was to give a general perspective if companies handle judicious to trade their traditional logo for a more modern one, doing research more focused on design characteristics that determine the success or failure of a logo change is a recommendation for future research.

At last, brands incorporated in this research all concerned product brands, and primarily brands producing fast moving consumer goods. Even though product brands are overrepresented in the world because it is in the nature of the human being to demand for some choice, performing similar research among service brands, governmental or non-profit organisations is interesting for future research. To determine if certain other types of organizations can benefit more from using a modern logo or can take more advantage by utilizing a traditional logo is valuable knowledge for such type of companies.

6.4 Practical implications

A variety of implications can be derived from the results of this study. At first and in line with findings of Müller et al. (2013) it can be stated that making brand logo modifications to achieve a more modern appearance commonly generates positive responses among consumers. Consumers regard brands with modern logos as more modern, have a more positive attitude towards these modern logos and the brand, and are more inclined to buy products from companies with modern logos, than from brands with traditional logos. Therefore, a recommendation is to rejuvenate brands logos and give these a more modern appearance. It is expected that this will generate the most positive effects. However, it must be noted that this does not count for all brand types. The beer brand in this study was better off with a traditional logo. In all probability consumers are eager to experience passion and craftsmanship among such companies, and traditional logos are more likely to express these values. Consequently, it is important to observe one's own brand values and determine the

likelihood if these brand values are congruent with modernity, prior to implementing brand logo alterations.

The attitude that consumers form or have towards a logo is not just a fact that is given, it has been proven as a fact where companies can take advantage of. Consumers' attitude towards a logo determines to some extent their inclination to buy the company's products. Thus, if consumers regard a logo as appealing, beautiful, pleasant, or appropriate they are more likely to buy the products a brand is producing. Well-designed logos that create positive affect have the ability to increase a company's sales. Managers and logo designers should take this fact into consideration and design or modify core logos to achieve a positive logo attitude. It can be advised to establish a marketing study to determine what consumers regard as appropriate logos and expect from certain logos, prior to just modifying the corporate logo. Because oftentimes the meaning designers allocate to a brand logo is incongruent with how consumers interpret it and, consequently, does not lead to the desired effects.

A logo change is unlikely to generate positive attitudes towards the logo and brand immediately. Consumers still picture the previous logo in mind, and if the new logo does not display much similarities with the previous logo the probability increases that consumers respond negative towards the logo change. However, eventually consumers will become familiar with the new logo, even though this might take some time. This study has proven that the familiarity with the logo determines to some extent the attitude towards the logo, and attitude towards the logo determines to some extent the attitude towards the brand. Becoming familiar with a logo is generally not something that happens within a month. Therefore, it can be recommended to prepare for negative responses after a logo change and do not trade the new logo for the previous one immediately if responses are not corresponding with expected. Even logo changes of big brands, such as, Apple, Star Bucks, and Pepsi were initially regarded with suspicion among consumers, but eventually consumers will become familiar with the new logo.

6.5 Conclusion

The answers provided on the established hypotheses and research questions ultimately lead to the final conclusion of this research. This study's main aim was to examine the extent to which companies do well to implement a modern brand logo. At first, it can be stated that achieving a higher perceived brand modernity is one of the benefits of implementing a modern brand logo. Brands with modern brand logos are regarded as more modern than brands with traditional brand logos, and this higher brand modernity overall leads to a more positive attitude towards the brand. Solely for the beer brewer involved in this study the opposite is true.

Furthermore, modern brand logos are more likely to gain a positive attitude towards the logo, than traditional brand logos. Commonly, modern logos are regarded as more appealing, beautiful, pleasant, and appropriate. For nine out of twelve logos incorporated in this research a positive attitude towards the logo even resulted in the intention to buy the company's products. A positive logo attitude is therefore not just important for the liking, but it also affects whether or not consumers are inclined to buy the company's products. Additionally, achieving a positive attitude towards the brand also leads to a higher purchase intention. This positive brand attitude is more likely to be obtained when a modern brand logo is used. Thus modern brand logos are more likely to achieve a positive logo- and brand attitude, and these positive attitudes result in enhanced purchase intentions.

Brand values and product attributes did not appear to be factors that really influence the attitude towards the logo. Even though respondents sometimes clearly found that, based on a brand logo, a certain brand possessed a certain brand value or product attribute, this oftentimes did not result in a more positive attitude towards the logo. However, remarkable is that perceived brand values are more likely to be influenced by means of a logo type, than product attributes. Regarding brand values significant differences were found for four companies, while for product attributes significant differences were found for just one company. Innovativeness and modernity are the brand values most prone to be influenced by a brand logo.

What does influence the attitude towards the logo however, is the familiarity with the logo. If one perceives a logo to be familiar, this enlarges the probability that one forms a positive attitude towards the logo. Since the attitude towards the logo affects the purchase intention, this emphasizes the importance of engaging in marketing activities to increase the consumers' familiarity with a brand logo.

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Appendices

Appendix A Preliminary study results

Variable: *Familiar vs. Unfamiliar*

The higher the mean score, the more unfamiliar a logo is perceived

Company	Traditional logo		Modern logo		t	p-value
	M	SD	M	SD		
Douwe Egberts	1.68	1.651	1.42	1.06	0.661	.512
Peijnenburg	3.12	1.716	1.75	0.847	3.521	.001***
Honest Tea	6.48	1.262	6.00	1.351	1.286	.205
Mona	2.92	2.019	1.67	1.049	2.709	.009**
Lu	2.56	1.938	2.42	1.717	0.274	.786
De Koninck	4.76	1.589	3.92	2.041	1.618	.112
Heinz	1.68	1.651	1.58	0.881	0.254	.801
Tassimo	5.00	1.848	4.29	2.255	1.205	.234

*** Significant at 0.001; ** Significant at 0.01; * Significant at 0.05

Variable: *Modern vs. Traditional*

The higher the mean score, the more traditional a logo is perceived

Company	Traditional logo		Modern logo		t	p-value
	M	SD	M	SD		
Douwe Egberts	5.52	1.122	3.92	1.792	3.770	.000***
Peijnenburg	5.84	1.068	4.46	1.382	3.925	.000***
Honest Tea	3.28	1.339	3.33	1.274	-0.143	.887
Mona	3.48	1.418	2.75	1.032	2.053	.046*
Lu	3.64	1.551	3.83	1.341	-0.466	.643
De Koninck	5.76	0.779	5.08	1.349	2.162	.036*
Heinz	4.12	1.364	4.46	1.911	-0.716	.478
Tassimo	2.48	1.418	1.67	0.637	2.571	.013*

*** Significant at 0.001; ** Significant at 0.01; * Significant at 0.05

Variable: *Appropriate vs. Inappropriate*

The higher the mean score, the more inappropriate a logo is perceived

Company	Traditional logo		Modern logo		t	p-value
	M	SD	M	SD		
Douwe Egberts	3.24	1.332	2.88	1.191	1.010	.318
Peijnenburg	3.6	1.19	3.13	0.947	1.542	.130
Honest Tea	4.6	1.528	2.83	1.239	4.435	.000***
Mona	4.24	1.268	2.71	1.429	3.973	.000***
Lu	3.58	1.248	3.75	1.073	-0.496	.622
De Koninck	3.4	1.414	4.08	1.381	-1.711	.094
Heinz	3.44	1.325	3.42	1.176	0.065	.948
Tassimo	3.48	1.262	3.75	1.189	-0.770	.445

*** Significant at 0.001; ** Significant at 0.01; * Significant at 0.05

Variable: *Beautiful vs. Ugly*

The higher the mean score, the more ugly a logo is perceived

Company	Traditional logo		Modern logo		t	p-value
	M	SD	M	SD		
Douwe Egberts	3.2	1.354	2.96	1.083	0.688	.495
Peijnenburg	4.16	1.313	4.21	1.285	-0.130	.897
Honest Tea	4.88	1.054	3.38	1.345	4.370	.000***
Mona	4.44	1.387	3.50	1.383	2.375	.220
Lu	3.88	1.092	4.00	1.022	-0.397	.693
De Koninck	4.12	1.054	4.79	1.744	-1.639	.108
Heinz	3.64	1.287	4.04	1.197	-1.130	.264
Tassimo	3.08	1.222	2.67	1.239	1.175	.246

*** Significant at 0.001; ** Significant at 0.01; * Significant at 0.05

Variable: *High quality vs. Low quality*

The higher the mean score, the less quality is perceived with the company's products

Company	Traditional logo		Modern logo		t	p-value
	M	SD	M	SD		
Douwe Egberts	2.32	0.988	2.21	0.932	0.407	.686
Peijnenburg	2.64	1.254	2.54	0.721	0.335	.739
Honest Tea	4.00	0.957	3.383	0.482	0.765	.448
Mona	2.76	1.052	2.42	1.060	1.138	.261
Lu	2.48	0.770	2.75	0.847	-1.168	.249
De Koninck	3.32	1.030	3.38	1.096	-1.181	.857
Heinz	2.00	1.000	2.21	1.318	-0.625	.535
Tassimo	2.96	1.172	3.21	0.779	-0.870	.389

*** Significant at 0.001; ** Significant at 0.01; * Significant at 0.05

Variable: *Good vs. Bad*

The higher the mean score, the worse the company's products are perceived

Company	Traditional logo		Modern logo		t	p-value
	M	SD	M	SD		
Douwe Egberts	2.28	0.891	2.04	0.175	0.953	.345
Peijnenburg	2.76	1.332	2.71	0.859	0.161	.873
Honest Tea	4.12	0.881	3.84	0.884	2.293	.026*
Mona	2.64	1.221	2,50	1.022	0.434	.666
Lu	2.36	0.810	2.79	0.932	-1.733	.090
De Koninck	3.32	1.030	3.32	1.096	0.208	.836
Heinz	2.08	0.909	2.21	1.062	-0.455	.651
Tassimo	3.12	1.166	3.25	1.152	-0.392	.696

*** Significant at 0.001; ** Significant at 0.01; * Significant at 0.05

Appendix B

Distribution of the company logos in the questionnaire versions

Version	First company logo	Second company logo	Third company logo
1	 <p><i>Douwe Egberts – Traditional</i></p>	 <p><i>Peijnenburg - Modern</i></p>	 <p><i>Mona - Traditional</i></p>
2	 <p><i>De Koninck – Modern</i></p>	 <p><i>Peijnenburg – Traditional</i></p>	 <p><i>Tassimo - Modern</i></p>
3	 <p><i>Honest Tea – Traditional</i></p>	 <p><i>Douwe Egberts – Modern</i></p>	 <p><i>Tassimo – Traditional</i></p>
4	 <p><i>Mona – Modern</i></p>	 <p><i>De Koninck – Traditional</i></p>	 <p><i>Honest Tea - Modern</i></p>

Appendix C

Questionnaire example

Douwe Egberts

The company Douwe Egberts is a producer of coffee and tea.



Company logo of Douwe Egberts

Please indicate your familiarity towards the logo of Douwe Egberts

Unfamiliar	0	0	0	0	0	0	0	0	Familiar
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Please indicate your attitude towards the logo of Douwe Egberts

Unappealing	0	0	0	0	0	0	0	0	Appealing
Ugly	0	0	0	0	0	0	0	0	Beautiful
Unpleasant	0	0	0	0	0	0	0	0	Pleasant
Inappropriate	0	0	0	0	0	0	0	0	Appropriate

Please indicate to what extent you perceive that Douwe Egberts is:

	Strongly disagree	Disagree	Somewhat disagree	Neither agree or disagree	Somewhat agree	Agree	Strongly agree
Sustainable	0	0	0	0	0	0	0
Innovative	0	0	0	0	0	0	0
Traditional	0	0	0	0	0	0	0
Passionate	0	0	0	0	0	0	0
Distinctive	0	0	0	0	0	0	0

Please indicate to what extent you perceive that the products of Douwe Egberts are:

	Strongly disagree	Disagree	Somewhat disagree	Neither agree or disagree	Somewhat agree	Agree	Strongly agree
High quality	0	0	0	0	0	0	0
Luxurious	0	0	0	0	0	0	0
Distinctive	0	0	0	0	0	0	0
Good taste	0	0	0	0	0	0	0
Healthy	0	0	0	0	0	0	0



Company logo of Douwe Egberts

Please indicate, to what extent you agree with the following statements

	Strongly disagree	Disagree	Somewhat disagree	Neither agree or disagree	Somewhat agree	Agree	Strongly agree
Douwe Egberts is up-to-date	0	0	0	0	0	0	0
The appearance of Douwe Egberts is perceived as innovative	0	0	0	0	0	0	0
Douwe Egberts fits to our time	0	0	0	0	0	0	0
Douwe Egberts succeeds in adjusting to changing trends without modifying its basic image	0	0	0	0	0	0	0
If Douwe Egberts was not available at the store, it would make little difference to me if I had to choose another brand (R)	0	0	0	0	0	0	0
I consider myself to be highly loyal to Douwe Egberts	0	0	0	0	0	0	0
When another brand is on sale, I will generally purchase it rather than Douwe Egberts (R)	0	0	0	0	0	0	0
I would like to try Douwe Egberts	0	0	0	0	0	0	0
I would buy Douwe Egberts when I see it in a store	0	0	0	0	0	0	0
I would actively seek out Douwe Egberts in a store, in order to purchase it	0	0	0	0	0	0	0

Appendix D

Results independent samples t-tests for brand values

Brand Value	Douwe Egberts						Peijnenburg					
	Traditional logo (N = 77)		Modern logo (N = 72)		<i>t</i>	<i>p-value</i>	Traditional logo (N = 72)		Modern logo (N = 71)		<i>t</i>	<i>p-value</i>
	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>			<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>		
Sustainable	4.18	1.035	4.46	1.210	-1.502	.135	4.33	1.278	4.28	1.098	0.259	.796
Innovative	3.53	1.263	4.21	1.482	-3.003	.003**	3.83	1.473	3.87	1.319	-0.171	.865
Traditional	6.12	0.760	5.88	0.992	1.677	.096	5.78	1.091	5.80	0.872	-0.152	.880
Passionate	5.26	1.018	5.40	1.146	-0.806	.421	5.19	1.144	5.13	1.182	0.848	.398
Distinctive	4.71	1.366	4.99	1.169	-1.301	.195	4.79	1.299	4.76	1.247	0.146	.884
Modern	3.44	1.175	4.68	1.254	-6.226	.000***	3.63	1.419	3.92	1.262	-1.293	.198

*** Significant at 0.001; ** Significant at 0.01; * Significant at 0.05

Brand Value	Mona						De Koninck					
	Traditional logo (N = 77)		Modern logo (N = 77)		<i>t</i>	<i>p-value</i>	Traditional logo (N = 77)		Modern logo (N = 71)		<i>t</i>	<i>p-value</i>
	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>			<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>		
Sustainable	3.56	1.153	3.61	1.201	-0.246	.806	3.82	0.996	3.59	1.050	1.347	.180
Innovative	4.65	1.335	4.32	1.407	1.504	.135	3.17	1.152	2.93	1.087	1.297	.197
Traditional	4.71	1.366	4.70	1.414	0.075	.940	5.51	1.059	5.21	1.275	1.537	.127
Passionate	5.04	1.208	4.99	1.183	0.270	.788	4.66	1.143	4.07	1.477	2.739	.007**
Distinctive	4.81	1.424	4.95	1.385	-0.626	.532	3.66	1.273	3.49	1.393	0.773	.441
Modern	4.57	1.418	4.53	1.409	0.197	.844	2.96	1.129	2.59	1.103	2.011	.046*

*** Significant at 0.001; ** Significant at 0.01; * Significant at 0.05

Brand Value	Tassimo						Honest Tea					
	Traditional logo (N = 71)		Modern logo (N = 77)		<i>t</i>	<i>p-value</i>	Traditional logo (N = 72)		Modern logo (N = 77)		<i>t</i>	<i>p-value</i>
	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>			<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>		
Sustainable	4.13	0.955	4.14	1.167	-0.091	.927	4.68	1.481	4.83	1.081	-0.712	.477
Innovative	4.62	1.061	5.05	1.157	-2.362	.019*	3.03	1.353	4.40	0.921	-7.291	.000***
Traditional	3.48	1.102	2.90	1.033	3.461	.001***	4.35	1.426	3.71	1.806	3.060	.003**
Passionate	4.41	1.050	4.53	1.083	-0.706	.481	3.57	1.461	4.65	0.957	-5.370	.000***
Distinctive	4.27	1.320	4.53	1.283	-1.237	.218	3.47	1.444	4.36	1.075	-4.294	.000***
Modern	5.13	0.970	5.36	1.246	-1.353	.178	2.76	1.327	4.44	1.070	-8.522	.000***

*** Significant at 0.001; ** Significant at 0.01; * Significant at 0.05

Brand Value	Merged					
	Traditional logo (N = 446)		Modern logo (N = 445)		<i>t</i>	<i>p-value</i>
	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>		
Sustainable	4.11	1.209	4.16	1.215	-0.588	.557
Innovative	3.80	1.424	4.15	1.390	-3.667	.000***
Traditional	5.01	1.447	4.66	1.566	3.409	.001***
Passionate	4.72	1.313	4.79	1.247	-0.903	.367
Distinctive	4.29	1.453	4.52	1.351	-2.432	.015*
Modern	3.74	1.500	4.28	1.491	-5.335	.000***

*** Significant at 0.001; ** Significant at 0.01; * Significant at 0.05

Appendix E

Results stepwise multiple regression analysis for brand values

Brand Value	Douwe Egberts						Peijnenburg					
	Traditional logo (R ² = .187)			Modern logo (R ² = .171)			Traditional logo (R ² = .287)			Modern logo (R ² = .541)		
	<i>β</i>	<i>t</i>	<i>p-value</i>	<i>β</i>	<i>t</i>	<i>p-value</i>	<i>β</i>	<i>t</i>	<i>p-value</i>	<i>β</i>	<i>t</i>	<i>p-value</i>
Sustainable	.025	0.233	.817	.116	1.011	.315	.366	3.556	.001**	-.096	-1.077	.286
Innovative	.052	0.405	.687	-.081	-0.732	.467	.176	1.618	.110	.271	2.943	.004**
Traditional	.448	4.003	.000**	.010	0.092	.927	.149	1.338	.185	.276	3.119	.003**
Passionate	-.086	-0.721	.473	.413	3.797	.000**	.336	3.260	.002**	.440	5.007	.000**
Distinctive	-.002	-0.021	.983	.164	1.386	.170	.095	0.821	.415	.200	2.144	.036*
Modern	.266	2.374	.020*	.122	1.061	.292	.146	1.310	.196	-.011	-0.082	.935

Dependent variable: Attitude towards the logo

Note. * $p < .05$, ** $p < .01$.

Brand Value	Mona						De Koninck					
	Traditional logo (R ² = .148)			Modern logo (R ² = .195)			Traditional logo (R ² = .374)			Modern logo (R ² = .463)		
	<i>β</i>	<i>t</i>	<i>p-value</i>	<i>β</i>	<i>t</i>	<i>p-value</i>	<i>β</i>	<i>t</i>	<i>p-value</i>	<i>β</i>	<i>t</i>	<i>p-value</i>
Sustainable	.385	3.610	.001**	.031	0.289	.773	.130	1.372	.174	.285	3.083	.003**
Innovative	.094	0.807	.422	-.186	-1.438	.155	.058	0.473	.638	.008	0.069	.945
Traditional	.025	0.234	.815	.129	1.078	.284	-.003	-0.030	.976	.175	1.865	.067
Passionate	.140	1.239	.219	.310	2.778	.007**	.517	5.594	.000**	.544	5.887	.000**
Distinctive	.089	0.749	.456	-.009	-0.062	.951	.200	1.967	.053	.151	1.511	.136
Modern	.158	1.404	.164	.227	2.030	.046*	.282	3.057	.003**	.122	1.182	.241

Dependent variable: Attitude towards the logo

Note. * $p < .05$, ** $p < .01$.

Brand Value	Tassimo						Honest Tea					
	Traditional logo (R ² = .228)			Modern logo (R ² = .417)			Traditional logo (R ² = .233)			Modern logo (R ² = .072)		
	<i>β</i>	<i>t</i>	<i>p-value</i>	<i>β</i>	<i>t</i>	<i>p-value</i>	<i>β</i>	<i>t</i>	<i>p-value</i>	<i>β</i>	<i>t</i>	<i>p-value</i>
Sustainable	.209	1.986	.051	-.054	-0.583	.561	-.030	-0.264	.793	-.024	-0.198	.844
Innovative	.033	0.241	.810	.304	2.305	.024*	.046	0.314	.754	.119	0.917	.362
Traditional	.069	0.623	.536	.287	2.740	.008**	.228	2.111	.038*	.123	1.026	.308
Passionate	.320	2.796	.007**	.150	1.379	.172	.093	0.768	.445	-.026	-0.202	.840
Distinctive	-.006	-0.044	.965	.030	0.272	.786	-.113	-0.730	.468	.136	1.022	.310
Modern	.256	2.229	.029*	.498	3.699	.000**	.480	4.436	.000**	.269	2.418	.018*

Dependent variable: Attitude towards the logo

Note. * $p < .05$, ** $p < .01$.

Appendix F

Results independent samples t-tests for product attributes

Product Attribute	Douwe Egberts						Peijnenburg					
	Traditional logo		Modern logo		<i>t</i>	<i>p-value</i>	Traditional logo		Modern logo		<i>t</i>	<i>p-value</i>
	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>			<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>		
High quality	5.83	0.880	5.86	0.737	-0.224	.823	5.50	1.007	5.59	0.838	-0.591	.556
Luxurious	4.84	1.215	4.99	1.204	-0.716	.475	4.31	1.370	4.45	1.240	-0.664	.508
Distinctive	4.60	1.350	4.88	0.963	-1.436	.153	4.63	1.272	4.72	1.267	-0.439	.661
Good taste	5.52	1.131	5.74	0.787	-1.348	.180	5.58	1.097	5.42	1.142	0.859	.392
Healthy	3.96	1.163	4.17	1.322	-1.010	.314	4.29	1.448	4.41	1.202	-0.524	.601

*** Significant at 0.001; ** Significant at 0.01; * Significant at 0.05

Product Attribute	Mona						De Koninck					
	Traditional logo		Modern logo		<i>t</i>	<i>p-value</i>	Traditional logo		Modern logo		<i>t</i>	<i>p-value</i>
	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>			<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>		
High quality	5.12	1.256	5.22	1.284	-0.508	.612	4.18	1.073	4.39	1.177	-1.149	.252
Luxurious	4.43	1.446	4.53	1.420	-0.450	.653	3.84	1.182	3.56	1.360	1.343	.181
Distinctive	4.84	1.215	4.88	1.192	-0.201	.841	3.83	1.174	3.63	1.344	0.953	.342
Good taste	5.19	1.308	5.49	1.199	-1.477	.142	4.31	1.029	4.14	1.222	0.922	.358
Healthy	2.56	1.282	2.40	1.091	0.812	.418	2.81	1.203	3.08	1.317	-1.348	.180

*** Significant at 0.001; ** Significant at 0.01; * Significant at 0.05

Product Attribute	Tassimo						Honest Tea					
	Traditional logo		Modern logo		<i>t</i>	<i>p-value</i>	Traditional logo		Modern logo		<i>t</i>	<i>p-value</i>
	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>			<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>		
High quality	4.75	0.890	4.58	1.162	0.946	.345	3.89	1.338	4.49	0.853	-3.311	.001**
Luxurious	4.89	1.090	4.61	1.126	1.518	.131	3.42	1.461	4.21	0.879	-4.036	.000***
Distinctive	4.39	1.021	4.55	1.142	-0.846	.399	3.35	1.334	4.43	0.895	-5.845	.000***
Good taste	4.65	1.070	4.61	1.053	0.215	.830	3.44	1.086	4.45	0.851	-6.339	.000***
Healthy	3.66	0.940	3.92	0.957	-1.666	.098	4.35	1.334	4.74	1.069	-1.991	.048*

*** Significant at 0.001; ** Significant at 0.01; * Significant at 0.05

Product Attribute	Merged				<i>t</i>	<i>p-value</i>
	Traditional logo (N = 446)		Modern logo (N = 445)			
	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>		
High quality	4.88	1.282	5.02	1.171	-1.608	.108
Luxurious	4.29	1.395	4.40	1.283	-1.184	.237
Distinctive	4.28	1.332	4.52	1.211	-2.826	.005**
Good taste	4.79	1.345	4.97	1.206	-2.121	.034*
Healthy	3.59	1.416	3.78	1.412	-2.078	.038*

*** Significant at 0.001; ** Significant at 0.01; * Significant at 0.05

Appendix G

Results stepwise multiple regression analysis for product attributes

Product Attribute	Douwe Egberts						Peijnenburg					
	Traditional logo (R ² = .000)			Modern logo (R ² = .117)			Traditional logo (R ² = .262)			Modern logo (R ² = .302)		
	β	<i>t</i>	<i>p-value</i>	β	<i>t</i>	<i>p-value</i>	β	<i>t</i>	<i>p-value</i>	β	<i>t</i>	<i>p-value</i>
High quality	.161	1.086	.281	.109	0.957	.342	.338	2.994	.004**	.062	0.410	.683
Luxurious	-.063	-0.425	.672	-.011	-0.097	.923	.095	0.737	.464	.329	2.849	.006**
Distinctive	.136	0.932	.354	.197	1.649	.104	.273	2.415	.018*	.191	1.566	.122
Good taste	.026	0.169	.866	.165	1.442	.154	.109	0.752	.454	.310	2.686	.009**
Healthy	.077	0.576	.566	.343	3.051	.003**	.156	1.409	.163	.024	0.228	.820

Dependent variable: Attitude towards the logo

Note. * $p < .05$, ** $p < .01$.

Product Attribute	Mona						De Koninck					
	Traditional logo (R ² = .094)			Modern logo (R ² = .221)			Traditional logo (R ² = .272)			Modern logo (R ² = .390)		
	β	<i>t</i>	<i>p-value</i>	β	<i>t</i>	<i>p-value</i>	β	<i>t</i>	<i>p-value</i>	β	<i>t</i>	<i>p-value</i>
High quality	.307	2.793	.007**	.191	1.464	.147	.328	2.676	.009**	.113	1.012	.315
Luxurious	-.079	-0.515	.608	.002	0.013	.990	.184	1.223	.225	.065	0.598	.552
Distinctive	-.028	-0.216	.830	-.001	-0.006	.996	.256	2.089	.040*	.169	1.365	.117
Good taste	.047	0.404	.687	.470	4.611	.000**	.181	1.392	.168	.624	6.637	.000**
Healthy	.210	1.943	.056	-.095	-0.929	.356	.116	1.132	.261	-.004	-0.037	.971

Dependent variable: Attitude towards the logo

Note. * $p < .05$, ** $p < .01$.

Product Attribute	Tassimo						Honest Tea					
	Traditional logo (R ² = .097)			Modern logo (R ² = .172)			Traditional logo (R ² = .393)			Modern logo (R ² = .055)		
	β	<i>t</i>	<i>p-value</i>	β	<i>t</i>	<i>p-value</i>	β	<i>t</i>	<i>p-value</i>	β	<i>t</i>	<i>p-value</i>
High quality	.185	1.289	.202	.414	3.943	.000**	.009	0	.950	.234	2.089	.040*
Luxurious	-.001	-0.004	.997	.216	1.544	.127	.338	2.723	.008**	.016	0.113	.911
Distinctive	.097	0.708	.481	.211	1.741	.086	-.142	-1.063	.291	.034	0.243	.808
Good taste	.312	2.730	.008**	.138	1.030	.306	.351	2.834	.006**	.058	0.386	.701
Healthy	.016	0.132	.896	-.094	-0.846	.400	-.046	-0.415	.679	-.087	-0.544	.588

Dependent variable: Attitude towards the logo

Note. * $p < .05$, ** $p < .01$.