



# The Impact of Corporate Visual Identity on Brand Personality

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A thesis submitted for the degree of Doctor of Philosophy

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# ABSTRACT

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It is argued that there is a need to extend our understanding and knowledge of the magnitude to which the elements of corporate visual identity (CVI) are perceived as the communicators of brand personality and hence corporate image, by the consumers. This thesis extends the knowledge about corporate visual identity (CVI) factors, particularly, name, logo, and colours, by developing a comprehensive model which incorporates corporate visual identity (CVI) elements and brand personality (BP) traits (sophistication, sincerity, ruggedness, excitement, competence). The thesis focuses on the association of types of brand names with brand personality traits. This study also focuses on the different types of logos and their associations with different personality traits and on associations of different brand colours with different brand personality traits.

A quantitative approach was adopted. A conceptual model was developed. This model looked at brand name, logo and colour and their collective association with, as well as their influence in, developing a brand's personality. A questionnaire was prepared and pretesting was carried out to test whether the constructs of the model were valid and reliable and that the instrument used was fit for purpose. Pakistan was the context for this research, and the brands chosen represented the cellular telecom industry of Pakistan. A sampling frame of Pakistani youth was chosen, with an age bracket of 18-26, as this age group which constitutes the highest usage of cellular services in Pakistan. The sample size was 1400, and the sampling method was stratified random sampling. Cross-tabulation analysis was conducted to test the hypotheses.

The results from this study suggest that CVI has a significant positive impact on brand personality development. One of the strongest messages to emerge from this study is that CVI elements (namely, brand name, logo, and brand colours) are found to be essential for the creation of brand personality. This study provides a model that managers can use to influence consumers' perceptions and buying behaviour and also helps in the positioning of a brand in differentiating it from the competition.

This study makes its contribution in that it is the first to empirically test the associations of CVI elements with BP traits and to present a conceptual model which examines the influence of CVI elements in shaping a brand's personality and establishing an integrative view of CVI elements and brand personality traits, and, to do so from South Asian perspective. This study is the first to clearly define the role of brand names in creating brand personalities, associating brand name types with brand personality traits and to establish an empirical relationship between types of brand names and various personality traits. This is the first study to provide empirical evidence to support the claim that brand logo types are associated with specific brand personality traits and to clearly associate brand colours with specific brand personality traits. Findings from this study allow companies in other business sectors as well as in other countries to develop their CVI strategy and to modify their CVI strategies to influence the brand personalities.

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# I INTRODUCTION

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The chapter starts by introducing the research background and overall research problem of this study. In providing a context for understanding the study topic, the focus of this research is to outline a holistic view of corporate visual identity (CVI) and its influence on brand personality and provide some understandings for practical managers on how to build effective CVI techniques. CVI is an integral component in the structure of CI, as visual expressions are an important component in branding strategy (Henderson et al., 2003). CVI is defined as a symbolic representation of brands in a creative way using particular motifs related to the company or products for the purpose of image building.

This chapter is structured as follows: Section 1.1 describes the research relevance. Section 1.2 discusses the research contributions. Section 1.3 discusses the research aim and research questions. Section 1.4, discusses the methods used and the respondents' base for this study. The section also outlines the data collection and analysis methods. Finally, section 1.5 explains the organization of this thesis.

This chapter provides an outline of the thesis with regards to the overall research problem, research design, research methods and the related research theories, which is to be used in order to synthesize and develop a conceptual framework of corporate visual identity and brand personality.

## **1.1 Relevance of the Research**

### **1.1.1 Corporate Brands**

In marketing management discourse, the function of brands have been described as one of identifying and differentiating products, and brand management has been restricted to product and product line decisions (Kotler et al., 2001; Kotler and Armstrong, 2004). Brand definitions however are more complex; brands can be defined as products, corporations, persons and places (de Chernatony, 2001).

In brand management, brand identity is the unit of analysis, and brand is defined in an expanded way as product, person, organization or symbol (Aaker, 1996). Every corporate brand identity also comprises a cultural and relational facet (Kapferer, 2004). Corporate branding involves all stakeholders, has a multidisciplinary character and is targeted to internal and external interests and networks (Balmer, 2002). Corporate brands can have a small set of fundamental core values that define the brand (Balmer, 1998). These values are intrinsic to the firm and part of its core ideology (Balmer, 1998; Collins and Porras, 1996).

### **1.1.2 Corporate Identity and Corporate Identity Mix**

Bernstein (1984) said that the companies should be concerned about their image, because they need to distinguish how they are being received and how these perceptions equate with their self-image.

Corporate identity is described by Balmer (1994) as complex, misunderstood, and an emerging philosophy that is diverse and draws on several different discipline areas such as corporate strategy, organisational behaviour, marketing communications and public relations (Balmer, 1994). Van Riel (1995) wrote that corporate identity and corporate image are concepts that are central to corporate communications, demonstrating the significance of corporate identity management.

### **1.1.3 Corporate Visual Identity**

CVI is a common component in the structure of CI, as visual expressions are an important component in branding strategy (Henderson et al., 2003). They suggested guidelines for the design of visual expressions and identified the relationship between design and desirable responses. This concept of CVI also drew the attention of academic researchers.

According to Bosch et al. (2004), there are three levels of CVI: strategic, operational and design. The strategic level includes corporate identity, corporate branding, and international aspects. The operational level includes the CVI system, design processes and maintenance. The design level encompasses corporate names, corporate logos, corporate slogans, and colour and typography.

Melewar and Saunders (2000) emphasised the practical communicative aspects of visual identity and proposed the corporate visual identity system (CVIS) to manage corporate identity effectively. CVI is defined as a symbolic representation of brands in a creative way using particular motifs related to the company or products for the purpose of image building. From the design perspective, the forms of CVI can be classified into four categories: word-mark, letter forms, pictorial mark and abstract mark (Wheeler, 2003). According to Wheeler (2003), a word-mark is a freestanding word or words; letter forms are the single letter used as a distinctive graphic focal point for a brand logo whereas a pictorial style uses a literal and recognizable image and an abstract style uses visual forms to convey a brand attribute.

Corporate visual identity covers the visible components of corporate identity. A brand's visual identity is the outer sign of the inward commitment, namely product, environment and communication. There are five basic components of a corporate visual identity system; its name, logotype and/or symbol, typography, colour and slogan (Melewar, 2001). Visual identities are projected by the appearance of the products, printed materials, uniforms, equipment, packaging, exhibition design, advertising, exteriors and interiors of premises, cars, trucks, signage can all play a part in helping stakeholders and others to identify the organisation (Melewar, 2001).

A corporate visual identity (CVI) consists of a name, a symbol and/or logo, typography, colour, a slogan and – very often – additional graphical elements. The logo or corporate symbol has the potential to express organisational characteristics (Van Riel and Van den Ban, 2001). CVI elements are used in communication and on a variety of applications, such as buildings, vehicles and corporate clothing. In general, CVI provides recognisability (Balmer and Gray, 2000) and an organisation must have very strong reasons before dissociating itself from an established CVI.

Changing geographical and marketplace dimensions have forced many multinational corporations to find new ways of identifying themselves in an effort to project their new circumstances. Subsequently, multinational corporations need to put an even greater emphasis towards projecting consistent corporate visual identity (Melewar, 2001).

A brand is an expression of a product. It serves as a medium to link the product to the consumer. The linkage can be explained by the metaphorical meanings found in a brand. The connotations of these meanings, such as brand identity and brand personality, are usually associated with human beings (Stern, 2006). The interpretation of the connotations embedded in a brand is subject to each individual consumer. This interpretation can be described as consumers' power to simulate reality (hyper-reality of postmodernism).

Corporate Visual Identity (CVI) plays a significant role in the way organizations present themselves, both to internal and to external stakeholders. The main elements of a CVI are corporate name, logo, color palette, font type, and a corporate slogan or tagline. A tagline is a sentence or message that may be connected to the logo (van den Bosch et al., 2006).

CVI elements may express or emphasize certain aspects of an organization but will be effective only if people are confronted with them regularly on all communication materials, also called carriers. A combination of colors may also serve as a strong visual cue in recognizing an organization. Symbolic figures can also represent an organization (van den Bosch et al., 2006).

Visual consistency may be maintained by CVI guidelines, or in marketing communications, by applying the same pay-off in commercial messages, packaging, or visual aspects in commercial messages (van Riel, 2000). Guidelines for the use of the name, logo, colors, and typeface of the organization must result in a consistent set of visual cues that express the essence of an organization (van den Bosch et al., 2006).

Standardizing the CVI is presumed to have a positive effect on customers' awareness of advertising, recruitment, their familiarity with the organization and its products/services, goodwill, sales, market share, and the receptivity of local inhabitants to the organization's operations in a particular area (Melewar and Saunders, 1998). A CVI provides visibility and recognizability (Balmer and Gray, 2000) by symbolically representing an organization or brand.

Brands help customers to reduce their anxiety when purchasing products or services, and they

also help shape the identity of consumers (Ind, 2001; Kapferer, 1994). The importance of CVI for organizations is usually sought in its relationship with corporate identity, image, and reputation. Organizations depend to a great extent on their image and reputation among relevant stakeholder groups. In the corporate identity mix, three components are assumed to influence image or reputation: organizational behavior, communication, and symbolism (van Riel and Balmer, 1997).

The CVI is the most prominent expression of corporate symbolism (Schultz et al., 2000). Van den Bosch et al. (2005) discussed the possible contributions of CVI to corporate reputation (it symbolizes the organization by providing visibility and recognisability), using the five reputation dimensions distinguished by Fombrun and van Riel (2004), namely, visibility, distinctiveness, transparency, authenticity, and consistency and concluded that CVI may be relevant for each dimension.

A CVI has several functions: it symbolizes the organization, it provides visibility and recognisability, it expresses its structure, and internally, it may enhance the extent to which employees identify with the organization (Bromley, 2001; Dutton, Dukerich, and Harquail, 1994; Kiriakidou and Millward, 2000; Olins, 1989).

A successful corporate brand image enables consumers to differentiate one brand from its competitors, and consequently it increases the likelihood that consumers will purchase that company's brands (Hsieh et al., 2004). CVI may also provide a source of differentiation for other reasons. The pace of technology change has made it difficult to differentiate purely on physical attributes. Compounding this further is the fact that differentiation on physical attributes alone is almost impossible. Duplicating features is not difficult; the challenge in today's marketing world is to create a strong and distinctive image (Kohli and Thakor, 1997).

The premise is that CVI (name, logo and colour – the focus of the research study) is the foundation of a product's image. Once chosen, it cannot be changed without losing the equity built into the brand name. The brand elements or the CVI is an ongoing advertisement for the product, an opportunity to tell the market about the product at a minimal cost and ample air time, conveying brand's intended positioning, establishing product differentiation,

establishing a new market segment, or to create a distinctive brand image (Kohli and Thakor, 1997).

**Brand Name:** Brand names should be easy to pronounce to obtain important repeated word-of-mouth exposure that helps to build strong memory links. This affects entry into consideration sets and the willingness of consumers to order or request the brand orally (Keller, 2003). The brand name is chosen to reinforce an important attribute or benefit association that comprises its product positioning. This is encouraged because the brand name is a shortened form of communication and thus explicit and implicit meanings that consumers extract from the name can be crucial to success of the product or service (Keller, 2003).

The selection of the proper brand name is one of the most vital marketing decisions an organization will make because it is typically the center-piece of introductory marketing programs (Keller, 1993; Lee and Ang, 2003). When a company decides on a brand name for a new product or service, it establishes the foundation of the brand's image (Kohli and LaBahn, 1997). Also, it is important to mention that the corporate name strongly affects the corporate image (Gregory and Wiechmann, 1999).

**Brand Logo:** Logos should be recognisable, familiar, elicit a consensually held meaning in the target market, and evoke positive affect (Cohen, 1986; Peter, 1989; Robertson, 1989; Vartorella, 1990). Logos should speed recognition of a company or brand (Peter, 1989). Logo perceptions can lead to liking, or they can evoke more intense aesthetic responses (Bloch, 1995). A logo can serve as a competitive advantage and be a way to increase a company's reputation (Baker and Balmer, 1997; Olins, 1989). Good logos are recognisable, meaningful, and affectively positive (Henderson and Cote, 1998).

A logo is considered to be a critical factor in recognizing a brand (Berry, 1989; Morrow, 1992). An important advantage of a logo is its visual character, which may make it less vulnerable to international barriers. The importance of logos may differ per product category. The identity and values of a brand are the starting point for planning the brand elements, the marketing instruments and secondary associations (Keller, 2002). Within the set of brand

elements the logo is perhaps after the brand name- the most important and stable carrier of a brand's image.

**Brand Colours:** Colour is sometimes referred to as the 'silent salesperson' as it exerts persuasive power at a subliminal level (Eiseman, 2000). Therefore, it is necessary to address the need to examine how people perceive the colour, design and meaning of logos to examine how these interlink to and affect the identity of the organisation, a topic which to date has received little attention (Riezebos, 2003).

Colours are frequently used to describe emotions such as 'green with envy', 'red with rage' and being 'in the blues' when depressed. Although there is a large, often anecdotal, literature on colour preferences (Terwogt and Hoeksma, 1995; Zentner, 2001) as well as the relationship of colour to mood and emotion.

A brand can be either an inspirational associate, providing a social boost for the user, or a trusted associate, possessing special abilities in an area of interest to the person (Aaker, 1996). The human traits that compose the brand personality appear to form the basis of such consumer brand bonds. For example, the personality traits of the brand may suggest specific competencies, such as one would seek in a business relationship, or provide "depth, feelings and liking" in a friendship role (Aaker, 1996).

A relationship exists between consumers and their consumption, and they termed it 'consumer-object relations' (Shimp and Madden, 1988). This relationship refers to the person-brand relationship (Shimp and Madden, 1988). Brand relationship characterises the relationship between a person and a brand as an interpersonal relationship and is considered a logical extension of brand personality (Blackston, 1992).

#### **1.1.4 Brand Personality**

Customer and brand has a kind of relationship which is like the relationship between two people. This relationship can be friendly and two partners act as close friends or just some kind of fun friends just comfortable to be around (Rajagopal, 2006). Brand personality is a

strategic tool and a metaphor that can help brand strategies to understand people's perceptions of brand and differentiated brand identity and in the end creates brand equity (Aaker, 1996). Consumers assign personality characteristics to brands via inferences based on observations of 'brand behaviour' and brand behaviour is attached to what happens in everyday situations (Allen and Olson, 1995). Brand personality is a consumer's perception and experience of the brand identity (Plummer, 2000) in the psychological form of personality. Brand personality is defined as an individual's perception (imagination) of the personality a particular brand possesses. A favourable brand personality is thought to increase consumer preference and usage (Sirgy, 1982), increase emotions in consumers (Biel, 1993), increase levels of trust and loyalty (Fournier, 1998), encourage active processing on the part of the consumer (Biel, 1992), and provide a basis for product differentiation (Aaker, 1996).

### **1.1.5 Does Corporate Visual Identity Influence a Brand's Personality?**

Visibility is a measure of the prominence of the brand in the minds of customers. In the model created by Fombrun and Van Riel (2004), CVI supports visibility by emphasizing the presence of the organisation and it also influences reputation, either in a positive or in a negative way. The CVI is not only used on signage of buildings, but also on billboards and vehicles. Names and visual elements used on a range of applications result in visibility and the quality of CVI carriers provides additional information – creating strong perceptions in the minds of the public.

A brand can achieve distinctiveness through strategic alignment (bringing together aspects of its vision and strategy to build the business), through emotionally appealing features, and by attracting attention through the use of startling messages (Fombrun and Van Riel, 2004). The slogan represents a promise that is designed to address both employees and external stakeholders. The design of the tagline was embedded in the company's CVI guidelines with precise instructions for its use in all applications.

Fombrun and Van Riel (2004) mention a number of distinctive trademarks, logos and visual elements. The CVI is influenced by a lot more than just a logo; additional visual elements, which can be both attractive and surprising, also help build up the company's image among



stakeholders. The distinctiveness of the design requires considerable creativity and it must match the organisation's strategy. A distinctive design that is both emotionally appealing and surprising can attract free publicity. Once the strategy is known, the CVI helps to fix it in memory and the organisation becomes distinctive (top of mind).

Authenticity, the third dimension, begins with a process of discovery in order to create a convincing constructed identity, followed by a process of internal expression and finally by external expression (Fombrun and Van Riel, 2004). The challenge of authenticity is formulated by Fombrun and Van Riel (2004) in four lessons: first clarify who you are, develop a broad consensus within the organisation, express your identity clearly, and remain true to that identity. Authentic firms are seen as real, genuine, accurate, reliable and trustworthy.

Authenticity is often not directly related to CVI, but there are examples of visual elements or logos that go back to the roots of a company. Once designers have a clear view of the roots of the organisation and what it stands for, they can start to develop distinctive, authentic visual identities. Archive analysis, interviews, focus groups and quantitative analysis will help prepare a good design briefing. The process of discovery is the first step towards developing a CVI. The story behind its development, with links to authentic elements of the organisation – the design philosophy – has great communicative value. The story of the CVI also helps employees understand what their organisation stands for and – together with actions that demonstrate the authenticity of the organisation – gives them the material they need to enhance the corporate image among external stakeholders. Thus the CVI can clearly be of assistance in developing the quality that Fombrun and Van Riel (2004) call authenticity.

The personified brand captivated the attention of communication researchers, particularly in the decades of the 1980s and 1990s. Ogilvy (1983) suggested that products and brands have personalities that can make or break them in the market place. Research has supported the contention that brands develop unique personalities that can serve as units of observation and analysis (Aaker, 1997; Plummer, 2000; Sutherland et al., 2004). Brand personality is the act of applying human characteristics or traits to a brand, inducing consumers to think of a brand as if it had person like qualities (Aaker, 1997).

Associating human personality characteristics with a brand is possible because people transfer human characteristics to inanimate objects on a regular basis (Bower, 1999; Boyer, 1996). Not only do individuals view the inanimate object as she/he would another person, but also treats the object as another person (Boyer, 1996). Evidence suggests companies that employ brand personality as a part of an overall positioning strategy, when properly and consistently communicated can affect consumer perceptions in far more enduring ways than other communication strategies (Burke, 1994). This differentiate facilitates consumer choice by simplifying the decision process, increases awareness and attachment (i.e. builds loyalty), and enhances the favorability a brand's image (Phau and Lau, 2001; Sutherland et al., 2004). Plummer (2000), suggests brand personality plays a critical role in the 'for me choice, or I see myself in that brand choice.

A brand's human personality traits result from any direct or indirect contact an individual has with the brand (Aaker, 1997; Plummer, 2000). Direct source brand personality traits originate from any individual associated with the brand (e.g. endorsers, spokespersons, company CEO, and family members), and transfer to the overall brand personality perception. In comparison, indirect brand personality traits originate from such informational sources as product attributes, product category, brand name and symbol, other CVI elements, advertising approach, price, and demographic characteristics (e.g. gender and social class). Overall, human characteristics associated with a brand are drawn from many possible sources, resulting in a global perception of a brand as if it has an enduring human like personality.

The following section (section 1.2) highlights the research gaps discussed in this study.

## **1.2 Research Contributions (in terms of Research Gaps)**

The discussion in the previous section (section 1.1) suggests that the way in which companies communicate their identities, through their CVIs, determines how the consumers perceive a company what values they associate with it in terms of brand personality. Following are the research gaps addressed in this study:

1. While the literature (see Chapter II) emphasises that a brand name enhances the

strategic positioning and image of the brand, it is argued that there is a need to establish an empirical relationship between types of brand names and various personality traits. For example, no study has been carried out to determine what brand personality traits are associated with a brand name, if the brand name is easily remembered and also relevant to the product category, or if the brand name is easily remembered but is not relevant to the product category, or if the brand name is neither easily remembered nor relevant to the product category.

2. No previous study has focused on linking logos with different brand personality types. For example, what brand personality traits are associated with logo types like geometric shapes, natural shapes, patterns and motifs.
3. No previous study has yet focused on associating typical brand colours with specific brand personality traits. For example, typical brand colours like blue, purple, orange, red, yellow and green.
4. No previous study has focused on determining whether there is a link between corporate visual identity mix and brand personality.

### **1.3 Aim of the Research**

The discussion above suggests that brand personality is an important aspect of a brand's image. In order to develop a brand's personality, researchers like Balmer (Balmer and Gray, 2000), Melawar (Melewar and Bartholmé, 2011), and Kapferer (1997), to name a few, have identified various components of a brand identity that come into play. How the consumers perceive a brand and what personality traits they associate with it are important for a successful brand strategy. However, it is not always easy to determine the influence of corporate visual identity elements in developing a brand personality.

Therefore, the aim of this research is to assess the influence of CVI elements (name, logo, colour) in developing a brand personality.

The above research aim leads to the necessity to investigate the following research questions:

***RQ1: Do the CVI elements with meanings generate positive feelings towards the brand?***

***RQ2: Does a brand name contribute in brand personality development, vis-à-vis, brand name associations with specific brand personality traits?***

***RQ3: Can a brand logo contribute in developing a brand personality, vis-à-vis, brand logo associations with specific brand personality traits?***

***RQ4: Do brand colours contribute in shaping up a brand personality, vis-à-vis, brand colour' association with specific brand personality traits?***

This study has the following research objectives to address the research questions:

- The borders of corporate visual identity elements (name, logo, and colour), and brand personality traits (sincerity, competence, sophistication, ruggedness, excitement), were drawn and hypotheses were conceptualized on the basis of the literature.
- The scales were operationalized in order to measure the variables (corporate visual identity and brand personality), and their reliability and validity were empirically tested.
- The model to examine the relationships between the corporate visual identity elements and brand personality traits, was tested on the basis of the empirical data.

The next section (section 1.4) provides an insight into the methods used to test the hypotheses.

#### **1.4 The Methods Used**

The focus of this study was the role of CVI elements in developing brand personality. A model (see Chapter II) was developed. A positivist position was adopted in this research. A questionnaire was used. This underwent development and pretesting, before being administered to the respondents.

This study draws on the literature mainly in areas of brand name, brand logo, brand colours

and brand personality in order to specify the domain of the research and also to test the conceptual model and the hypotheses. The items of measurement brand name, brand logo, brand colours and brand personality were defined by the literature review.

Two pre-tests were carried out with smaller sample sizes. This approach helped the researcher to operationalize the concepts prior to their use with a large sample. Using these steps, the measures of the research instrument were determined and purified (Ates, 2008).

A questionnaire was adopted in the main data collection (Implementation) stage since positivism entails testing the hypotheses developed on larger samples. A sampling frame of Pakistani youth was chosen, with an age bracket of 18-26, as this age group constitutes the highest usage of cellular services in Pakistan (Pakistan Telecom Authority, 2011). The sample size was 1400, but after screening of the data, using SPSS, 1390 were validated.

The sampling method used in this research was stratified random sampling. Cross-tabulation analysis between the constructs was generated. Cross-tab analysis was performed using SPSS 16.0 (Statistical Package for Social Sciences) (Tabachnik and Fidell, 2000). Factor analysis was conducted using Lisrel 8.0.

The next section (section 1.5) discusses the organization of this study chapter wise.

## **1.5 Organisation of the Dissertation**

The next chapter (Chapter II) outlines the background of corporate brand and identity, and then discusses at length the concept of corporate visual identity, in particular, brand name, logo, and colour. The chapter reviews the studies on corporate visual identity, including focal theories and main concepts. It establishes how the visual identity mix plays an important role in forming consumers' perceptions about the brand. Furthermore, it also discusses the merits of developing a strong and favourable brand personality, and then develops the research questions and related hypotheses to make the links between brand name, logo, and colours (CVI) with brand personality traits, and hypothesises that CVI does impact in the formation of a brand's personality. At the end of the chapter, a theoretical model is presented. It depicts

the indicators for the constructs and sets out the hypotheses for empirical testing.

Chapter III outlines the methodological foundations and the research design of the study in terms of data collection and scale purification methods and procedures. This research is concerned with the links if any between corporate visual identity elements and Aaker's (1997) five brand personality traits and so these five traits were used to inform the design of the instrument used to test the hypotheses. A questionnaire was prepared and pretesting followed to test whether the constructs were valid and reliable. Two pretests were carried out.

Pakistan was the context for this research, and the brands chosen represented cellular telecom industry of Pakistan. A sampling frame of Pakistani youth was chosen, with an age bracket of 18-26, as this age group constitutes the highest usage of cellular services in Pakistan. The sample size was 1400, and the sampling method was stratified random sampling. Finally, cross-tabulation analysis was conducted to test the hypotheses. SPSS 16 was used for data analysis.

Chapter IV presents the results of the survey. This chapter presents the findings of the eight questions asked in the questionnaire. The chapter is composed of five sections. In the first section, the results regarding CVI elements (brand name, logo and colours) relevance and meaning generate positive feelings toward the brand are presented. In the second section, presents brand name and its association with brand personality traits are discussed. In the third section, the results regarding brand logo and its association with brand personality traits are discussed. The fourth section discusses the results related to brand colours and their associations with brand personality traits. In the final section, the overall brand personalities of the five brands under study are discussed. Results from cross-tabulation analysis are presented and analysed in this chapter. Chapter IV consists of data analysis and respondent demographics.

Chapter V presents first the theoretical contribution of the study described in this dissertation in terms of the gap in the field. Second, the managerial implications of the study's findings are described. This is followed by a discussion of the methodological and theoretical limitations of the research. Finally, future research avenues are suggested.

## II LITERATURE REVIEW

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The literature in the following sections presents the importance of corporate visual identity with regards to brand personality, however, stopping short of linking CVI as an important influencer in developing a brand's personality. This study examines whether a link exists or not between CVI and brand personality, and if so, does CVI play a role in developing brand personality? The purpose of this chapter is to discuss relevant concepts and main theories in literature, in order to better understand the relationship between corporate visual identity mix (specifically name, logo, and colour), and brand personality. The literature in this chapter assists in shaping the research questions and hypotheses for this study.

All brands represent their unique brand personalities. Take for example, Coca Cola, it has a personality of a happy fun loving individual. In cigarettes category, Marlboro is a brand considered as rugged and outdoorsy whereas Davidoff is considered an elegant and sophisticated brand. Why is it important for a brand to have a personality? It is because customers who buy products are not only buying utility, function, and performance but image and status. Consumers do not consume products for their material utilities but consume the symbolic meaning of those products as portrayed in their images. Therefore, the acquired goods are not only bundles of attributes that yield particular benefits but also indications of symbolic meanings to the public. Personality traits come to be associated with a brand in an indirect manner through brand name, logo, and colour, which are integral components of corporate visual identity. A brand image in the consumers' perceptions of the brand image research focuses on the way in which certain groups perceive a brand. Brand image is created through exposure to the brand identity by means of promotion, packaging, as well as the occasions and situation in which the brand is used (Nandan, 2005).

A brand's visual identity is the design of the public face or distinctive visual appearance of a brand. The components of a brand's visual identity include the choice of brand elements (Duncan, 2005). A brand's visual identity reflects the contribution of all brand elements to awareness and image (Keller, 2003).

The literature review in this chapter will demonstrate that CVI has an impact on brand image however, no one has discussed what kind of association exists between CVI, namely, brand name, logo and colours; and brand personality, given that they are related to each other in some way. In order to understand how, the chapter's first section opens up with the literature on brand personality.

This chapter is structured as follows: Section 2.1 reviews the studies on brand personality, including focal theories and main concepts of the same. Section 2.2 provides a background on corporate visual identity (CVI), and then specifically focuses on name, logo and colour, in sections 2.2.1, 2.2.2 and 2.2.3, and then develops research questions and then related hypotheses.

## **2.1 Brand Personality**

A reputed brand is commonly perceived with clear and distinctive brand personality which is associated more with the symbolic rather than the utilitarian/functional value of the brand (Le et al., 2012). Therefore, marketers frequently spend significant time, effort, and financial resources not only to get their brands known and acknowledged, but also to differentiate their brands from others through certain distinct brand personality traits. Such unique brand personality traits are possibly developed, formed, or perceived through consumer brand communications, such as from advertising messages and salesperson contacts (Le et al., 2012).

Brand personality has become a widely discussed issue in recent years. It has been emphasized in many brands and products, including durable goods, consumable goods, entertainment and luxury goods, and so on. Brand personality offers the functions of self-symbolisation and self-expression. Brand personality not only plays an important role, but also has profound influence on a company's performance (Ahmed and Spinelli, 2012). Brand personality serves as a repository for certain types of brand-related information, including consumer perceptions of users of the brand. Likewise, consumer trait inferences based upon perceived brand behaviors may help form and be embodied within the perceived brand personality (Aaker, 1996; Blackston, 1993; Fournier, 1998).



Brand personality is defined as “a set of trait inferences constructed by the consumer based upon repeated observation of the behaviors of the brand” (Fournier, 1998). For instance, consumers have been shown to base their perceptions of a brand’s personality, in part, on corporate marketing strategies, including causes supported by the organization, advertising, and expressed warranties (Hayes, 1999). Likewise, Aaker et al. (2004) found that consumer-brand relationships are affected by brand transgressions, and that the manner in which such transgressions affect these relationships is related to the perceived brand personality. Brand personality is an important symbolic association in the creation of brand equity, brand attitude and loyalty (Erdogmus and Büdeyri-Turan, 2012). Distinct brand personality plays a key role in the success of a brand. It leads customers to perceive the brand personality and develop a strong connection to the brand (Erdogmus and Büdeyri-Turan, 2012). A brand personality should be shaped to be long-lasting and consistent. Besides, it should also be different from other brands and meet consumer’s demands (Erdogmus and Büdeyri-Turan, 2012). A brand’s personality provides a richer source of competitive advantage than any functional feature can (Sherrington, 2003).

The concept of brand personality offers a major managerial advantage in that it can impact the relation that a consumer has with a brand and explain that consumer’s behaviour (Louis and Lombart, 2010). Thus that concept clearly offers a new prospect for brand management and performance in the field of relational marketing. Various variables have been considered by the literature in the study of the consequences of brand personality: perceived brand quality, attitude towards the brand, intentions of future behaviour, trust in the brand, attachment to the brand and commitment to the brand (Louis and Lombart, 2010). Although research has shown that creative advertisement is a tool for personality building there are some who have suggested that the concept is more global and should be seen in brand equity building processes (Bosnjak, 2007). Brand associations are important to marketers and to consumers. Marketers use brand associations to differentiate, position, and extend brands, to create positive attitudes and feelings toward brands, and to suggest attributes or benefits of purchasing or using a specific brand. Brand personality is important for the creation of brand equity, brand attitude and loyalty (Erdogmus and Büdeyri-Turan, 2012). A brand personality plays a key role in the success of a brand (Erdogmus and Büdeyri-Turan, 2012). Brand personality is an important topic especially for differentiation and developing the emotional

aspects of the brand (Park, 2005; Diamantopoulos, 2004; Freling, 2005; Bosnjak, 2007).

Consumers use brand associations to help process, organize, and retrieve information in memory and to aid them in making purchase decisions (Aaker, 1991). Understanding how consumers make the decisions that they do is clearly vital for marketers in their aim to (better) market their brand. A favourable brand personality is thought to increase consumer preference and usage (Sirgy, 1982), increase emotions in consumers (Biel, 1993), increase levels of trust and loyalty (Fournier, 1998), encourage active processing on the part of the consumer (Biel, 1992), and provide a basis for product differentiation (Aaker, 1997). Brand personality is an important topic especially for differentiation and developing the emotional aspects of the brand and this concept has been well accepted by most advertising and marketing practitioners (Aaker, 1997; Park, 2005; Diamantopoulos, 2004; Freling, 2005; Bosnjak, 2007). Personality attributes help the brand to achieve sustainable differentiation as they are more difficult to copy than functional features of the product and service by the competition. Brand personality serves as a repository for certain types of brand-related information, including consumer perceptions of users of the brand. Likewise, consumer trait inferences based upon perceived brand behaviours may help form and be embodied within the perceived brand personality (Sherrington, 2003). Brand personality can be viewed as consisting of three categories of brand associations, those relating to the product itself, those relating to the maker of the product (corporate brand), and those relating to users of the product (Biel, 1993). Building brand associations requires a company to understand its brand as well as competitors' brands and this is in part done through research into what their customers, the consumers, think or do, that is, their perceptions and behaviours.

Listening to the consumer is vital. Each of the new generation marketing approaches include customer focused, market-driven, outside-in, one-to-one marketing, data-driven marketing, relationship marketing, integrated marketing, and integrated marketing communications that emphasize two-way communication through better listening to customers and the idea that communication before, during and after transactions can build or destroy important brand relationships (Sherrington, 2003). Another advantage of the personality association is that it establishes a direct relationship with the consumers. Understanding the user of the product, the consumer, is vital if marketers are to market their product well.

Brand personality formation has two sources, namely, direct and indirect contact with the brand (Plummer, 1985). The direct influence comes from endorsers (McCracken, 1989) or user imagery (Aaker, 1997). Indirect contact refers to the inference that a consumer may make through associations of product attributes, product category, brand name, symbol, logo, advertising style, price, and distribution channel (Batra et al., 1993). The relationship between the consumer and the brand is a key one. What is known about their perceptions with regard to the associations that they make between product attributes, product category, brand name, symbol, logo, advertising style, price, and distribution channel are those for which marketers need a very good understanding, particularly given that the strengths of a brand are associated with beliefs and values and that these are the most powerful (Aaker and Joachimsthaler, 2000). While some customers may attach greater importance to functional benefits, emotional value helps the brand stand above others. That emotional value plays an important role.

Brand personality deals with the importance of relations in social activities and gives the brand higher positions in the mind of consumers and makes the brand something akin to being a friend or something which they feel belongs to them, something that they own (Rajagopal, 2006). It is the attitudes, perspectives, feelings and views that customers have about a brand. Brands can speak like human beings, they speak through the style tone of their advertising and like humans speaking, the audiences who are eager will listen (Rajagopal, 2006). And, importantly for marketers, what consumers perceive/hear will influence in some way their buying (or non-buying) behaviours.

### **2.1.1 Brand Personality within the Context of Consumer-Brand Relationship**

It is argued that the brand personality contributes to brand equity by helping to foster a relationship between the consumer and the brand. The relationship may be based upon the “brand as a person” or the “type of person the brand represents.” If one or both correspond with the consumer’s notion of desirable traits for the brand, the perception of brand value may be enhanced (Aaker, 1996). It is also suggested that brands can fulfill the roles of friend or escape mechanism for people seeking ways to cope with the “stress, alienation and clutter” of the modern world (Posner, 1993).

The notion that brands communicate information beyond functional product utility that is important to the consumer motivates an important area of brand research. Robins et al. (2000) said that consumer behavior is significantly affected by the “symbols” used to identify goods, primarily the image projected by different products and brands. Individuals often use symbolic brand meaning for personal-expression and social communication. Numerous studies on a variety of product categories and services have provided evidence that self-brand congruity affects related constructs such as brand satisfaction, preference, purchase intentions, and choice (Robins et al., 2000). Personality of a brand is created over time, by the all constituents of marketing-mix. The type of relationship that customers possess with the brands based on the loyalty levels is an extremely significant parameter for the marketers. Some specific marketing activities like symbols are used in all phases of brand communication, sales promotion, and media advertising (Venable et al., 2005).

The personified brand captivated the attention of communication researchers, particularly in the decades of the 1980s and 1990s. Products and brands have personalities that can make or break them in the market place. Research has supported the contention that brands develop unique personalities that can serve as units of observation and analysis (Aaker, 1997; Plummer, 2000; Sutherland et al., 2004). Brand personality is the act of applying human characteristics or traits to a brand, inducing consumers to think of a brand as if it had person like qualities (Bosnjak, 2007). The personality traits of the brand may suggest specific competencies such as one would seek in a business relationship or provide depth, feelings and liking in a friendship role (Aaker, 1997). Perceived attractiveness may be based upon either physical or non-physical attributes (social and cognitive factors, attitude similarity, etcetera) of the partners involved (Pilkington and Lydon, 1997). In the marketing literature, the impact of source attractiveness on brand perceptions is well documented (McCracken, 1988).

Associating human personality characteristics with a brand is possible because people transfer human characteristics to inanimate objects on a regular basis. Not only do individuals view the inanimate object as she/he would another person, but also treats the object as another person (Park, 2005). Evidence suggests companies that employ brand personality as a part of an overall positioning strategy, when properly and consistently communicated can

affect consumer perceptions in far more enduring ways than other communication strategies (Bosnjak, 2007). This differentiates and facilitates consumer choice by simplifying the decision process, increases awareness and attachment (i.e. builds loyalty), and enhances the favourability of a brand's image (Phau and Lau, 2001; Sutherland et al., 2004). Plummer (2000) suggests brand personality plays a critical role in the "for me" choice, or "I see myself in that brand" choice.

Research has been able to ascribe personality characteristics to brands, to the extent that brands develop unique personalities, they can be differentiated in the consumers' minds and accordingly choice preferences can be affected (Freling and Forbes, 2005; Crask and Laskey, 1990; Aaker, 1997; Venable et al., 2005). Brand personality is used to describe brands as if they were human beings and is a term coined by practitioners who investigate consumers' perceptions towards the brands (Azoulay and Kapferer, 2003). Brand personality is defined as "the set of human characteristics associated with a brand" and documents a stable set of personality dimensions that are thought to underlie the construct (Aaker, 1997). This definition encompasses demographic characteristics (gender, age, and socioeconomic status), lifestyle characteristics (activities, interest, and opinions), as well as human personality traits (warmth, concern, and sentimentality), according to Aaker (1996).

Thus, a brand can be either an aspirational associate, providing a social boost for the user, or a trusted associate, possessing special abilities in an area of interest to the person (as cited in Aaker, 1996). The human traits that compose the brand personality appear to form the basis of such consumer brand bonds. For example, the personality traits of the brand may suggest specific competencies, such as one would seek in a business relationship, or provide "depth, feelings and liking" in a friendship role (Aaker, 1996, p. 160). These ideas are consistent with research in interpersonal contexts that describes the importance of personality in relationship development (Fletcher et al., 1999; Robins et al., 2000). Table 2.1 is a summary of brand personality research:

**Table 2.1: Summary of related research**

<b>Selected Reference</b>	<b>Scale Used</b>	<b>Number of Dimensions Found</b>	<b>Settings</b>	<b>Culture</b>
Birdwell (1964)	Own	1 dimension	Automobile brands	United States
Dolich (1969)	Own	Not reported	Commercial brands	United States
Malhotra (1981)	Own	1 dimension	Automobiles and actors	United States
Karande et al. (1997)	Malhotra (1981)	1 dimension	Tourism brands	United States
Aaker (1997)	Own	5 dimension	Commercial brands	United States
Siguaw et al.(1999)	Aaker (1997)	5 dimension	Restaurants	United States
Aaker et al. (2001)	Aaker (1997)	5 dimension	Commercial brands	Japan and Spain
Caprara and Barbaranelli, (2001)	Goldberg (1990)	2 dimensions	Commercial brands	United Kingdom
Davies et al. (2001)	Aaker (1997)	5 dimensions	Corporate brands	United States
Venable et al. (2005)	Aaker (1997)	4 dimensions	Nonprofit organizations	Russia
Supphellen and Grønhaug (2003)	Aaker (1997)	5 dimensions	Commercial brands	United Kingdom
Ekinci and Riley (2003)	Own	1 dimension	Restaurants and hotels	United States
Rojas-Méndez et al. (2004)	Aaker (1997)	4 dimensions	Automobile brands	Chile

Okazaki (2004)	Aaker (1997)	5 dimensions	commercial brands	USA, UK, France, Germany and Spain
Matzler et al. (2006)	Aaker (1997)	2 dimensions	Commercial brands	Austria
Fennis and Pruyn (2007)	Aaker (1997)	5 dimensions	Commercial brands	Netherlands
Bosnjak et al. (2007)	Aaker (1997)	4 dimensions	commercial brands	Germany

Consumers have only one image of a brand, one created by the deployment of the brand assets: name, tradition, packaging, advertising, promotion posture, pricing, trade acceptance, sales force discipline, customer satisfaction, repurchases patterns, and others. Indirectly, the brand personality is created by all the elements of the marketing mix (Rajgopal, 2006). Consumers imagine the brands like human beings and give them personality characteristics, therefore, the dimensions of brand personality can be defined by extending the dimensions of human personality to the domain of brands (Rajagopal, 2006). If consumers see the brands as human beings, ascribing them the personalities that we give to our friends, family and colleagues, then it is clearly important that marketers need to (better) understand what personality characteristics a particular brand holds for consumers. If they/we give a brand a negative personality, for example, we regard it as cold and aloof, then it is argued that the consumer will be less likely to buy it; no business wants this. If, on the other hand, the brand is viewed as safe and reliable, and it relates to, say, a utilities company, then this encourages a consumer to buy from this particular company; something that the business needs if it is to stay in business or to improve.

Customers are very sensitive about symbolic meaning of the brands. Sometimes companies try to show these meanings by advertising but there may be incongruity between the desired symbolic meanings portrayed in the advertising and employees' behaviour (Rojas-Mendez et al., 2004). If there is incongruity, the consumer may get mixed messages or misunderstand,

all resulting in the possibility that the consumer will not buy the product. If marketers are to understand their consumer, they need to take into account the perceptions that their consumers have of the symbolic meanings that are portrayed in their advertisements. What, however, is known about these desired symbolic meanings? Very little, it is argued. To date, the brand personality scale by Aaker (1997) is the only brand personality measure available. It has been shown to be reliable and generalizable across different brands and product categories (Parker, 2009).

Based on the human personality model (big five) Aaker (1997) found a new five dimensional model in the context of brands, and named it the Brand Personality Scale (BPS). Her work was the first step to generate a certain measurement personality model in the context of brand marketing. Before her trial, researchers used to use ad-hoc scales or scales got directly from personality psychology which had validity problems in the marketing domain. She conquered these problems by offering a theoretical framework of brand personality on the basis of the “Big Five” human personality structure. Each of the five dimensions of the model includes several corresponding attributes. Sincerity for example includes adjectives like honesty and genuineness and ruggedness is described by strong and outdoorsy (Guthrie, 2007). Aaker (1997) factor analyzes the individual ratings of 40 brands on 114 personality traits by 631 respondents recruited in the United States. The principal components factor analysis resulted in five significant factors.

This Brand Personality Scale (BPS) comprises the five dimensions of brand personality divided into fifteen facets to provide texture and descriptive insight regarding the nature and structure of the dimensions. Table 2.2 below presents the interpretation of the Brand Personality Scale variables (Aaker, 1997).

**Table 2.2: Aaker’s (1997) Brand Personality Scale**

<b>SINCERITY</b>	<b>SOPHISTICATION</b>	<b>EXCITING</b>	<b>COMPETENT</b>	<b>RUGGEDNESS</b>
Down-to-earth	Upper-class	Daring	Intelligent	Outdoorsy
Honest	Glamorous	Trendy	Confident	Tough
Sincere	Charming	Exciting	Successful	Masculine

*Source: Aaker, 1997*



Each group of personality traits are presented below:

1. The sincerity personality consists of five brand personality traits: Down-to-Earth (family-oriented, small-town, conventional, and blue-collar); Honest (sincere, real, ethical, thoughtful, and caring); Wholesome (original, genuine, ageless, classic, and old-fashioned); and Cheerful (sentimental, friendly, warm, and happy).
2. The excitement personality consists of four brand personality traits: Daring (trendy, exciting, off-beat, flashy, and proactive); Spirited (cool, young, lively, outgoing, and adventurous); Imaginative (unique, humorous, surprising, artistic, and fun); and Up-to-Date (independent, contemporary, innovative, and aggressive).
3. The competence personality consists of three broad personality traits: Reliable (hard-working, secure, efficient, trustworthy, and careful); Intelligent (technical, corporate, and serious); and Successful (leader, confident, and influential).
4. The sophistication personality consists of two traits; Upper-Class (glamorous, good-looking, pretentious, and sophisticated); and Charming (feminine, smooth, sexy, and gentle).
5. The ruggedness personality consists of two traits: Out-doorsy and Tough, typifying traits such as strong, masculine and western.

Aaker's (1997) study has been replicated using various consumer brands within different product categories and across different cultures (Ahmed and Spinelli, 2012). Aaker's (1997) work on brand personality cannot be ignored, which is why over all these years, researchers across the globe have acknowledged her work by using her brand personality scale in their own research. Whilst it may not be perfect, and there are no doubt ways in which it could be improved (although it has not been updated), as it is the only scale available to explore the dimensions of brand personality, any study which looks at the perceptions that consumers have about brand personality must rely on this scale in order to do so. As the study described in this dissertation looks at the relationship between corporate visual identity (CVI) and brand personality, this scale will be used.

Corporate visual identity has a role to play as one of the factors influencing the formation of brand personality, especially for developing the emotional aspects of the brand. The

following sections address how CVI is a source of emotional benefits by a brand. Section 2.2 discusses the literature on corporate visual identity, and in the following subsections, it is established how the visual identity mix plays an important role in forming consumers' perceptions about the brand.

## **2.2 Corporate Visual Identity**

The core of brand identity is defined as: “the central, timeless essence of a brand” (Aaker, 1996). This definition implies that the most important and unique characteristics of the brand are represented in the core of the brand identity.

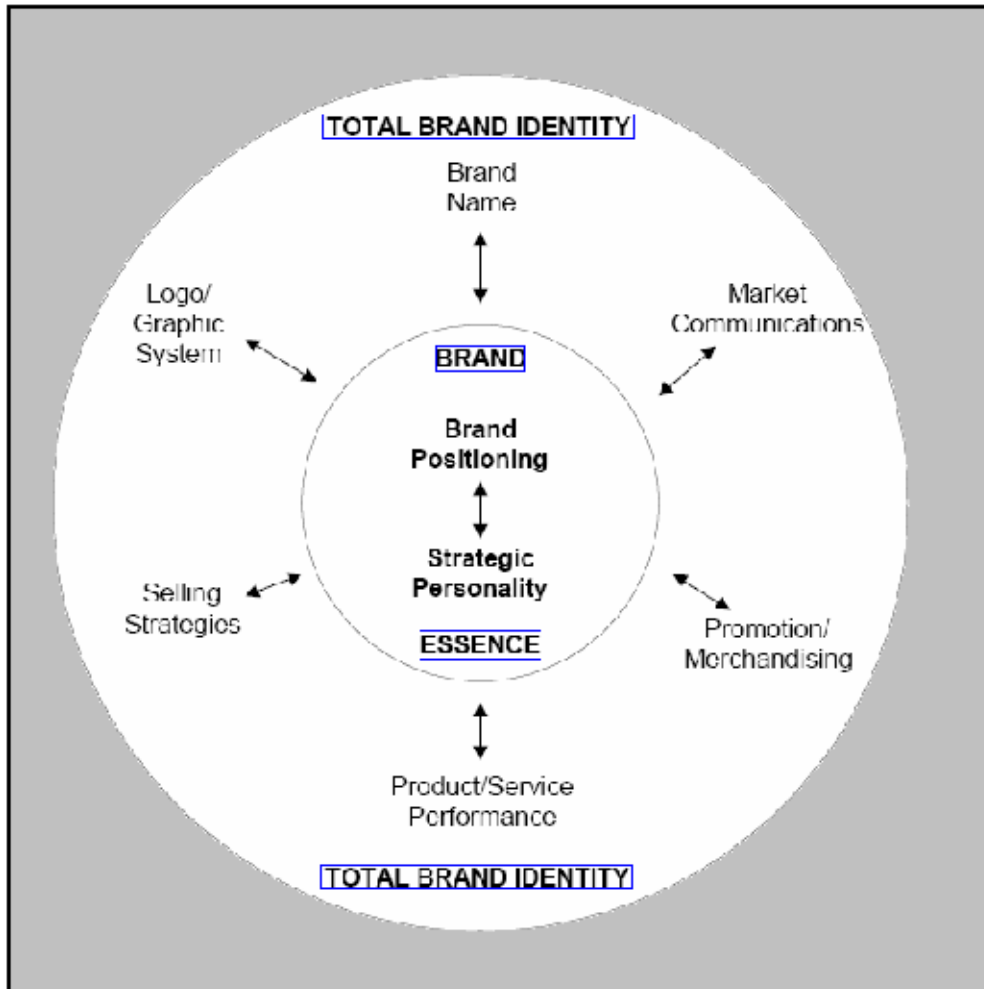
Corporate visual identity has been recognised by many academics to be an integral part of the corporate identity mix and as a crucial aspect when conveying the identity of an organisation (Melewar and Bartholmé, 2011b). Corporate visual identity as part of the identity mix plays an important role in transmitting the central, distinctive and enduring characteristics of a company to internal and external stakeholders (Melewar and Bartholmé, 2011b).

The design level encompasses corporate names, corporate logos, corporate slogans, and colour and typography (Henderson et al., 2003). A corporate visual identity (CVI) consists of a name, a symbol and/or logo, typography, colour, a slogan and very often, additional graphical elements. The logo or corporate symbol has the potential to express organisational characteristics (Van Riel and Van den Ban, 2001). CVI elements are used in communication and on a variety of applications, such as buildings, vehicles and corporate clothing. In general, CVI provides recognisability (Balmer and Gray, 2000) and an organisation must have very strong reasons before dissociating itself from an established CVI (Van Riel and Van den Ban, 2001).

Corporate visual identity (CVI) is an important component in the structure of corporate identity, as it communicates and develops symbolic associations with the stakeholders, therefore, visual expressions are an important component in branding strategy (Henderson et al, 2003).

The brand identity is built up by two core components: the positioning and personality of the brand (Uppshaw, 1995). He also developed a model illustrating the different elements of brand identity (see Figure 2.1):

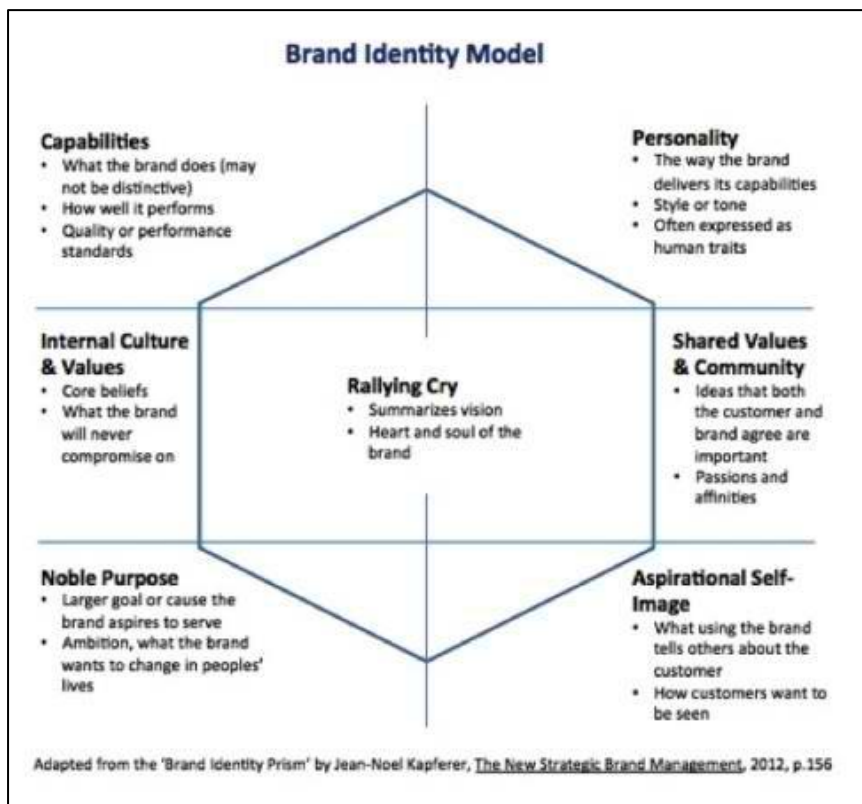
**Figure 2.1: The Core of Brand Identity**



*Source: Adapted from Uppshaw, 1995, p. 24*

The identity of a brand is formed by the interaction of its positioning and personality. All the ways that the brand comes in contact with the consumers are parts of the total brand identity, e.g. product performance, brand name and marketing activities (Uppshaw, 1995). A model developed by Kapferer (1997) is called “the Brand Identity Prism” which reflects the different aspects of building brand identity. The model is very extensive, and represents all that is currently known about brand identity, and so any study looking at brand identity must draw on that which is detailed within this model.

**Figure 2.2: Kapferer’s Brand Identity Prism**



Kapferer (1997) states that these aspects can only come to life when the brand communicates with the consumer. Strong brands are capable all aspects into an effective whole, as a way of coming to a concise, clear and appealing brand identity. Following is a detail of the six aspects of Kapferer’s brand identity prism model:

1. **Physique:** This is a set of brand’s physical features, which are evoked in consumers’ minds when the brand name is mentioned. Key questions regarding this aspect are: what does the brand look like? And how can it be recognised?
2. **Personality:** The brand’s character. By communicating with consumers in a certain way, these can be given the feeling that all brand related communication actually constitutes a person with specific character traits speaking to them.
3. **Culture:** The system of values and basic principles on which a brand has to base its behaviour. Culture is the direct link between brand and organisation.
4. **Relationship:** This aspect makes reference to the stereotypical user of the brand.

5. Self-Image: The mirror the target group holds up to itself.

The brand identity prism enables brand managers to assess the strengths and weaknesses of their brand using the six aspects of this prism. Its physique also consists of what it does, what it is and how it looks (Kapferer, 1997). A brand's physique consists of the brand's most important attributes, and is its tangible value. Without this value, the brand would not survive. By communicating the brand's personality, it eventually constructs a character, which in turn clarifies which kind of person the brand would be if it were a human being. The culture of a brand sets the values that give the brand inspiration and restrictions, helping the brand to govern its external communication. Kapferer (1997) states that a brand is a relationship. He continues by saying that brands are involved in the transactions between people. A brand is also a reflection, a reflection or image of the personalities of the targeted consumers. The self-image is a similar concept as the reflection, but the self-image reflects the consumer's own inner reflection. The self-image is our own inner image, which might not reflect the reality (Kapferer, 1997). The brand identity prism is developed under the prerequisite that brands can speak, since they can only exist through communication.

In conclusion a brand's visual identity can influence many of the stakeholders including employees and investors as well as consumers. It is the most frequently discussed aspect of corporate identity and in consequence, one of the most commonly used methods to indicate a transition in identity by organisations is a name change, often along with alterations to the corporate image (Melewar and Karaosmanoglu, 2006).

The literature in this section suggests that CVI is an integral part of a brand identity, which communicates symbolic associations as well as distinctive and enduring characteristics of a brand to its target audience. The following sections discuss the literature on brand name, logo, and brand colour in terms of what has been done in the previous research and concludes with the argument for a need for, and the proposal of, a new conceptual model.

Before the proposal of a new conceptual model which, it is argued, demonstrates how the dynamics of the proposed model are linked, three aspects are discussed in detail. One, the meaning, importance and relevance of a *brand name* (section 2.3) and the features of a brand

name (section 2.4). Two, the meaning, importance and relevance of a *brand logo* (section 2.5) and the features of a brand logo (section 2.6). Three, the meaning, importance and relevance of a *brand colour* (section 2.7) and the features of a brand colour.

### **2.3 The Meaning, Importance and Relevance of a Brand Name**

What is a brand? What is in a brand name? Questions like these arise as a significant variety of terms relating to brand (for example, brand equity, brand management) frequent the marketing as well as other associated literature (Tybout and Carpenter, 2001).

Meaning can be ascribed to a brand in two ways. First, marketers can impute semantic meaning by imbedding entire words (e.g., “craft” in *Craftmatic*) or morphemes (i.e., fragments of words like ‘accu’ in *Accutron*) in the brand name. While popular, imbedding words and morphemes has several drawbacks (Klink, 2003). First, use of words and morphemes may compromise the distinctiveness of the name. Some product categories are characterized by countless brands of similar sounding names (e.g., *Netscape*, *Netguide*, *Profnet*, *Netcom*, *UUNet*, etc.). Further, securing trademark protection is considerably more difficult for brand names that contain descriptive terms. Simply put, brand names with descriptive terms are less distinctive and accordingly have less protection from trademark infringement. Finally, the ability to derive meaning from semantic imbeds in a brand name is dependent upon consumers’ language abilities. It is unlikely, for instance, that individuals unfamiliar with English would derive semantic meaning from the brand name *ChapStick*. This issue is particularly pertinent for brands competing in international markets (Klink, 2003).

A brand name overtly expresses a product benefit that is constant in meaning with the brand name to the extent that consumers rely on this sign of quality, and consumers’ accumulated brand knowledge for purchase decisions (Le et al., 2012).

When a company decides on a brand name, it establishes the foundation of the brand's image. The selection of the proper brand name is one of the most vital marketing decisions an organization will make because it is typically the centerpiece of introductory marketing

programs (Lee and Ang, 2003). While there is little doubt the brand name is an integral piece of an organization, its precise contribution to the organization is usually difficult to quantify. Indeed organizations are often befuddled when attempting to understand the incremental utility or value added to a product by its brand name (Childers and Jass, 2002). But the potential potency of a brand name is undeniable, as evidenced from John Stuart, former Chairman of Quaker Oats Ltd.: "If the business were split up, I would take the brands, trademarks, and goodwill, and you could have all the bricks and mortar—and I would fare better than you" (Childers and Jass, 2002, pp. 94-95). This view is further corroborated by several recent financial studies which found that firms with certain names (e.g., easy pronunciation or better sounding) outperform firms with names otherwise in the stock market, and such effect is robust even after controlling firm size, industry, growth opportunity, profitability, and firm age (Bao et al., 2008).

A brand name identifies the source of a product and differentiates the product from its competitors' products. Thus, an effective brand can enhance demand for a product. First, brand awareness helps consumers identify products with popular brand names. Furthermore, brand reputation can serve as a proxy for quality when consumers have insufficient information about a product's quality (Bao et al., 2008).

Brand name is an important tool in enhancing a product's value. One of the major purposes of a brand name is to provide information about product quality. Brand equity is the value a brand name adds to the product. That value is itself manifested when certain effects (product trial, positive brand attitude, brand loyalty) result from the brand name and would not occur if the same product or service did not have the brand name (Le et al., 2012). This is consistent with findings on company logos and colours. It was revealed that positive affective reactions are critical to a logo's success because affect can transfer from the logo to the product or company (Le et al., 2012). For example, Borden's Elsie enhanced the Borden image by 15 percent (Henderson and Cote, 1998). On the contrary, consumers may evaluate poorly a brand name with negative connotation. The classic "Nova" (meaning "no go" in Spanish) automobile case is a good example for the latter scenario.

In conclusion, the literature specifically mentions that a brand name overtly expresses a

product benefit that is constant in meaning with the brand name to the extent that consumers rely on this sign of quality, and consumers' accumulated brand knowledge for purchase decisions. A good brand name provides useful information to reduce consumer uncertainty in brand choices. Brand names incorporate social approval, personal expression and self-concept that create the symbolic benefits, such as the socially visible emblems that accumulate to product or service use. The literature review also suggests that a brand name is a shortened form of communication and thus explicit and implicit meanings that consumers extract from the name can be crucial to success of the product or service.

Table 2.3 presents a summary of research contributions in brand name literature.

**Table 2.3: Summary of Brand Name Literature**

<b>BRAND NAME</b>		
	<b>Author</b>	<b>Research Classification</b>
1	Robertson (1992)	A good brand name will support a desired image and will be easily recalled by the target market
2	Keller et al. (1998)	A good brand name enhances brand awareness and builds a favourable image
3	Klink (2000)	How to create effective brand names with inherent meanings, using linguistics and sound symbolism?
4	Childers and Jass (2002)	Impact of typeface semantic cues within a marketing context
5	Klink (2003)	Creating meaningful brands by linking names and logos



6	Stern (2006)	What does brand mean? Historical analysis and its meaning in terms of brand personality and brand reputation
7	Bao et al. (2008)	Effects of brand relevance, connotation and pronunciation on consumers' perception of brand names
8	Le et al. (2012)	Advertising a brand name overtly expresses a product benefit that is constant in meaning with the brand name to the extent that consumers rely on this sign of quality and consumers' accumulated brand knowledge for purchase decisions

#### **2.4 What Should a Brand Name Look Like? What are its Features?**

The selection of the proper brand name is one of the most vital marketing decisions an organization will make because it is typically the centrepiece of introductory marketing programs (Keller, 1993; Lee and Ang, 2003). When a company decides on a brand name for a new product or service, it establishes the foundation of the brand's image (Kohli and LaBahn, 1997). This view is further corroborated by several recent financial studies which found that firms with certain names (easy pronunciation or better sounding) outperform firms with names otherwise in the stock market, and such effect is robust even after controlling firm size, industry, growth opportunity, profitability, and firm age (Alter and Oppenheimer, 2006). Marketers must be particularly concerned with selecting a brand name because it is the most difficult brand element for them to subsequently change due to its close tie to the product or service in the minds of consumers (Klink, 2003). Thus, brand names are often

systematically researched before being chosen. Creating a brand name is typically a daunting task.

Most of the challenges for creating and promoting new brands are the same across industries. Some of the challenges include keeping it simple, making it easy to pronounce, making it memorable, gaining legal clearance, making sure that there are no negative connotations (in any language), and being distinctive (Bao et al., 2008).

One of the foremost contemporary authorities on brand management and specifically brand naming is Keller, author of *Strategic Brand Management* (2003). Keller offered some recommendations for choosing a brand name. It was suggested that brand names should be easy to pronounce to obtain important repeated word-of-mouth exposure that helps to build strong memory links. This affects entry into consideration sets and the willingness of consumers to order or request the brand orally. Rather than risk the embarrassment of mispronouncing a hard-to pronounce name, consumers may decide to avoid pronouncing it altogether (Keller, 2003). It was further recommended that brand names should be familiar and meaningful so that individuals can tap into existing knowledge structures. He advocates that to help establish strong brand-category links and aid brand recall, the brand name should be chosen to suggest the product or service category. The distinctiveness of a brand name is a function of its inherent uniqueness as well as its uniqueness in the context of other competing brands in the product category. Finally, the brand name may be chosen to reinforce an important attribute or benefit association that comprises its product positioning. This is encouraged because the brand name is a shortened form of communication and thus explicit and implicit meanings that consumers extract from the name can be crucial to success of the product or service (Keller, 2003).

Brand names should be easy to pronounce to obtain important repeated word-of-mouth exposure that helps to build strong memory links. This affects entry into consideration sets and the willingness of consumers to order or request the brand orally (Keller, 2003). The brand name is chosen to reinforce an important attribute or benefit association that comprises its product positioning. This is encouraged because the brand name is a shortened form of communication and thus explicit and implicit meanings that consumers extract from the name

can be crucial to success of the product or service (Keller, 2003).

People tend to respond faster to or recognize easily a stimulus after being primed by a related concept. Particularly, McNamara and Diwadkar (1996) found that people's responses to a stimulus are facilitated by the stimulus' associations with contextual elements regardless of properties of those contextual elements (e.g., low familiarity). Accordingly, a brand name with high relevance might establish a natural association between the brand name and the product/service category. Such an association facilitates more encoding and processing of the brand name, which likely leads to positive evaluation of the brand name for the focal product/service (Bao et al., 2008).

When selecting a brand name, a key consideration is the extent to which it conveys descriptive information (Keller et al., 1998). In line with this proposition, *relevance* is defined as the degree to which a brand name suggests descriptive information of the product/service category. A brand name with high relevance might establish a natural association between the brand name and the product/service category. Such an association facilitates more encoding and processing of the brand name, which likely leads to positive evaluation of the brand name for the focal product/ service (Keller et al., 1998). Marketers also commonly espouse that the brand name should be meaningful or suggestive, that is, the name should convey relevant information about product features or benefits (Le et al., 2012).

Besides relevance, an important aspect of a brand name is the extent to which the brand name connotes or conveys relevant attribute or benefit information in a particular product context. This is known as suggestiveness of a brand name (Keller et al., 1998). It is found that compared to non-suggestive brand names, suggestive brand names lead to greater recall of advertised benefit claims that are consistent in meaning, but lower recall of new unrelated benefit claims (Keller et al., 1998). Connotation refers to the degree to which a brand name implies product image to consumers. It varies along a continuum from negative to positive (Henderson and Cote, 1998). Connotation relates to, but also differs from, relevance. The latter is more of a descriptive nature, while the former is more of a persuasive nature. Products convey a wide range of connotations to consumers and product appeal can be heightened by choosing a name that conveys a desirable subset of these connotations

(Mehrabian and de Wetter, 1987).

Brand names represent the rich configurations of symbols and meanings. Such groups of concepts are meaningfully related to a target word or brand name as brand association set. Research in memory retrieval has shown that this association set is automatically activated when people are exposed to a target word, and what is activated can become part of what is encoded thus enhancing memory (Bao et al., 2008). Therefore, a brand name with high connotation (no matter positive or negative) may attract more attention than one with low connotation because of its rich associations. Further, consumers may evaluate favorably a brand name with positive connotation because of the positive concepts or images in mind activated through its association set (Bao et al., 2008).

The linguistic component is considered as the essence in branding that directly affects the function of brand names. Liking of a brand name and the perception of a product change, as a function of pronouncing the brand name in different languages. While the relationship between brand names and cultural concerns is important, the majority of branding researchers have set forth guidance that simply calls for brand names with easy pronunciation. In fact, the world's most powerful brand names share a common syllable structure that leads to ease of pronunciation of the word (Bao et al., 2008).

When a brand is easy to pronounce, it likely facilitates a sense of familiarity with the word and increases consumers' intention to further process/retrieve the information related to the word in memory. On the contrary, a word that is difficult to pronounce may demand extra efforts to process or retrieve in an individual's mind. It may even demand a distinctive encoding scheme. Under a low involvement situation, such extra effort may simply lead consumers to ignoring the word or bringing about unfavorable evaluation. In most purchase situations, brand awareness occurs under low involvement. Thus, an easy pronunciation is likely to result in greater preference of the brand name than a difficult pronunciation (Bao et al., 2008).

To enhance the likelihood of successful processing at encoding, the brand name should be easy to comprehend, pronounce, and spell. In fact, market researchers sometimes evaluate the

“flicker perception” of brand names (for example, how quickly a brand name can be perceived and understood when exposed only for an instant) to assess consumer learning of candidate brand names. To improve consumer learning of the brand, mnemonic factors and vivid words are often employed that have rich evaluative or experiential imagery (Myers-Levy 1989). Similarly, the use of a familiar word should be advantageous because much information is present in memory to which the name relates. Finally, a distinctive word is often sought to attract attention and reduce confusion among competing brands.

The suggestiveness or meaningfulness of the brand name should affect how easily brand associations are created. The brand name can be chosen to suggest semantically (1) the product or service category or (2) important attributes or benefits within that category. The first consideration should enhance brand name awareness and the identification with the product category. The second consideration affords two important benefits. First, even in the absence of any marketing activity, the semantic meaning of a suggestive brand name may enable consumers to infer certain attributes and benefits. Second, a suggestive brand name may facilitate marketing activity designed to link certain associations to the brand (Keller, 1993).

According to context theory of memory retrieval, a brand name with high relevance facilitates more encoding and processing of the brand name because of the natural association between the brand name and the product category. When the brand name also has positive connotation, such encoding process might be enhanced. As a result, consumers might feel easier to add and more willing to accept the new link between the positive image and the product category. On the contrary, when there is a negative connotation, the encoding of the brand name might be inhibited because of the negative mind status. Consumers might feel the resistance in their minds to link the brand name with the focal products or they may intentionally disregard the link so as to avoid the negative image (Bao et al., 2008). Of course, in reality, such cases may be rare. More likely is that the connotation of brand name is neutral. Consumers' encoding of brand names might just fall in between the previous two situations. Therefore, it is hypothesized that brand name connotation will interact with relevance in affecting consumers' brand name preference. When the former is positive, the latter's effect will be enhanced (Bao et al., 2008).

People's cognitive system imposes patterns on the world according to the simplicity principle. This principle states that individuals select the pattern that provides the briefest representation of the available information (Bao et al., 2008). In its simplest terms, individuals choose the path of least resistance. The simplicity principle complements the propositional model of memory with regard to the encoding of information. The simplicity principle maintains that a perceiver of information seeks out a pattern that allows for the simplest encoding of the data.

The propositional model states that events are stored in memory in a series of propositions, and these are comprised of a series of nodes and links (or ideas and relationships, respectively). Thus, it seems that simple word structures will be preferred that allow for the easy encoding of a relationship between the name and the product category. Conversely, complex names will be less readily encoded and less preferred, even if the name itself contains relevant information about the product category (Bao et al., 2008).

Connotation provides information, albeit more subtle and persuasive than relevance, to help an individual decide how to act. According to the simplicity principle, individuals prefer patterns that are simple, but also enable prediction, explanation, and understanding. Complex names may interfere with the encoding process and therefore reduce the individual's preference for those patterns (Bao et al., 2008).

## **2.5 The Meaning, Importance and Relevance of a Brand Logo**

Research (Henderson and Cote, 1998; MacInnis et al., 1999) recognises that logos play a critical role in brand building, because they act as the primary visual representation of the brand's meaning and offer summary information about the brand's marketing efforts. Logos are the most prominent visual elements in a wide range of direct and indirect communication tools, ranging from packaging, promotional materials and advertising to business cards and letterheads (Machado et al., 2012). As a brand identity sign, a logo can refer to a variety of graphic or typeface elements, ranging from word-driven, i.e. including word marks or stylized letter marks, through to image-driven, i.e. including pictorial marks (Machado et al., 2012).

Logos act as facilitators to speed up recognition of a company or brand. The rationale behind this is that pictures are faster than words. This is important because many company communications are seen only briefly. Proper selection is critical because logos are one of the main vehicles for communicating image, cutting through clutter to gain attention, and speeding recognition of the product or company. Nevertheless, and despite the importance and widespread use of logos, many evoke negative evaluations, are unrecognisable and can damage the corporate image (Pittard et al., 2007).

The word *logo* refers to a variety of graphic and typeface elements; however, it is used here to refer to the graphic design that a company uses, with or without its name, to identify itself or its products. Semiotics views logos as part of the sign system a company uses to communicate itself to internal as well as external audiences. Corporate identity literature treats logos as a company's signature on its materials (Machado et al., 2012).

The logo acts as a badge of identification (Dowling, 1994), as a mark of quality and as a way to increase a company's reputation. In addition, if managed correctly, it may serve to create competitive advantage and simplify the task of formal corporate communications. The company's name, logo, typeface and colour scheme are typically considered to be the main components of CVI (Van den Bosch and de Jong, 2005; Melawar and Jenkins, 2002).

Logos should be recognisable, familiar, elicit a consensually held meaning in the target market, and evoke positive affect. Logos should speed recognition of a company or brand. The rationale is that pictures are perceived faster than words (Henderson et al., 2003). This is important because many company communications are seen for only a brief time (driving by outdoor advertising, walking by products on shelves, flipping through advertisements in magazines).

Logos can only have added value if two preconditions are fulfilled. First, stakeholders must remember seeing the logo. Second, logos must remind stakeholders of the brand or company name. Ultimately, companies want their name recalled, so the logo serves as shorthand for the company (Pittard et al., 2007).

If managed correctly a logo can serve as a competitive advantage and be a way to increase a company's reputation (Pittard et al., 2007). Table 2.4 presents a research summary on the brand logo literature:

**Table 2.4: Summary of Brand Logo Literature**

<b>BRAND LOGO</b>		
	<b>Author</b>	<b>Research Classification</b>
1	Henderson and Cote (1998)	Develop guidelines in selecting or modifying logos to achieve desired corporate image.
2	van Riel and van den Ban (2001)	The study indicates that people attribute different associations to each logo.
3	Henderson et al. (2003)	The study highlights how designs are perceived, and their effect on consumer responses, were similar between China and Singapore.
4	de Moonj (2005)	Identifies cultural paradoxes when interpreting logos
5	van den Bosch and de Jong (2005)	The role of corporate visual identity, specifically logos, in supporting a brand's reputation.
6	Pittard et al. (2007)	The study examines consumers' responses to the divine proportion theory in logo design across different cultures.
7	Machado et al. (2012)	The study highlights how logos speed up the process of brand recognition.



## **2.6 What Should a Brand Logo Look Like, What are its Features?**

Selecting a logo is an arduous task for companies and includes the difficulties distinguishing which logo would be remembered the best, be most liked, or create the strongest sense of familiarity on initial exposure. In addition, it is possible that desired responses are not achieved because the selected logo has a design that is difficult to store or access in memory, is not likeable, or fails to evoke any sense of meaning.

Familiar-looking stimuli tend to be perceived and processed faster, which is particularly important for logos. This could result from a logo evoking a familiar meaning or from the design being similar to well-known logos. A familiar meaning can be maximised (without reducing distinctiveness) by selecting a unique, but easily interpreted, design of a familiar object (Henderson et al., 2003; Machado et al., 2012).

By nature, visual shapes have their own meaning. However, this meaning gets stronger or weakens as soon as a visual shape is used intensively by an organisation. The original perception of the logo or visual shape will, in the long run, be "coloured" by the associations with the organisation. In other words, we assume that the degree to which the organisation has a strong set of positive or negative associations and a high familiarity will dominate, or at least have an impact on, the nature of the perception people attach to the symbol (Henderson et al., 2003).

As a consequence, it can be assumed that a set of so-called intrinsic properties and a set of extrinsic properties will affect an individual's understanding and interpretation of a logo (Henderson et al., 2003):

1. Intrinsic properties of a logo are properties resulting directly from a confrontation with the logo itself divided into: a) perception of the graphical parts (what is the factual interpretation of the logo?); b) perceptions of the referential parts (what does the logo represent?).
2. Extrinsic properties are properties originating from the associations with the company

behind the logo. These associations, in return, are partly defined by the behaviour of an organisation in the past, and by the intensity of the communication in which they express their values to external and internal audiences.

## **2.7 The Meaning, Importance and Relevance of a Brand Colour**

Colours as means to create aesthetic experience is particularly essential as attractive packages are found to attract more attention than unattractive packages. Attractiveness may in fact maintain attention, which enables information processing (Kauppinen-Räsänen and Luomala, 2010).

Consumers associate certain brands with certain colours, such as Marlboro with red, Guinness with black, and Cadbury with purple. Collectively, colour, symbol, shape and lettering contribute to visual equity (Kauppinen-Räsänen and Luomala, 2010). Visual equity is the value derived from ‘visual form’, that is the ‘look and feel’ of the brand. Visual equity contributes towards brand recognition, enabling a brand to stand out on the supermarket shelf. It also helps to communicate a brand’s desired image. The intrinsic meaning of colour, if appropriately selected may bring, ‘inherent and immediate value to the brand’, like a carefully chosen name (Kauppinen-Räsänen and Luomala, 2010).

Colour is only one element of a brand’s projection endowed with inherent meaning, previous studies attesting to the influence of name (Keller et al., 1998; Klink, 2000), non-alphabetic logos (Henderson and Cote, 1998) and typeface (Childers and Jass., 2002). Whilst memory for the colour of words is unusual during the normal course of reading, colour provides a valuable retrieval cue for adults when learning brand names (Tavassoli, 2001; Macklin, 1996). More importantly, colours evoke a variety of associations that, without prior conditioning, can be used to communicate a brand’s desired image in the consumer’s mind (Madden et al., 2000).

Within branding, the inherent meaning of colour has been examined using ad hoc collections of words describing various emotions, personality traits, and salient qualities for marketers (Grimes and Doole, 1998). For instance, a study found that US students associated black with

expensive and powerful, blue with dependable, trustworthy and high quality, red with love, purple with progressive and inexpensive, gray with dependable and high quality and yellow with happy (Jacobs et al., 1991). Within the colour psychology literature, more comprehensive frameworks have been utilised (Valdez and Mehrabian, 1994).

Colour is perhaps one of the most widely used visual elements in product and brand identity, as it appears in advertising, packaging, distribution, and even on the product itself to illicit positive feelings or communicate intended meaning. Regarding meaning, for example, the use of gold on beverage packaging communicates caffeine-free to many consumers. In terms of evoking feelings, the fashion industry frequently witnesses changes in dominant colours, particularly with season changes (Clarke and Costall, 2008).

Logo colour is very important due to its mnemonic quality in the areas of recognition and recall (Henderson and Cote, 1998; Napoles, 1998). Colour may play a role in imparting information, creating lasting identity and suggesting imagery and symbolic value (Henderson and Cote, 1998; Napoles, 1998).

Table 2.5 presents a research summary on brand colours literature:

**Table 2.5: Summary of Brand Colour Literature**

<b>BRAND COLOURS</b>		
1	Henderson and Cote (1998)	How consumers perceive colours when analysing logos?
2	Napoles (1998)	Logo colour is also very important due to its mnemonic quality in the areas of recognition and recall
3	Balmer and Gray (2000)	Colours play a strategic role in achieving desired corporate brand image.

4	Klink (2000)	Colour is only one element of a brand's projection endowed with inherent meaning, previous studies attesting to the influence of name
5	Madden et al. (2000)	Colours evoke a variety of associations that, without prior conditioning, can be used to communicate a brand's desired image in the consumer's mind
6	Tavassoli, 2001	Colour provides a valuable retrieval cue for adults when learning brand names
7	Fraser and Banks (2004); Bear (2005)	Developed theory for temperature classification of colours.
8	Elliot et al. (2007)	Colour evokes affect, cognition, and behavior congruent to the Meaning
9	Clarke and Costall (2008)	Research on colour connotation.
10	Hynes (2009)	Meaning of colours in logos to maintain consistent brand image.
11	Kauppinen-Räsänen and Luomala (2010)	Colours instigate stimulation aspects of emotions

## 2.8 What Should a Brand Colour Look Like, What are its Features?

Colour preference studies suggest that, in general, hues are preferred in decreasing order of liking: blue, green, purple, red and yellow, although liking of individual colours may be country specific. Madden et al. (2000) surveyed students from eight countries, and reported that while liking for black, green, red and white was culturally invariant, preferences for blue, brown, gold, orange, purple, and yellow were not. Table 2.6 below gives a brief description of how colours are associated with different emotions, linked to personality, as researched in two separate studies.









**Table 2.6: Typology of Colour Associations**

<b>COLOURS</b>	<b>Hynes (2009) Colour Connotation</b>	<b>Clarke &amp; Costall (2008) Colour Connotation</b>
Blue	Protective, Stability, Reliable	Prestigious, Secure, Grow
Purple	Passionate, Playful, Exciting	Visionary, Truth, Justice
Orange	Fun, Playful, Happy	Fun, Playful, Happiness
Red	Fun, Playful, Happy	Passionate, Dynamic, Exciting
Yellow	Fun, Energetic, Happy Imaginative, Cheerful	Energetic, Cheerful, Friendly
Green	Stability, Contemplative	Fun, Energetic, Healthy
Pink	Truth, Justice	Protective, Homely, Stable
Brown	Homely, Dependable, Warm	Earthy, Nature

Colour and design are two of the major aspects of the logo's characteristics and the importance of selecting both an appropriate design and an appropriate colour both for the

design and for the company image is therefore very high (Hynes, 2009), yet one which has received little academic attention, as highlighted in Table 2.7 below:

**Table 2.7: Typology of Logo and Colour Associations**

Logo	Associated words	Colour chosen by respondent (brackets theory-driven colour)	Words given in mission statement	Colour associated with mission statement	Colour meaning associations correctly made
	Homely Dependable Warm	Blue/Brown (blue)	Dependable Trustworthy Reliable	Blue	Green, Red
	Protective Stability Reliable	Blue/Brown (blue or brown)	Protective Homely Stable	Brown/Blue	Yellow, Pink
	Fun Imaginative Energetic	Yellow (yellow or pink)	Fun Energetic Healthy	Pink/yellow	Green
	Happy Cheerful	Yellow (yellow)	Energetic Cheerful Friendly	Yellow	Yellow
	Passionate Playful Exciting	Purple (red)	Passionate Dynamic Exciting	Red	Purple, Brown
	Fun Playful Happy	Red (orange)	Fun Playful Happiness	Orange	None
	Stability Contemplative	Green/Purple (green/purple)	Visionary Truth Justice	Purple	Pink, Red
	Prestigious Security Dynamic	Blue (Green/Red)	Prestigious Secure Grow	Green	Yellow, Orange, Brown, Blue

## **2.9 The Proposed Corporate Visual Identity-Brand Personality Model: What is the Association/Link, if any, between Brand Name, Brand Logo, Brand Colour and Brand Personality?**

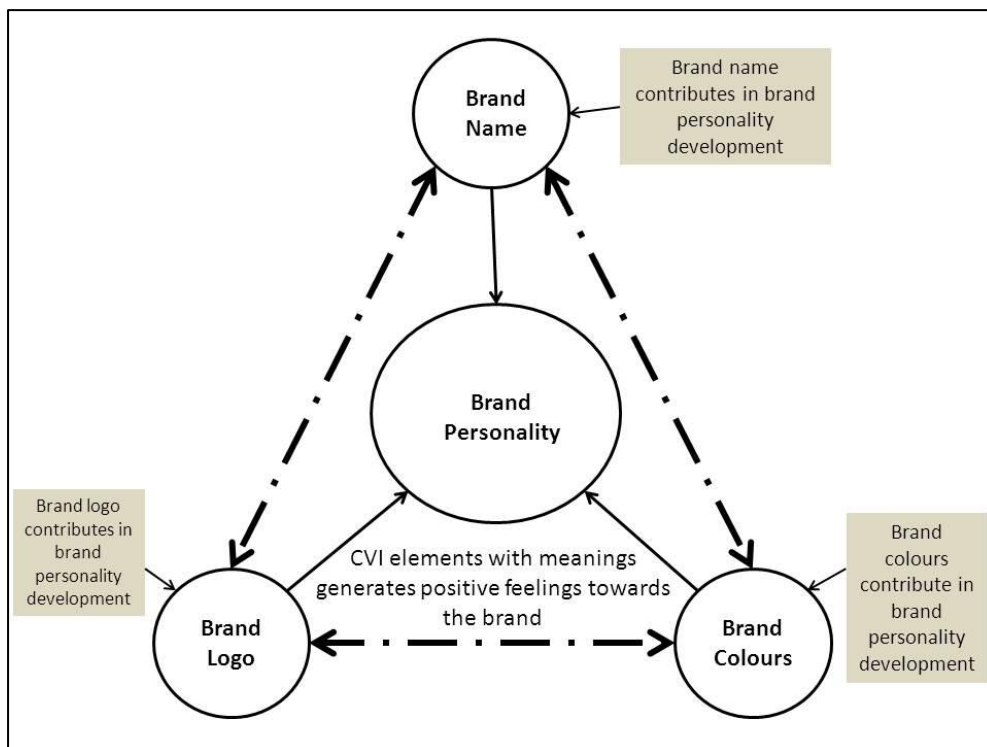
As can be seen from the literature presented in sections 2.3 to 2.8, many brand researchers have looked at name, logo and colour and their resulting impact on a brand's image. The point to make here is, however, that none has either looked at them collectively or has explored their collective association with and influence in developing a brand's personality, which is essential for any brand's image. Therefore, the research described in this dissertation explores the association of brand name, logo and colour and their influence in developing a brand's personality.

Kapferer's (1997) Brand Identity Prism model says that, if we are to look at brand identity and to better understand it, we need to look in part at personality (the way that the brand delivers, its style or tone, that this is often expressed as human traits), shared values and community (ideas that both the company and the customer see as important, that should reflect their passions and affinities) and self-image (what using the brand tells others about customers, how customers themselves want to be seen).

However, as the tables in the above sections make clear, whilst there are various aspects that have been looked at, none has looked at these by taking into consideration the key, central work in the field of brand personality, the brand personality traits that have long been considered central to our understanding of brand personality, that is, the brand personality traits set out in the scale of Aaker (1997) as identified in an earlier section. It is argued here that a link may exist between the perceptions that consumers have about brand personality (as identified in the Aaker's 1997 'big five' brand personality scale) and aspects of personality as identified in Kapferer's (1997) Brand Identity Prism model.

Synthesising the models of Uppshaw (1995) and Kapferer (1997), a model is proposed which highlights the influence of CVI elements namely, brand name, logo and colours, in developing a brand's personality. Figure 2.3 presents the proposed model.

**Figure 2.3: The CVI-BP Model**



As argued earlier, the brand personality contributes to fostering a relationship between the consumer and the brand. The relationship may be based upon the ‘brand as a person’ or ‘the type of person the brand represents’. If one or both correspond with the consumer’s notion of desirable traits for the brand, the perception of brand value may be enhanced (Aaker, 1997).

The literature reviewed so far in this chapter has demonstrated the importance of corporate visual identity (CVI) with regard to brand image. However, it has stopped short of linking CVI as an important influencer in developing a brand’s personality. It is argued here that there may be a link/association between CVI and brand personality, and if this is the case, there is a need to explore in what way(s) CVI might play a role in developing brand personality.

Brands have personality, personality characteristics, and consumers draw on these when choosing which brand to go with when they buy a product or service. To recap, these are the five personality characteristics of being sincere, being exciting, being competent, being



sophisticated and being rugged, with each having its own sub-set of traits (Aaker, 1997). The meanings that consumers ascribe to the names, logos and colours have not been explored in the light of Aaker's (1997) 'big five' personality characteristics and yet it is evident that there must be some kind of link between them as both are concerned with personality in some way. Given the centrality of Aaker's (1997) work in this area, and that it is, to date, the only scale available to explore the dimensions of brand personality, this scale will be taken into account in the sections which follow, that is, those that look at such an association/link, how we might look at them, practically speaking.

### **2.9.1 What is the Association/Link, if any, between Brand Name and Brand Personality?**

A good brand name provides useful information to reduce consumer uncertainty in brand choices (Klink, 2000; Srinivasan and Till, 2002). Symbolic features can be positioned to either the brand name or the user; these are different types of symbolism. Brand names incorporate social approval, personal expression and self-concept that create the symbolic benefits, such as the socially visible emblems that accumulate to product or service use (Keller, 1998). Symbolic consumption is also orientated toward the consumer. Symbolic attributes are associated with functionality and indicate that the brand image of symbolic and functional characteristics facilitate the positioning of a brand in relation to other brands (Le et al., 2012).

The corporate name (brand) recognition/familiarity (Lee and Ang, 2003) measures how widely known the corporate brand is and to what extent this familiarity affects consumer product evaluation. The corporate brand can add value to its product and the association of the corporate and product brands will be beneficial to both the corporate and the brand and would, in turn, enhance consumer awareness of both the corporation and its products. The selection of the proper brand name is one of the most vital marketing decisions an organization will make because it is typically the centre-piece of introductory marketing programs (Keller, 1993; Lee and Ang, 2003). When a company decides on a brand name for a new product or service, it establishes the foundation of the brand's image (Kohli and LaBahn, 1997).

A brand name with high relevance might establish a natural association between the brand name and the product/service category. Such an association facilitates more encoding and processing of the brand name, which likely leads to positive evaluation of the brand name for the focal product/ service. Brand names represent the rich configurations of symbols and meanings. Such groups of concepts meaningfully related to a target word or brand name are referred to as brand association set (Meyers-Levy, 1989).

When a brand is easy to pronounce, it likely facilitates a sense of familiarity with the word and increases consumers' intention to further process/retrieve the information related to the word in memory. On the contrary, a word that is difficult to pronounce may demand extra efforts to process or retrieve in an individual's mind. It may even demand a distinctive encoding scheme (Meyers-Levy, 1989).

When a company decides on a brand name for a product or service, it establishes the foundation of the brand's image (Kohli and LaBahn, 1997). For example, easily pronounced or better-sounding names outperform other brands (Alter and Oppenheimer, 2006). Similarly, a brand name with high relevance might establish a natural association between the brand name and the product/service category. Relevance is defined as the degree to which a brand name suggests descriptive information of the product/ service category. The literature above also suggests that the brand name should be easy to comprehend, pronounce, and spell. For example, how quickly a brand name can be perceived and understood when exposed only for an instant, to assess consumer learning of brand names. The suggestiveness or meaningfulness of the brand name should affect how easily brand associations are created.

Brand name is assessed on two basic dimensions: the inherent ability of the name to be encoded into, retained in, and retrieved from memory easily, and the degree to which the name supports or enhances the planned strategic positioning or image of the product (Robertson, 1989). There are several brand characteristics that can increase the possibility of recall by consumers. A brand name elicits a mental image (Robertson, 1989), therefore, a brand name enhances the strategic positioning and image of the brand. For example, one of the brands used in this study, All brands used in the study, offer more or less the same thing but what makes one preferable over the other could be the result of many things and CVI is

one of them. One such brand is Mobilink, which is a combination of two words: ‘mobile’ and ‘link’. Thus making it very clear what the brand stands for. On the other hand, for example, another brand used in this study is, Zong, The brand name springs from a family name which has Chinese origin – of course, this fact eludes consumers, making the brand name unrelated to the product category.

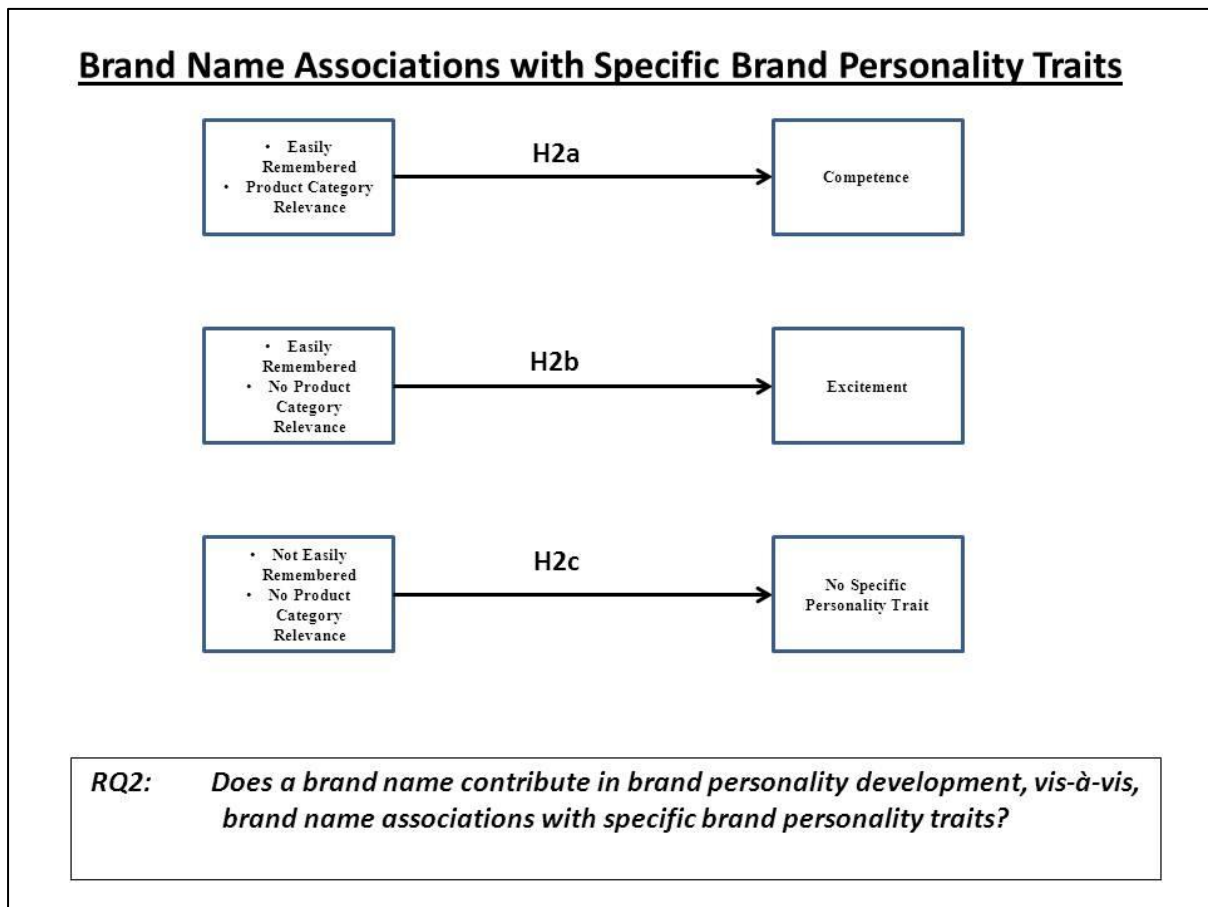
Irrespective of the fact whether a brand is corporate or individual, all brands have personalities. Given that Aaker’s (1997) brand personality traits is an established tool for determining brand personality, the same has been applied to determine the impact of CVI in the formation of a brand’s personality. Aaker’s (1997) certain personality traits are paired with specific brand name types (for example, easily remembered, relevant). This research has identified three types of brand names: a) brand name which is easily remembered and relevant to the product category; b) brand name which is easily remembered but not relevant to the product category; and c) brand name which is neither easily remembered nor relevant to the product category. The same is then paired up with specific brand personality traits in Table 2.8:

**Table 2.8: Brand Name Relevancy Associations with Brand Personality Traits**

<b>Easily Remembered</b>	<b>Relevant</b>	<b>Brand Personality Trait</b>
Brand Name – Yes	Brand Name – Yes	Competence: Intelligent, Secure, Confident
Brand Name – Yes	Brand Name – No	Excitement: Excitement, Daring, Imaginative
Brand Name – No	Brand Name – No	Not a specific brand personality trait

Figure 2.4 shows, in visual format, the above brand name associations with brand personality traits:

**Figure 2.4 Proposed Brand Name Framework**



### 2.9.2 What is the Association/Link, if any, between Brand Logo and Brand Personality?

Logo perceptions can lead to liking, or they can evoke more intense aesthetic response. Aesthetic responses, formed in reaction to intrinsic elements of the stimulus, encompass strong attention and involvement (Veryzer, 1993). Although intense aesthetic reaction may be more commonly associated with art, particularly resonant designs can produce vehemently strong emotional reactions among consumers (Veryzer, 1993).

An important advantage of a logo is its visual character, which may make it less vulnerable to international barriers. The importance of logos may differ per product category. The identity and values of a brand are the starting point for planning the brand elements, the marketing instruments and secondary associations (Keller, 2003).

The corporate logo has various elements of design which are important including the shape, image, style and size, as well as the colour(s) used (Hynes, 2009). Logos add value by stakeholders seeing and remembering the logo (recognition) but to be effective, the logo must serve as a signature of the company, by clearly linking the shape, design or colour to the organisation it represents (Hynes, 2009).

The literature (Henderson and Cote, 1998; van den Bosch and de Jong, 2005) suggests that brand logos act as the primary visual representation of the brand's meaning and offer summary information about the brand's marketing efforts. They act as facilitators to speed up recognition of a company or brand. Deducing from the literature (Henderson and Cote, 1998; van den Bosch and de Jong, 2005; Hynes, 2009), following observations are formulated (Table 2.9 and Table 2.10).

**Table 2.9: Logo Associations with Brand Personality Traits**

LOGO TYPE	MEANING	POSSIBLE BRAND PERSONALITY TRAITS
Building	Homely, Dependable, Warm	Sincerity: Wholesome, Down-to-Earth, Honest
Globe, Orb	Prestigious, Stability, Reliability	Competence: Intelligent, Secure, Confident Sophistication: Glamour, Smooth, Charming
Angular Motifs	Protective, Security, Dynamic	Competence: Intelligent, Secure, Confident Ruggedness: Strong, Masculine, Western
Digital Equipment with/ without silhouettes	Fun, Playful, Happy	Excitement: Daring, Imaginative, Exciting

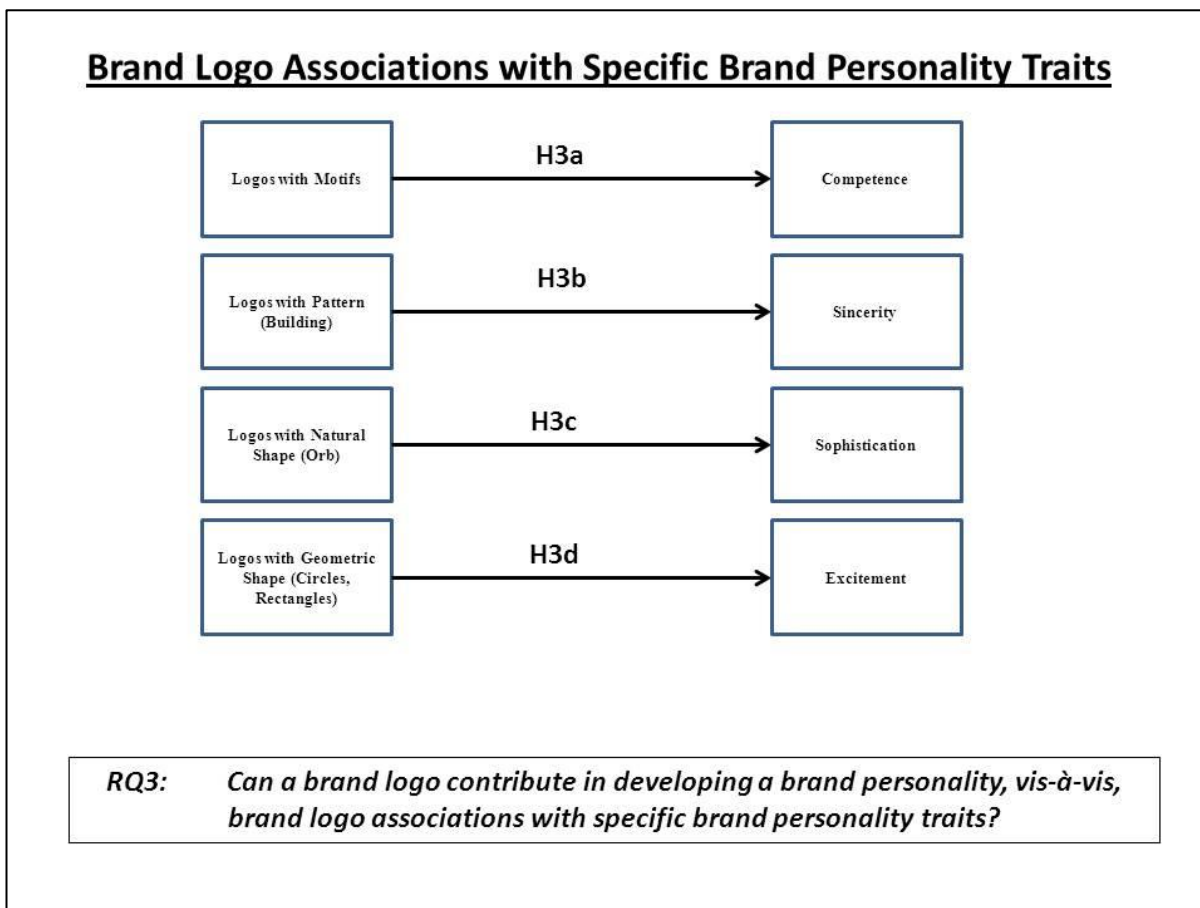
*Source: Inferred from Henderson and Cote, 1998.*

**Table 2.10: The Link Between Logo and Personality Traits**

Logo Design	Brand Personality Trait
Motifs: Floral	Competence
Building: Tower	Sincerity
Natural Shapes: Orb	Sophistication
Geometric Shapes: Rectangle, Circles	Excitement

Figure 2.5 shows, in visual format, the above brand logo associations with brand personality traits:

**Figure 2.5 Proposed Brand Logo Framework**



### **2.9.3 What is the Association/Link, if any, between Brand Colour and Brand Personality?**

Both the design (shape) and the colour of corporate logos therefore demand a strategic approach (Balmer and Gray, 2000; Gray and Balmer, 1998). Visual equity is the value derived from ‘visual form’, that is the ‘look and feel’ of the brand. Visual equity contributes towards brand recognition, enabling a brand to stand out on the supermarket shelf. It also helps to communicate a brand’s desired image (Keller, 1998). The intrinsic meaning of colour, if appropriately selected may bring inherent and immediate value to the brand (Kohli and LaBahn, 1997), like a carefully chosen name.

Colour is sometimes referred to as the ‘silent salesperson’ as it exerts persuasive power at a subliminal level (Eiseman, 2000). Therefore, it is necessary to address the need to examine how people perceive the colour, design and meaning of logos to examine how these interlink to and affect the identity of the organisation (Henderson and Cote, 1998; Seifert, 1992; Van Riel and Balmer, 1997).

Colours play an important role in marketing as part of a brand's "trade dress". Colour can be an influential communicative device (Meyers-Levy and Peracchio, 1995). A key use of colour by marketers is to differentiate a brand and aid brand-name memory. Colour helps products stand out from the crowd (Sara, 1990) and provides information value to shoppers by aiding brand recognition on the store shelf.

In conclusion, colour is an important brand attribute that conveys different symbolic meanings, which are employed in the creation and maintenance of brand images (Madden et al., 2000), as a tool for advertising persuasiveness (Myers-Levy and Peracchio, 1995), and influence purchase decision for products (Eckman et al., 1990; Cooper, 1994). Such studies have looked beyond the aesthetic value of colour and investigated its functional value. This functional value originates from specific meanings that colours convey in different contexts and has implications for psychological functioning; their studies demonstrate that the mere perception of the colour evokes affect, cognition, and behavior congruent to the meaning (Elliot et al., 2007). A model was proposed by Elliot et al. (2007) to show the influence of

colour on psychological functioning, which proffered three core premises:

- a) Colour carries meanings that originate from two sources: (a) learned associations from the repetitive pairing of colour and certain messages, and (b) biological associations that arise from the human evolutionary make-up and physiological response to colour.
- b) Colour perception influences motivation and behaviour.
- c) Colour meanings are contextual, i.e., they change from context to context.

These premises imply that colour conveys different symbolic meanings within different cultural and subcultural contexts, which can lead to different motivational and behavioral outcomes. A large-scale study was conducted, involving eight countries (Australia, Brazil, Canada, Colombia, Hong Kong, China, Taiwan, and the United States) to understand cross-cultural symbolism and meanings of specific colours and colour combinations (Madden et al., 2000). The results demonstrated both cross-cultural similarities and dissimilarities in colour meanings. With respect to the former, cool colours such as green, blue, and white clustered together and were found to be associated with gentle, peaceful, and calming meanings; whereas, warm colours such as yellow, gold, orange, red, and purple clustered together and were associated with vibrant, hot, active, and sharp meanings. This cool and warm interpretation of colours has been backed by past research and similar colour meanings have been found to be associated with each of the colour spectrums (Gage, 1999).

The literature (Hynes, 2009; Clarke and Costall, 2008) suggests that colours evoke a variety of associations that, without prior conditioning, can be used to communicate a brand's desired image in the consumer's mind. Colour is only one element of a brand's projection endowed with inherent meaning. Colour provides a valuable retrieval cue when learning brand names. Moreover, colours play an important role in marketing as an influential communicative tool. Colour also provides information value to shoppers by aiding brand recognition on the store shelf. More importantly, colour is an important brand attribute that conveys different symbolic meanings, which are employed in the creation and maintenance of brand images. Colour is an integral element of corporate and marketing communications. It induces moods and emotions, influences consumers' perceptions and behaviour and helps



companies position or differentiate from the competition.

Although the importance of colour in CVI has received little attention, there is substantial research outside the marketing field which shows the importance of colour in recognition and recall and more importantly, the idea that colour being used to elicit different emotional responses (Baker and Balmer, 1997).

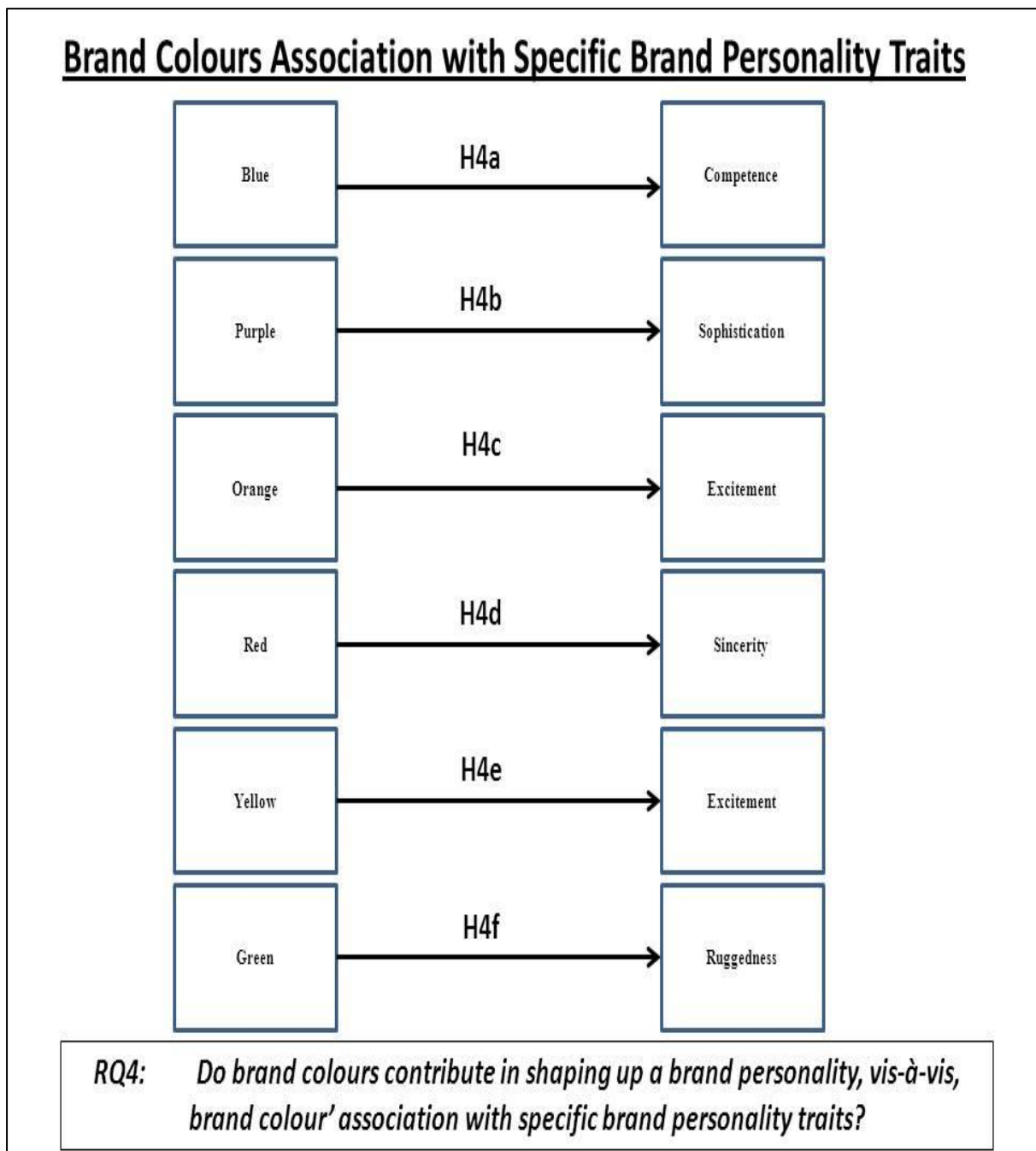
Specifically for this research, the following observations are drawn (Table 2.11), based on the literature (Hynes, 2009; Clarke and Costall, 2008) discussed above:

**Table 2.11: Colours Association with Brand Personality Traits**

<b>Brand Colour</b>	<b>Brand Personality Trait</b>
Blue	Competence: Intelligent, Secure, Confident
Purple	Sophistication: Glamorous, Smooth, Charming
Orange	Excitement: Daring, Imaginative, Exciting
Red	Sincerity: Wholesome, Down-to-Earth, Honest
Yellow	Excitement: Daring, Imaginative, Exciting
Green	Ruggedness: Strong, Masculine, Outdoorsy

Figure 2.6 shows, in visual format, the above brand colour associations with brand personality traits:

**Figure 2.6 Proposed Brand Colours Framework**

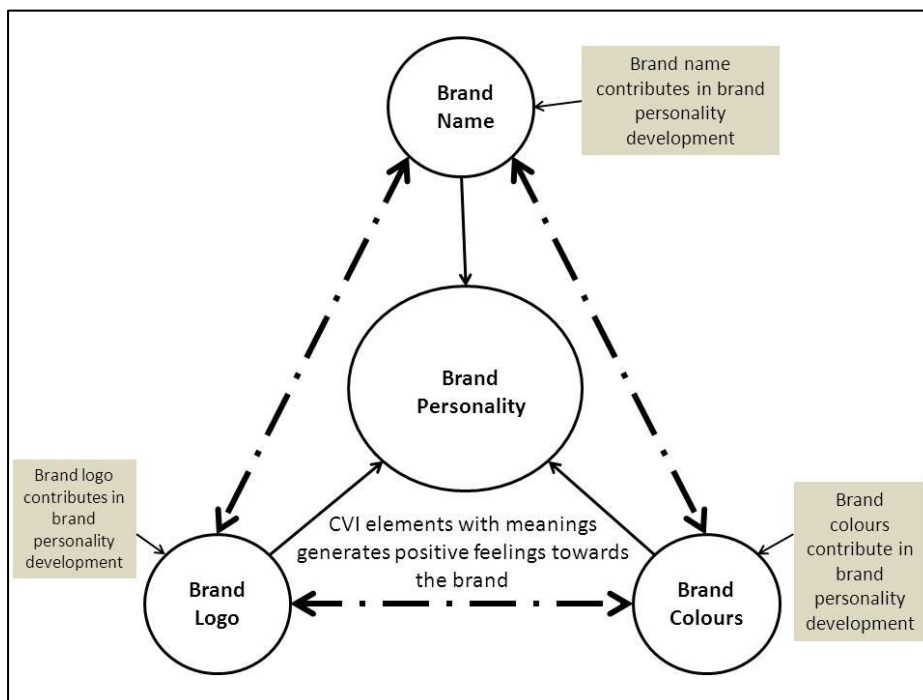


## 2.10 Summary

The chapter reviewed the studies on corporate visual identity (CVI), including focal theories and main concepts. It was established how the visual identity mix plays an important role in forming consumers' perceptions about the brand. Furthermore, it also discussed the merits of developing a strong and favourable brand personality, and then developed the research questions and related hypotheses to make the links between brand name, logo, and colours (CVI) with brand personality traits, and hypothesising that CVI does impact in the formation of a brand's personality.

The literature in the above sections presented the importance of corporate visual identity with regards to brand personality, however, stopping short of linking CVI as the most important factor in developing a brand's personality. Synthesising the models of Uppshaw (1995) and Kapferer (1997), a model is proposed which highlights the influence of CVI elements namely, brand name, logo and colours, in developing a brand's personality. Figure 2.7 presents, again, this model.

**Figure 2.7: The CVI-BP Model**



A brand's visual identity can influence many of the stakeholders including employees and investors as well as consumers. It is the most frequently discussed aspect of corporate identity and in consequence, one of the most commonly used methods to indicate a transition in identity by organisations is a name change, often along with alterations to the corporate image (Melewar and Karaosmanoglu, 2006). The literature in this chapter suggests that CVI is an integral part of a brand identity, which communicates symbolic associations as well as distinctive and enduring characteristics of a brand to its target audience. Therefore, the following research question and related hypotheses are proposed:

***RQ1: Do the CVI elements with meanings generate positive feelings towards the brand?***

- H1a: A brand name which communicates what it stands for generates positive feelings towards the brand.
- H1b: A brand logo which communicates what it stands for generates positive feelings towards the brand.
- H1c: A brand colour(s) which communicates what it stands for generates positive feelings towards the brand.

Irrespective of the fact whether a brand is corporate or individual, all brands have personalities. Given that Aaker's (1997) brand personality traits is an established tool for determining brand personality, the same has been applied to determine the impact of CVI in the formation of a brand's personality. Aaker's (1997) certain personality traits are paired with specific brand name types (for example, easily remembered, relevant). This research has identified three types of brand names: a) brand name which is easily remembered and relevant to the product category; b) brand name which is easily remembered but not relevant to the product category; and c) brand name which is neither easily remembered nor relevant to the product category with the following research question and its related hypotheses:

***RQ2: Does a brand name contribute in brand personality development, vis-à-vis, brand name associations with specific brand personality traits?***

- H2a: Brand name, which is easily remembered and is also relevant to the product category,

is associated with brand personality trait ‘competence’;

H2b: Brand name, which is easily remembered, but is not relevant to the product category, is associated with brand personality trait ‘Excitement’;

H2c: Brand name, which is neither easily remembered nor relevant to the product category, is not particularly associated with any specific brand personality trait.

The corporate logo has various elements of design which are important including the shape, image, style and size, as well as the colour(s) used (Hynes, 2009). Logos add value by stakeholders seeing and remembering the logo (recognition) but to be effective, the logo must serve as a signature of the company, by clearly linking the shape, design or colour to the organisation it represents (Hynes, 2009). In this research study, deducing from the literature (Henderson and Cote, 1998; van den Bosch and de Jong, 2005; Hynes, 2009), the following observations are formulated, specifically relevant to this study (Table 2.6). The observations detailed in Table 2.7 lead to the following research question and its relevant hypotheses:

***RQ3: Can a brand logo contribute in developing a brand personality, vis-à-vis, brand logo associations with specific brand personality traits?***

H3a: Logos with motifs are associated with brand personality trait ‘competence’

H3b: Logos with pattern (building) are associated with brand personality trait ‘sincerity’

H3c: Logos with natural shape (orb) are associated with brand personality trait ‘sophistication’

H3d: Logos with geometric shape (circles, rectangle) are associated with brand personality trait ‘excitement’

Colour is an integral element of corporate and marketing communications. It induces moods and emotions, influences consumers’ perceptions and behaviour and helps companies position or differentiate from the competition. Although the importance of colour in CVI has received little attention, there is substantial research outside the marketing field which shows the importance of colour in recognition and recall and more importantly, the idea that colour being used to elicit different emotional responses (Baker and Balmer, 1997).

Specifically for this research, the following observations are drawn (Table 2.11), which are relevant to this study, based on the literature (Hynes, 2009; Clarke and Costall, 2008) discussed above. The observations in Table 2.11 lead to formulation of the hypotheses under Research Question (RQ4) as follows:

***RQ4: Do brand colours contribute in shaping up a brand personality, vis-à-vis, brand colour' association with specific brand personality traits?***

H4a: The brand colour blue is associated with the personality trait, competence (intelligence, secure, and confident);

H4b: The brand colour purple is associated with personality trait, sophistication (glamorous, smooth, and charming);

H4c: The brand colour orange is associated with personality trait, excitement (daring, imaginative, and exciting);

H4d: The brand colour red is associated with personality trait, sincerity (wholesome, down-to-earth, and honest);

H4e: The brand colour yellow is associated with personality trait, excitement (daring, imaginative, and exciting);

H4f: The brand colour green is associated with personality trait, ruggedness (strong, masculine, outdoorsy).

The next chapter, chapter III, outlines the methodological foundations and the research design of the study in terms of data collection and scale purification methods and procedures, including: the research approach for the study; the research design; the data collection instrument, data management and analysis.

## III RESEARCH METHODS

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### 3.1 Introduction

This chapter outlines the methodological foundations and the research design of the study in terms of data collection and scale purification methods and procedures. It has been noted that some writers use the terms ‘methodology’ and ‘method’ interchangeably (Hussey and Hussey, 1997). Methodology refers to the overall approach taken, as well as to the theoretical basis from which the researcher comes, whereas method is the various means by which data is collected and analysed (Hussey and Hussey, 1997). Similarly, Mason (2002) separates “the concept of methodological strategy” from the method, while noting that a particular method will be a part of the strategy. In line with these writers, the approach taken here is to include all facets of the research process under the overall heading of methodology.

The chapter is further divided into the following sections:

Section 3.2 presents the research approach explaining positivism and interpretivism approaches for the study. Section 3.3 presents the research design. Section 3.4 discusses the details of data collection instrument. Section 3.5 presents the data management tools. Section 3.6 deliberates the elements of main survey. Section 3.7 discusses the demographic characteristics of the sample frame. Section 3.8 presents the factor analysis and structured equation modelling. Section 3.9 summarises the chapter.

### 3.2 Research Approach for the Study: Positivism vs. Interpretivism

This study investigates the influence of corporate visual identity elements (brand name, brand logo, and brand colours) in shaping a brand’s personality. In other words, this research is concerned with the causal links between corporate visual identity elements and Aaker’s (1997) five brand personality traits. Therefore, a positivist position was adopted in this research. Briefly, positivist epistemology has the following characteristics (Easterby-Smith et

al., 2004; Scholarios, 2005):

1. Independence: the observer is independent of what is being observed
2. Value-free and scientific: the choice of subject and method can be made objectively, not based on beliefs or interests
3. Hypothetico-deductive: hypothesize a law and deduct what kinds of observations will demonstrate its truth or falsity
4. Large sample is used
5. Empirical operationalization: this research is typically quantitative
6. Reductionism: break problems down into their smallest elements
7. Generalisation: sufficient sample is used in order to generalise to a population.

The basic reasoning of positivism assumes that an objective reality exists which is independent of human behaviour and is therefore not a creation of the human mind. Positivism provides the need for reasoning that moves from theoretical ideas, or a set of given premises, to a logical conclusion through deductive thinking. That is, through the mental process of developing specific predictions from general principles, and through research establishing whether or not the predictions are valid. The basic reasoning of positivism assumes that an objective reality exists which is independent of human behaviour and is therefore not a creation of the human mind. In summary, the positivist philosophy embraces a conception of truth in which verifiable statements concur with the ascertainable facts of reality. Truth is therefore not dependent on belief alone but on belief that can be verified through examination and observation of external reality. Speculation and assumptions related to knowledge based on the metaphysical are discarded. The exploration and examination of human behaviours such as feelings are beyond the scope of positivism.

Before embarking on any investigation, researchers should define a set of underlying assumptions, that is, a paradigm which serves as a guideline in order to understand the subject studied as well as to generate valid and reliable results (Ates, 2008). Although paradigms can be classified in different ways, they are conventionally grouped under two major schools of thoughts: a) positivism and, b) interpretivism (Ates, 2008).



Interpretivism tends to view the world in quite a different manner, requiring a different response from researchers. As Bryman and Bell (2007) state, interpretivists take the view that the subject matter of the social sciences people and their institutions is fundamentally different from that of the natural sciences. The study of the social world therefore requires a different logic of research procedure. This different logic within an interpretivist stance might prompt a researcher to use inductive theory construction, reversing the deductive process by using data to generate theory. Researchers would observe aspects of the social world and seek to discover patterns that could be used to explain wider principles (Babbie, 2005). In addition, it is seen that there is no one reality, rather reality is based on an individual's perceptions and experiences (Robson, 2002). Linked to this position is the argument that the facets of the real world that are distinctly human are lost when they are analysed and "reduced to the interaction of variables" (Hughes and Sharrock, 1997).

In contrast, positivism is associated with deductive theory testing. It tries to explain the phenomenon under investigation by verifying or falsifying the hypotheses which are designed to describe the causal relationships between its sub-elements (Ates, 2008). Through this approach, researchers try to reach generalizable conclusions (Ates, 2008).

A central tenet of positivism is that researchers can take a 'scientific' perspective when observing social behaviour, with an objective analysis possible (Travers, 2001). Bryman and Bell (2007) caution against assuming positivism and science are synonymous concepts, noting that there are some differences between a positivist philosophy and a scientific approach. They also note that there are some circumstances where an inductive strategy is apparent within positivist research, with "knowledge arrived at through the gathering of facts that provide the basis of laws" (Bryman and Bell, 2007, pp. 16). Nonetheless, research based on a positivist philosophy tends to be based on deductive theorising, where a number of propositions are generated for testing, with empirical verification then sought (Babbie, 2005). Considerable data are often required as a positivist study would favour the use of quantitative methods to analyse large-scale phenomena (Travers, 2001).

Inherent in this overall approach to research is the view that it is possible to measure social behaviour independent of context and that social phenomena are 'things' that can be viewed

objectively (Hughes and Sharrock, 1997). For this reason the role of the researcher should be to analyse the various interpretations that actors related to a particular phenomenon give to their experiences (Easterby-Smith et al., 2002).

When deciding which of the paradigms would lead to more rigorous investigation, the nature of the research questions and objectives of the study should be considered, because particular research methodologies are more suited to certain research problems and objectives.

Aliaga and Gunderson (2000) describes quantitative research as explaining phenomena by collecting numerical data that are analysed using mathematically based methods (in particular statistics). The first element is explaining phenomena. This is a key element of all research, be it quantitative or qualitative. When one sets out to do some research, one is always looking to explain something. For example, In education, this could be questions like ‘why do teachers leave teaching?’, ‘what factors influence pupil achievement?’, and so on. The specificity of quantitative research lies in the next part of the definition. In quantitative research, numerical data is collected. This is closely connected to the final part of the definition: analysis using mathematically based methods. In order to be able to use mathematically based methods, the data have to be in numerical form. This is not the case for qualitative research. Qualitative data is not necessarily or usually numerical, and therefore cannot be analysed by using statistics. Therefore, as quantitative research is essentially about collecting numerical data to explain a particular phenomenon, particular questions seem immediately suited to being answered using quantitative methods (Aliaga and Gunderson, 2000).

The data that do not naturally appear in quantitative form can be collected in a quantitative way. It is done by designing research instruments aimed specifically at converting phenomena that do not naturally exist in quantitative form into quantitative data, which can be analysed statistically, like attitudes and beliefs. For example, one might want to collect data on pupils’ attitudes to their school and their teachers. These attitudes obviously do not naturally exist in quantitative form. Yet one can develop a questionnaire that asks pupils to rate a number of statements (for example, ‘I think school is boring’) as either ‘agree strongly’, ‘agree’, ‘disagree’ or ‘disagree strongly’, and give the answers a number (e.g. 1 for

‘disagree strongly’, 4 for agree strongly). In the same way, one can collect data on a wide number of phenomena, and make them quantitative through data collection instruments such as questionnaires or tests (Aliaga and Gunderson, 2000).

The last part of the definition refers to the use of mathematically based methods, in particular statistics, to analyse the data. This is what people usually think about when they think of quantitative research, and is often seen as the most important part of quantitative studies. This is a bit of a misconception, as, while using the right data analysis tools obviously matters a great deal, using the right research design and data collection instruments is actually more crucial (Aliaga and Gunderson, 2000).

Quantitative research is especially suited in the testing of hypotheses, for example, whether there is a relationship between a pupil’s achievement and their self-esteem and social background. A hypothesis is a tentative explanation that accounts for a set of facts and can be tested by further investigation. Quantitative research design studies allow one to test these hypotheses. Relevant data is collected and statistical techniques are used to decide whether or not to reject or accept the hypothesis (Aliaga and Gunderson, 2000).

The research methods in corporate visual identity studies differ depending on the scope of the study. The general tendency of choosing qualitative methods shifts to quantitative techniques when the study goes beyond investigating the salient attributes of a brand’s identity (Van Riel et al., 1998). The studies by Klink (2000; 2001), Henderson and Cote (1998), Clarke and Costall (2008), Hynes (2009) and, Karaosmanoglu (2006) demonstrated that when a researcher wants to examine the concepts of brand names, brand logos and brand colours in relation to other marketing concepts, quantitative methods are more appropriate than qualitative ones. These researchers all conducted their studies by recruiting a large number of respondents and using questionnaires as the data collection instrument. The study described in this dissertation also focuses on brand name, logo, colours and brand personality and this research study is also conducted by using a large number of respondents, so it is reasonable to suggest that, in line with research in the field, the use of a questionnaire as the data collection instrument is justified. Hence a quantitative research method was used in this study. Survey research is presumed to have high external validity that is the results can be generalised to a

population. The structured-undisguised survey, where a formal questionnaire is prepared, is the most popular data collection method because of the simplicity and flexibility of the research technique (Ates, 2008). There is an important distinction between surveys and survey research. While a survey is a means of gathering information about the characteristics, actions, or opinions of a large group of people, referred as a population, a survey research is conducted to advance scientific knowledge (Pinsonneault and Kramer, 1993). Therefore, most of research to enhance the existing knowledge about certain objects and phenomena are the survey research, not surveys. Surveys conducted for research purposes have three distinct characteristic (Fowler, 1993). First, the purpose of survey is to produce quantitative descriptions of some aspects of studied population. Second, the main way of collecting information is by asking people structured and predefined questions. Third, information is generally collected about a fraction of the study population but it is collected in such a way as to be able to generalize the findings to the population. Survey research is the most appropriate when:

1. The central questions of interest about the phenomena are "what is happening?" and "how and why is it happening?"
2. Control of the independent and dependent variables is not possible or not desirable,
3. The phenomena of interest must be studied in their natural setting
4. The phenomena of interest occur in current time or the recent past (Creswell, 1994; Pinsonneault and Kraemer, 1993).

In addition, the testing of the hypotheses is best met by the use of a positivistic quantitative approach, and as this study tests hypotheses via a questionnaire involving a large set of respondents, also as this research is concerned with ‘what is happening’ and ‘how and why is it happening’, as well as to study the phenomenon in its natural setting with no desire to control the variables involved, this provides justification for the use of the survey used to gather the data described in this dissertation.

### 3.3 Research Design

**Research Design Tools:** The following methods were used in each phase of the research design: A questionnaire was used. This underwent development and pretesting, before being administered to the respondents (Ates, 2008). This study draws on the literature in areas of brand name, brand logo, brand colours and, brand personality in order to specify the domain of the research and also to test the conceptual model and the hypotheses. The items of measurement brand name, brand logo, brand colours and, brand personality were defined by the literature review (Ates, 2008).

Two pre-tests were carried out with smaller sample sizes. This approach helped the researcher to operationalize the concepts before being tested with a large sample. Using these steps, the measures of the research instrument were determined and purified (Ates, 2008). Based on the two pretests conducted, the content and wording of the questionnaire became clearer to its audience. Moreover, this preliminary stage helped in interpreting the data gathered and drawing conclusions (Ates, 2008). This study carried out pretesting to purify measures for the questionnaire (Ates, 2008). The information so gathered, helped to ensure that all possible items were investigated and only relevant items were included in the questionnaire (Ates, 2008).

A questionnaire survey was adopted in the main data collection (Implementation) stage since positivism entails testing the hypotheses developed on larger samples (Carson et al., 2001). Section 3.4 discusses the data collection instrument in detail. Focus group interviews or interviews with individual consumers were not used for this study simply because the respondents are self-selecting and they may not represent the sample. They are hard to control and manage as well as tricky to analyse. Nor would gathering data via focus groups reveal anything more or different than that gathered via a questionnaire and in addition the time taken to collect the data via such means would take far longer than is reasonable. This study was a consumer-focused research where the maximum sample of respondents was required and a questionnaire completed by as many respondents as possible was considered the most appropriate of the options available.

### **3.4 Data Collection Instrument**

The questionnaire development consisted of the procedure of scale development and issues of validity and reliability. The steps described in the following sections were followed to develop better measures for the constructs examined as well as to design a better data collection instrument (Yin, 1994).

#### **3.4.1 Specifying the Domain of the Construct**

The first step in questionnaire development is specifying the domain of the constructs. At this stage, the researcher must thoroughly draw the borders of the constructs under investigation. The robustness of the conceptual framework relies on a good quality literature review covering all related areas (Melawar, 2001). The focus of this study is the role of corporate visual identity elements in developing a brand's personality. Therefore, the literature review comprises of studies into brand name, brand logo, brand colours and brand personality. On the basis of theoretical information obtained, the conceptual model (see Figure 2.3 in Chapter II) was developed.

For the final version of the questionnaire, brand name was defined as consisting of eleven components, brand logo defined as consisting of ten components, brand colours defined as consisting of ten components and, brand personality defined as consisting twenty components. Table 3.1 illustrates the main constructs and their sub-components (see also Chapter II for literature review).

**Table 3.1: Questionnaire – Subject Areas Measured and Sources**

<b>QUESTION</b>	<b>CONSTRUCT</b>	<b>SOURCE</b>
	<b>FILTER QUESTIONS</b>	
1	Knowledge about brand colours	The researcher
2	Knowledge about brand names and brand logos	The researcher
	<b>BRAND NAME</b>	
3	(Brand Name) represents Competence	Aaker (1997), the researcher
	(Brand Name) represents Sophistication	Aaker (1997), the researcher
	(Brand Name) represents Excitement	Aaker (1997), the researcher
	(Brand name) represents Ruggedness	Aaker (1997), the researcher
	(Brand name) represents Sincerity	Aaker (1997), the researcher
6	(Brand name) is relevant to its product category	Bao et al. (2008)
	(Brand name) is more easily remembered than its competitors	Klink (2001)
7	The (brand name) communicates what it stands for	Karaosmanoglu (2006)
	Like the (brand name)	Karaosmanoglu (2006)
	Easy to recall the (brand name)	Karaosmanoglu (2006)
	The (brand name) generates positive feelings towards the brand	Karaosmanoglu (2006)
	<b>BRAND LOGO</b>	
4	(Brand Logo) represents Competence	Aaker (1997), the researcher
	(Brand Logo) represents Sophistication	Aaker (1997), the researcher
	(Brand Logo) represents Excitement	Aaker (1997), the researcher
	(Brand Logo) represents Ruggedness	Aaker (1997), the researcher
	(Brand Logo) represents Sincerity	Aaker (1997), the researcher
7	The (brand logo) communicates what it stands for	Karaosmanoglu (2006)
	Like the (brand logo)	Karaosmanoglu (2006)
	Easy to recall the (brand logo)	Karaosmanoglu (2006)
	The (brand logo) generates positive feelings towards the brand	Karaosmanoglu (2006)
	<b>BRAND COLOURS</b>	
5	Blue represents Competence	Aaker (1997), the researcher
	Red represents Sincerity	Aaker (1997), the researcher
	Orange represents Excitement	Aaker (1997), the researcher
	Purple represents Sophistication	Aaker (1997), the researcher
	Yellow represents Excitement	Aaker (1997), the researcher
	Green represents Ruggedness	Aaker (1997), the researcher
7	The (brand colour) communicates what it stands for	Karaosmanoglu (2006)
	Like the (brand colour)	Karaosmanoglu (2006)
	Easy to recall the (brand colour)	Karaosmanoglu (2006)
	The (brand colour) generates positive feelings towards the brand	Karaosmanoglu (2006)

<b>BRAND PERSONALITY</b>		
8	Evaluate the brands against the fifteen brand personality traits	Aaker (1997), the researcher

Table 3.1 provides a summary of each construct’s sub-components and the sources of item generation. All the questions used in the questionnaire are adapted from various studies discussed in the literature review. Most of the items representing the constructs and their sub-components were generated from the existing literature (see Chapter II for literature review). The issues emerging from the two pretests were also integrated.

### **3.4.1.a CVI Elements Role in Generating Positive Feelings Toward the Brand**

CVI elements (brand name, brand logo, and brand colours) represent the rich configurations of symbols and meanings. Such groups of concepts are meaningfully related to a target word or brand name, or a significant symbol, or a vivid colour, as brand association set. Therefore, the following research question and related hypotheses are presented:

***RQ1: Do the CVI elements with meanings generate positive feelings towards the brand?***

H1a: A brand name which communicates what it stands for generates positive feelings towards the brand.

H1b: A brand logo which communicates what it stands for generates positive feelings towards the brand.

H1c: A brand colour(s) which communicates what it stands for generates positive feelings towards the brand.

One question (Q.7) in the questionnaire survey, specifically ask the respondents the following on brand name, brand logo and brand colours. For hypothesis H1a, the following parts of Q7, a to d, were asked from the respondents. The premise here is that a brand name which communicates what it stands for is likeable and easy to recall and therefore, generates positive feelings towards the brand. Hence parts b and c are sub-sets of part a.



- a: Brand name communicates what it stands for;
- b: Like the brand name;
- c: Brand name is easy to recall;
- d: Brand name generates positive feelings towards the brand.

For hypothesis H1b, the following parts of Q7, e to h, were asked from the respondents. The premise here is that a brand logo which communicates what it stands for is likeable and easy to recall and therefore, generates positive feelings towards the brand. Hence parts f and g are sub-sets of part e.

- e: Brand logo communicates what it stands for;
- f: Like the brand logo;
- g: Brand logo is easy to recall;
- h: Brand logo generates positive feelings towards the brand.

For hypothesis H1c, the following parts of Q7, i to l, were asked from the respondents. The premise here is that brand colour(s) which communicates what it stands for is likeable and easy to recall and therefore, generates positive feelings towards the brand. Hence parts j and k are sub-sets of part i.

- i: Brand colours communicate what it stands for;
- j: Like the brand colours;
- k: Brand colours are easy to recall;
- l: Brand colours generate positive feelings towards the brand.

All the above items in Question 7 were generated from Karaosmanoglu's (2006) study. Respondents are asked to rate the question on a 5-point likert scale, ranging from strongly disagree to strongly agree. Respondents are asked to rate the question on a 5-point likert scale, ranging from strongly disagree to strongly agree.

### **3.4.1.b Brand Name Association with Brand Personality**

The research question and the related three hypotheses which link brand names association with different brand personality traits are as follows:

***RQ2: Does a brand name contribute in brand personality development, vis-à-vis, brand name associations with specific brand personality traits?***

H2a: Brand name, which is easily remembered and is also relevant to the product category, is associated with brand personality trait ‘competence’;

H2b: Brand name, which is easily remembered, but is not relevant to the product category, is associated with brand personality trait ‘Excitement’;

H2c: Brand name, which is neither easily remembered nor relevant to the product category, is not particularly associated with any specific brand personality trait.

The measurements for brand name were based on Klink (2001), Bao et al. (2008) and Karaosmanoglu (2006). The brand personality traits were used from Aaker’s (1997) study. To address the hypotheses above, the researcher linked the brand name types with brand personality traits. The following items were generated.

- Q3. (Brand name) represents ‘competence’
- (Brand name) represents ‘sophistication’
- (Brand name) represents ‘excitement’
- (Brand name) represents ‘ruggedness’
- (Brand name) represents ‘sincerity’

The five brand personality traits were adapted from Aaker’s (1997) study. The researcher linked each of these brand personality traits with each of the five brands used in this research study. Respondents were asked to rate the question on a 5-point likert scale, ranging from strongly disagree to strongly agree.

- Q6. Brand name is relevant to its product category  
Brand name is more easily remembered than its competitors

The first item in Question 6 was generated from Bao et al. (2008) study. Whereas, the second item was generated from Klink's (2001) study. Respondents are asked to rate the question on a 5-point likert scale, ranging from strongly disagree to strongly agree.

### **3.4.1.c Brand Logo Association with Brand Personality**

The study presents third research question and related four hypotheses that are placed under two categories: 1) Motifs/ Patterns and, 2) Natural shapes, which link brand logos association with different brand personality traits (see Chapter II for literature review):

***RQ3: Can a brand logo contribute in developing a brand personality, vis-à-vis, brand logo associations with specific brand personality traits?***

H3a: Logos with motifs are associated with brand personality trait 'competence'

**Motifs/ Patterns (Floral/Building)**

H3b: Logos with pattern (building) are associated with brand personality trait 'sincerity'

**Motifs/ Patterns (Floral/Building)**

H3c: Logos with natural shape (orb) are associated with brand personality trait 'sophistication'

**Natural Shapes (Globe, Orb/ Natural Geometric Designs)**

H3d: Logos with geometric shape (circles, rectangle) are associated with brand personality trait 'excitement'

**Natural Shapes (Globe, Orb/ Natural Geometric Designs)**

The items used in the questionnaire to address the above hypotheses were adapted from the studies of Henderson and Cote (1998), Karaosmanoglu (2006) and Aaker (1997). Out of the seven logo categories highlighted in Henderson and Cote (1998) study, only four relevant categories were used for this study. The researcher then linked the same with Aaker's (1997) four (out of five) brand personality traits. Hence the following items were generated.

- Q4. Brand logo represents ‘competence’  
 Brand logo represents ‘sophistication’  
 Brand logo represents ‘excitement’  
 Brand logo represents ‘ruggedness’  
 Brand logo represents ‘sincerity’

The five brand personality traits were adapted from Aaker’s (1997) study. The researcher linked each of these brand personality traits with each of the five brands used in this research study. Respondents were asked to rate the question on a 5-point likert scale, ranging from strongly disagree to strongly agree.

#### **3.4.1.d Brand Colours Association with Brand Personality**

The fourth research question and its related six hypotheses that link brand colours association with different brand personality traits are as follows:

***RQ4: Do brand colours contribute in shaping up a brand personality, vis-à-vis, brand colours association with specific brand personality traits?***

- H4a: The brand colour blue is associated with the personality trait, competence (intelligence, secure, and confident);  
 H4b: The brand colour purple is associated with personality trait, sophistication (glamorous, smooth, and charming);  
 H4c: The brand colour orange is associated with personality trait, excitement (daring, imaginative, and exciting);  
 H4d: The brand colour red is associated with personality trait, sincerity (wholesome, down-to-earth, and honest);  
 H4e: The brand colour yellow is associated with personality trait, excitement (daring, imaginative, and exciting);  
 H4f: The brand colour green is associated with personality trait, ruggedness (strong, masculine, outdoorsy).

The items related to the brand colours were adapted from the studies of Clarke and Costall (2008) and Hynes (2009). These studies highlighted eight colours in addition to black, white and silver. The researcher used six colours which were relevant to this study. The researcher developed the link between these colours and Aaker's (1997) brand personality traits in order to address the above mentioned hypotheses regarding the influence of brand colours in developing a brand's personality. The brand personality five traits and their sub-components were taken from Aaker's study (1997). Hence the following items were generated.

- Q5. Blue represents 'competence'  
 Red represents 'sincerity'  
 Purple represents 'sophistication'  
 Orange represents 'excitement'  
 Green represents 'ruggedness'  
 Yellow represents 'excitement'

The researcher linked the five brand personality traits proposed by Aaker (1997) with the six relevant colours for this study. The link was developed based on the studies conducted by Clarke and Costall (2008) and Hynes (2009) (see Chapter II for literature review). Respondents are asked to rate the question on a 5-point likert scale, ranging from strongly disagree to strongly agree.

### **3.4.2 Research Instrument Design**

The questionnaire was formatted with questions that were well-understood, as these increase both the accuracy and frequency of survey respondents' answers. The following three rules were applied, to increase the accuracy and frequency of respondents' answers: a) **Legible questions** - Questions asked were read well and were quick and easy to answer, so that they help to keep the respondents from jumping to an answer before the question is completely read (Iarossi, 2006); b) **Relevant questions** - All questions asked were relevant to all respondents and the questionnaire's purpose (Iarossi, 2006); c) **Painless questions** - Questions were worded in such a manner that they required small amount of effort to answer, as most people prefer to answer and complete questionnaires quickly without thinking too hard or spend a lot of time (Brace, 2004).

The matrix and rating type questions were used because they are best to present the rating scale in a logical or consistent order. Therefore, it makes sense to order the ranking or rating choices from low to high (example: Strongly Disagree to Strongly Agree going from left to right). Rating scales are used as they are popular ways of collecting subjective data where a respondent's ideas (example: opinions, knowledge, or feelings) need to be measured (Iarossi, 2006).

The questionnaire format begins with a brief introduction, as it is a good practice to explain the survey's purpose. Within the introduction, the name of the university conducting the survey is included, the confidentiality information, and how the data collected will be used. The reason for this is that many participants like some kind of assurance in regards to their responses; providing that kind of information before the survey starts can help ease those concerns. General instructions on how to progress through the survey within each new section, as it is important in letting the respondents know how the survey works. Moreover, from here respondents will not have to look back and forth in the survey to see what they are supposed to do (Simoes, 2001).

The first two questions are filter question in order to gauge respondents' level of brand awareness. The respondents are asked to link the brand names with their respective brand colours and logos. The third question in the questionnaire asks the respondents to select on a likert scale (Mostly Disagree to Mostly Agree – a 5 point scale), for each brand name, a closest brand personality trait, based on Aaker (1997). The five personality traits of competence, sophistication, excitement, ruggedness, and sincerity (Aaker, 1997), are further delineated into two or three sub-traits, for easy comprehension of the respondents. Figure 3.4 presents the three survey questions. The fourth question in the questionnaire asks the respondents to select on a likert scale (Mostly Disagree to Mostly Agree – a 5 point scale), for each brand logo, a closest brand personality trait, based on Aaker (1997). The five personality traits of competence, sophistication, excitement, ruggedness, and sincerity (Aaker, 1997), are further delineated into two or three sub-traits, for easy comprehension of the respondents.

In question 5, the respondents were asked to link different colours with different brand personality traits as outlined in Aaker's (1997) personality scale. In question 6, the respondents were asked about their opinion about the brand names' relevance to the product

category. Question 7 asks the respondents about their level of likeness and recall of companies' names, logos, and colours, each brand gets a set of nine sub-questions. Question 8 asks the respondents to link the telecom brands with the most appropriate brand personality trait. The questionnaire finally ends with a respondent's profile, including gender, age, net monthly family income, programme enrolled in (undergraduate or postgraduate), city of residence.

### **3.5 Data Management: Pretest I and Pretest II**

After the questionnaire was prepared, the researcher proceeded to the pre-testing phase (Simoes, 2001). The aim of this phase was to test whether the constructs were valid and reliable.

The first step involved was reliability and validity testing for the scale items. It was conducted by an expert judge assessment (academics) and the application of the first draft of the questionnaire to a sample of individuals (Melawar, 2001). Before using a questionnaire, it must be tested to ensure that the data collected will be meaningful and accurate (Litwin, 1995). It is important how well the survey instrument performs. Therefore, validity and reliability assessments were conducted at this stage.

The constructs of scientific research should be built on a comprehensive literature review in order to provide a sound theoretical base (Melawar, 2001). Primarily the items and dimensions of a construct should be checked to use what extent they reflect the concepts, that is, content validity (De Vaus, 1996). The wording of the questionnaire should also be considered since a measurement error may occur due to poor question wording which causes systematic bias and thus affects validity (Simoes, 2001).

Reliability means that the measures are free from error and therefore yield consistent results. It thus shows whether the scales are reproducible (Simoes, 2001). Cronbach's Alpha as an internal consistency method is widely used by researchers. It is a measure that reflects how well the different items are relevant to measure different aspects of a construct (Simoes, 2001). A cronbach alpha equal to or above 0.70 shows that the items make a reliable set (De

Vaus, 2002).

The primary assessment of a measure's validity, that is, content validity, is addressed to evaluate the overall validity of the measures used in the data collection instrument (Peter and Churchill, 1986). Content validity shows the extent to which scale items reflect the content of the constructs and capture their dimensions (De Vaus, 1996). Although content validity is a subjective measure, it provides an acceptable indication of the adequacy of the questionnaire (Litwin, 1995) to ensure the research instrument includes appropriate items and is of suitable length. Therefore, academics were asked to evaluate the items included in the scales to highlight any omissions and redundant or irrelevant items (Litwin, 1995).

The initial items were assessed by 4 academicians (two professors of Econometrics and two professors of Marketing) from National University of Sciences and Technology (NUST), Islamabad, and the researcher's supervisor.

- Dr. Masrur A. Khan
- Dr. Ather M. Ahmed
- Dr. Asma Hyder
- Dr. Hina Kalyal

They raised concerns about the heavy content and complex wording of the CVI and brand personality scales. These comments were taken into account and the questionnaire was changed in light of these. Table 3.2 reflects the process of purification scales.

**Table 3.2: The Constructs and the Number of Initial and Final Items**

CONSTRUCTS	INITIAL DRAFT	AFTER CONTENT VALIDITY	FINAL QUESTIONNAIRE (AFTER PRETEST I)
<b>Brand Name</b>	-	5(Q3)	5(Q3)
	4(Q5)	2(Q6)	2(Q6)
	6(Q6)	4(Q7)	4(Q7)
<b>Total Brand Name Items</b>	<b>10</b>	<b>11</b>	<b>11</b>
<b>Brand Logo</b>	7(Q3)	5(Q4)	5(Q4)



	6(Q6)	4(Q7)	4(Q7)
<b>Total Brand Logo Items</b>	<b>13</b>	<b>9</b>	<b>9</b>
<b>Brand Colours</b>	10(Q4)	6(Q5)	6(Q5)
	6(Q6)	4(Q7)	4(Q7)
<b>Total Brand Colours Items</b>	<b>16</b>	<b>10</b>	<b>10</b>
<b>Brand Personality</b>	7(Q3)	5(Q3, Q4, Q5)	5(Q3, Q4, Q5)
	10(Q4)	15(Q8)	15(Q8)
	42 (Q7)		
<b>Total Brand Personality Items</b>	<b>59</b>	<b>20</b>	<b>20</b>
<b>Total Items Generated</b>	<b>98</b>	<b>50</b>	<b>50</b>

Before the start of the actual survey, the first pretest was conducted from 15 August, 2011 to 17 August 2011, to ensure that respondents had no difficulty in understanding and completing the questionnaire. For this purpose, the subjects selected were 50 business students from a university based in Islamabad, including students enrolled both in undergraduate and postgraduate programmes. Before receiving the questionnaire, a greeter told subjects that this survey was part of the PhD dissertation. The first page of the questionnaire oriented subjects to the task and informed subjects of the product categories of interest. The procedure of filling out the questionnaire took approximately 10 to 12 minutes.

The pilot testing also had the purpose of diagnosing whether there were any remaining inconsistencies in the questionnaire in order to ensure that it was easily understood and completed by individuals. (See Annexure VI for pre-test details).

For pretest analysis, non-parametric testing approach was used. Non-parametric tests are used when a robust estimator is unavailable and the distributional assumptions cannot be spelled out clearly. A non-parametric test of randomness was used which is also called the ‘Runs test’ and is known as Wald-Wolfowitz test. It is used to test the hypothesis that the elements of the sequence are mutually independent. The number of runs presents a change in pattern, above or below the cut point (mean, median, mode). The number of runs is also the number of intersection points, by plotting of data on the line showing the cut point. SPSS is used for data analysis (See Annexure VI for pre-test details).

The second pretest involved a stratified random sample of 200 respondents. It was conducted from 8 September, 2011 to 30 September, 2011. It was also necessary to test the reliability and the association strength of the constructs. Cronbach Alpha was used to test the reliability factor and Chi-square and Gamma to test the association between the constructs. Indices were created for all the questions except for the first two questions (filter questions) and because of the data being voluminous in indices for Q7 (CVI elements likeability) and Q8 (brand personality traits), the same was simplified by categorizing these questions as Q7.cat and Q8.cat. The data was then distributed under three brackets, like, cat1: 1 through 2.5; cat2: 2.6 through 3.75; and cat3: 3.76 through 5.

Cronbach alpha was used to test the data reliability. It is a test reliability technique for a given test. Cronbach's alpha is the average value of the reliability coefficients one would obtain for all possible combinations of items when split into two half-tests (George and Mallery, 2003). Cronbach's alpha reliability coefficient normally ranges between 0 and 1. However, there is actually no lower limit to the coefficient. The closer Cronbach's alpha coefficient is to 1.0, the greater the internal consistency of the items on the scale. The general rule of thumb, in this regard is: value is greater and equal to 0.9 = Excellent, value is greater and equal to 0.8 = Good, value is greater and equal to 0.7 = Acceptable, value is greater and equal to 0.6 = Questionable, value is greater and equal to 0.5 = Poor and value is less than 0.5 = Unacceptable (George and Mallery, 2003). Table 3.3 presents the Cronbach alpha value for all the constructs under this research study and since they all are greater than 0.7, it is safe to assume that there exists a greater internal consistency among the items on the scale.

**Table 3.3: Cronbach Alpha Values for the Items on the Scale**

<b>Constructs</b>	<b>No. of Items</b>	<b>Cronbach Alpha</b>
<b>Brand Name</b>	<b>11</b>	<b>0.923</b>
<b>Logo</b>	<b>09</b>	<b>0.764</b>
<b>Colours</b>	<b>10</b>	<b>0.827</b>
<b>Brand Personality</b>	<b>15</b>	<b>0.710</b>

Pearson Chi-Square was used in order to establish how strong the relationship is between the cross-tabulated variables. A chi-square value of less than .05 signifies an existence of a

stronger relationship.

**Table 3.4: Pearson Chi-Square Values for Cross-Tabulated Variables**

<b>Constructs</b>	<b>Questions</b>	<b>Pearson Chi-Square</b>
Brand Name with Brand Personality	Q3.cat vs. Q8.cat	0.000
	Q3.cat vs. Sincerity	0.000
	Q3.cat vs. Competence	0.001
	Q3.cat vs. Sophistication	0.015
	Q3.cat vs. Excitement	0.000
	Q3.cat vs. Masculinity	0.020
	Q7.cat vs. Sincerity	0.000
	Q7.cat vs. Competence	0.003
	Q7.cat vs. Sophistication	0.004
	Q7.cat vs. Excitement	0.021
	Q7.cat vs. Masculinity	0.000
Brand Logo with Brand Personality	Q4.cat vs. Q8.cat	0.007
	Q4.cat vs. Sincerity	0.029
	Q4.cat vs. Competence	0.036
	Q4.cat vs. Sophistication	0.014
	Q4.cat vs. Excitement	0.000
	Q4.cat vs. Masculinity	0.002
Brand Colours with Brand Personality	Q5.cat vs. Sincerity	0.000
	Q5.cat vs. Competence	0.008
	Q5.cat vs. Sophistication	0.000
	Q5.cat vs. Excitement	0.001
	Q5.cat vs. Masculinity	0.020

The values presented in Table 3.4 prove that a strong relationship exists between the cross-tabulated variables.

### **3.6 Main Survey**

The researcher had the questionnaire filled out by the respondents face-to-face (16 October 2011 – 26 January 2012). This procedure allowed the researcher to eliminate the risk of having any missing data. It also guaranteed that the questionnaire was completed by the respondent (Wilson, 1997).

### 3.7 Sample

A sampling frame is required as per the study's purpose, research questions, and conceptual framework (Miles and Huberman, 1994). Therefore, a sampling frame of Pakistani youth was chosen, with an age bracket of 18-26, as this age group constitutes the highest usage of cellular services in Pakistan (Pakistan Telecom Authority, 2011). The sample size was 1400, but after screening of the data, using SPSS, 1390 were validated. Table 3.5 shows a percentage representation of the sample's demographics characteristics.

**Table 3.5: Sample Characteristics**

Characteristic	Sub-Characteristic	Number of Respondents	Percentage
<b>Gender</b>	<b>Male</b>	<b>680</b>	<b>49%</b>
	<b>Female</b>	<b>710</b>	<b>51%</b>
<b>Education</b>	<b>Undergraduate</b>	<b>954</b>	<b>69%</b>
	<b>Postgraduate</b>	<b>436</b>	<b>31%</b>
<b>Age</b>	<b>18-20</b>	<b>954</b>	<b>69%</b>
	<b>21-23</b>	<b>135</b>	<b>10%</b>
	<b>24-26</b>	<b>301</b>	<b>21%</b>
<b>City</b>	<b>Islamabad</b>	<b>954</b>	<b>69%</b>
	<b>Rawalpindi</b>	<b>436</b>	<b>31%</b>
<b>Family Monthly Net Income</b>	<b>Rs. 50000-Rs. 100000</b>	<b>150</b>	<b>11%</b>
	<b>Rs.100001-Rs. 150000</b>	<b>137</b>	<b>10%</b>
	<b>Rs. 150001-Rs. 200000</b>	<b>114</b>	<b>8%</b>
	<b>Rs. 200001-Rs. 250000</b>	<b>135</b>	<b>10%</b>
	<b>Rs.250001-Rs. 300000</b>	<b>301</b>	<b>21%</b>

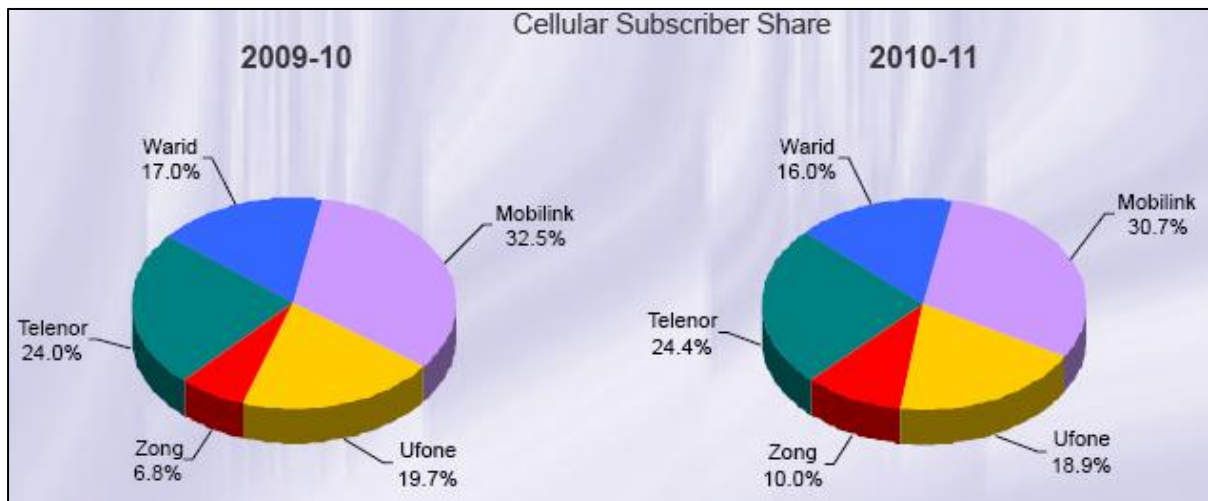
	<b>Rs. 300001-Rs. 350000</b>	<b>395</b>	<b>28%</b>
	<b>Rs. 350000 +</b>	<b>158</b>	<b>11%</b>

The sampling method used in this research is stratified random sampling. The aim of the stratified random sample is to reduce the potential for human bias in the selection of cases to be included in the sample. As a result, the stratified random sample provides a sample that is highly representative of the population being studied.

Stratified random sampling makes statistical conclusions from the data collected that will be considered to be valid. Relative to the simple random sample, a stratified random sample can provide greater precision. The stratified random sample also improves the representation of particular strata (groups) within the population, as well as ensuring that these strata are not over-represented. Together, this helps the researcher to compare strata, as well as make more valid inferences from the sample to the population.

Pakistan was chosen as the context for this research. The brands chosen represent cellular telecom industry of Pakistan (Figure 3.1).

**Figure 3.1: Cellular Companies Market Share (2009-10 and 2010-11)**



Source: Pakistan Telecom Authority (PTA Annual Report, 2012)

A brief background on the brands selected are presented below:



At the top is **Mobilink**, the Pakistani unit of Egypt-based telecom company Orascom. It has been operating in Pakistan since 1994. Subscriber share is 30.7%.



**Ufone**, a wholly owned subsidiary of Pakistan Telecommunication Co. Ltd (PTCL), is now under the control of Etisalat group of UAE. It has 18.9% of subscriber share.



**Warid**, owned by the Abu Dhabi group of the United Arab Emirates and sister of Wateen group has a 16% market of subscribers.



Norway's **Telenor** has about 24.5% of the market share. Telenor stock is listed in the Oslo stock market (TEL) and in US (TELNY.PK).



**Zong** was launched with one of the most successful and aggressive campaigns and now enjoys a 10% market share.

Broadly speaking, there are two classifications of users who are using mobile. First is the Pre-paid and second is the Post-paid package. Almost all of the above mentioned companies provide these services. A summary of the target market of these packages is presented in Table 3.6.

**Table 3.6 Annual Cellular Subscribers (Pakistan)**

Net Subscriber Additions by Cellular Operators							
	Mobilink	Ufone	CMPak	Instaphone	Telenor	Warid	Total
2004-05	4,253,096	1,777,943	454,465	-81,591	835,727	508,655	7,748,295
2005-06	9,736,470	4,907,902	116,017	-117,451	2,737,933	4,354,483	21,735,354
2006-07	9,260,896	6,527,039	-15,940	-3,615	7,127,672	5,757,248	28,653,300
2007-08	5,565,912	4,086,396	2,926,195	18,054	7,423,857	4,869,472	24,859,955
2008-09	2,895,524	1,904,267	2,435,813	-317,087	2,767,940	2,396,878	6,322,218
2009-10	3,065,709	-455,607	317,717	-34,048	2,905,092	-955,049	4,843,814
2010-11	1,175,613	984,687	4,223,405	--	2,868,858	456,111	9,708,674

Source: Pakistan Telecom Authority (PTA Annual Report, 2011)

### **3.8 Data Analysis Techniques**

Data analysis was completed in three stages. In the first stage, the content and the relevance of the multi-item scales were refined. In the second stage, scales were validated. Finally, the model was tested. Cross-tabulation analysis between the constructs was generated to gauge the impact of brand name, brand logo and brand colours on brand's personality. Cross-tab analysis was performed using SPSS 16.0 (Statistical Package for Social Sciences) (Tabachnik and Fidell, 2000). The Factor analysis (EFA and CFA) were conducted using Lisrel 8.0.

Cross tabulations (cross tabs for short) are also called contingency tables because they are used to test hypotheses about how some variables are contingent upon others, or how increases in one affects increases, decreases or curvilinear changes in others. Problems of causal influences or feedback relationships are difficult to make, of course, without experimental controls or data over time. Contingency analysis, however, is a good place to begin in testing theories or developing hypotheses to be tested with more rigorously collected data. The use of control variables in studying correlations can also be of use in replicating results and identifying more complicated contingencies by which variables interact or influence one another.

For the main survey, this research employs exploratory factor analysis (EFA) to assess the data. EFA is a technique to examine patterns in data, in order to extract underlying hidden factors (De Vaus, 2002). It is used for identifying the hidden factors that account for co-variation among the variables and for summarising and reducing a larger set of observed variables to a smaller number of factors (Tabachnick and Fidell, 2000). For the factors derived from the exploratory factor analysis, Cronbach alpha was computed in order to test whether each subset of items were internally consistent (Litwin, 1995). That is a method which is widely used in social sciences (De Vaus, 2002). The values equal to or above 0.70 were considered to be of an acceptable level of reliability (De Vaus, 2002). See Annexure VIII for EFA, CFA and SEM results.

### **3.9 Summary**

The focus of this study was the role of CVI elements in developing brand personality. A conceptual model (see Chapter II) was developed. A questionnaire was prepared and pretesting followed to test whether the constructs were valid and reliable. Two pretests were carried out.

Pakistan was the context for this research, and the brands chosen represented cellular telecom industry of Pakistan. A sampling frame of Pakistani youth was chosen, with an age bracket of 18-26, as this age group constitutes the highest usage of cellular services in Pakistan. The sample size was 1400, and the sampling method was stratified random sampling. Finally, cross-tabulation analysis was conducted to analyse the data.



## IV. RESULTS

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### 4.1. Introduction

This chapter presents the findings of the eight questions asked in the questionnaire. The chapter is composed of five sections. In section 4.2, the results regarding CVI elements (brand name, logo and colours) relevance and meaning generate positive feelings toward the brand, are presented. Section 4.3 presents brand name and its association with brand personality traits are discussed. In section 4.4, the results regarding brand logo and its association with brand personality traits are discussed. Section 4.5 discusses the results related to brand colours and their associations with brand personality traits. In section 4.6, the overall brand personalities of the five brands under study are discussed. Finally, in section 4.7, the chapter summary is presented.

### 4.2. The CVI Elements and its Association with Brand Personality

Brand name is an important tool in enhancing a product's value. One of the major purposes of a brand name is to provide information about product quality. Therefore, the following research question and related hypotheses are presented:

***RQ1: Do the CVI elements with meanings generate positive feelings towards the brand?***

H1a: A brand name which communicates what it stands for generates positive feelings towards the brand.

H1b: A brand logo which communicates what it stands for generates positive feelings towards the brand.

H1c: A brand colour(s) which communicates what it stands for generates positive feelings towards the brand.

CVI elements (brand name, brand logo, and brand colours) represent the rich configurations of symbols and meanings. Such groups of concepts are meaningfully related to a target word

or brand name, or a significant symbol, or a vivid colour, as brand association set. Research in memory retrieval has shown that this association set is automatically activated when people are exposed to a set of CVI elements, and what is activated can become part of what is encoded thus enhancing memory (Bao et al., 2008).

Therefore, CVI elements with high connotation (no matter positive or negative) may attract more attention than one with low connotation because of its rich associations. Further, consumers may evaluate favorably a brand name, logo or colour with positive connotation because of the positive concepts or images in mind activated through its association set (Bao et al., 2008).

The first two questions in the survey were filter question in order to gauge respondents' level of brand awareness. The respondents were asked to link the brand names with their respective brand colours and logos. All respondents linked correctly the brand names with their respective brand colours and logos.

One question (Q.7) in the questionnaire survey, specifically ask the respondents on the following on brand name, brand logo and brand colours. For hypothesis H1a, the following parts of Q7, a to d, were asked from the respondents. The premise here is that a brand name which communicates what it stands for is likeable and easy to recall and therefore, generates positive feelings towards the brand. Hence parts b and c are sub-sets of part a.

- a: Brand name communicates what it stands for;
- b: Like the brand name;
- c: Brand name is easy to recall;
- d: Brand name generates positive feelings towards the brand.

For hypothesis H1b, the following parts of Q7, e to h, were asked from the respondents. The premise here is that a brand logo which communicates what it stands for is likeable and easy to recall and therefore, generates positive feelings towards the brand. Hence parts f and g are sub-sets of part e.

- e: Brand logo communicates what it stands for;

- f: Like the brand logo;
- g: Brand logo is easy to recall;
- h: Brand logo generates positive feelings towards the brand.

For hypothesis H1c, the following parts of Q7, i to l, were asked from the respondents. The premise here is that brand colour(s) which communicates what it stands for is likeable and easy to recall and therefore, generates positive feelings towards the brand. Hence parts j and k are sub-sets of part i.

- i: Brand colours communicate what it stands for;
- j: Like the brand colours;
- k: Brand colours are easy to recall;
- l: Brand colours generate positive feelings towards the brand.

Respondents were asked to rate the question on a 5-point likert scale, ranging from strongly disagree to strongly agree. All 1390 respondents said yes to the brand names of Mobilink, Telenor, Ufone and Zong as ‘easily remembered’ or ‘ER’; whereas, 1390 respondents said yes to Mobilink, Telenor, Ufone as brand names related to the ‘product category’ or ‘PC’ (See Annexure IV). An examination of the frequency tables in Annexure III allows us to present the results as summarised in Table 4.1 (the details can be viewed at Annexure III):

**Table 4.1: Brand Name Summary Presentation**

		Mobilink	Telenor	Ufone	Warid	Zong
<b>a</b>	<b>Name Communicates What it Stands For</b>	Y	Y	Y	N	N
<b>b</b>	<b>Like the Name</b>	Y	Y	Y	N	N
<b>c</b>	<b>Recall the Name</b>	Y	Y	Y	N	Y
<b>d</b>	<b>Name Generates Positive Feelings</b>	Y	Y	Y	N	Y
<b>e</b>	<b>Logo Communicates What it Stands For</b>	Y	Y	Y	Y	N
<b>f</b>	<b>Like the Logo</b>	Y	Y	Y	N	N
<b>g</b>	<b>Recall the Logo</b>	Y	Y	Y	N	N
<b>h</b>	<b>Logo Generates Positive Feelings</b>	Y	Y	Y	N	Y
<b>i</b>	<b>Colour Communicates</b>	Y	Y	Y	Y	N
<b>j</b>	<b>Like the Colour</b>	Y	Y	Y	Y	Y
<b>k</b>	<b>Recall the Colour</b>	Y	Y	Y	Y	Y
<b>l</b>	<b>Colour Generates Positive Feelings</b>	Y	Y	Y	N	Y

**Key:** 'Y' is 'Yes'  
'N' is 'No'

The Table 4.1 indicates that there are three brands (Mobilink, Telenor, and Ufone), about which, the respondents agree that the brands: 'name communicates what it stands for', 'like the brand name', 'brand name is easy to recall', and 'positive feelings towards the brand'. Whereas, one brand's name (Zong) is, 'brand name is easy to recall', and has 'positive feelings towards the brand'. However, another brand's (Warid) name was not able to score positively on any of the indicators (see Annexure IV for details on brand name).

The presented survey results indicate that there are three brands (Mobilink, Telenor, and Ufone), about which the respondents agree 'logo communicates what it stands for', 'like the brand logo', 'brand logo is easy to recall', and 'positive feelings towards the brand'. Whereas, the respondents said that one brand's (Warid) logo while communicates what it stands for; is not liked, neither is easily recalled nor generates any positive feelings towards the logo. For another brand logo (Zong), the respondents said that the logo only generates positive feelings towards the brand (see Annexure V for details on brand logo).

Table 4.1 also indicates that three out of five analysed brands (Mobilink, Telenor, and Ufone), the respondents said 'colour communicates what it stands for', 'like the brand colours', 'brand colour is easy to recall', and 'positive feelings towards the brand' (See Annexure VI for details on brand colours). Therefore, to answer the following research question:

***RQ1: Do the CVI elements with meanings generate positive feelings towards the brand?***

The survey results (Table 4.1) indicate that **yes, CVI elements (brand name, brand logo, and brand colours) generate positive feelings towards the brand.**

Therefore, based on the results analysed in this section (Table 4.1), the results for the CVI elements (brand name, brand logo, and brand colours) hypotheses are as follows:

H1a: A brand name which communicates what it stands for generates positive feelings

towards the brand ----- **Accepted.**

H1b: A brand logo which communicates what it stands for generates positive feelings towards the brand ----- **Accepted.**

H1c: A brand colour(s) which communicates what it stands for generates positive feelings towards the brand ----- **Accepted.**

### **4.3. Brand Name and its Association with Brand Personality**

Whether a brand is corporate or individual, all brands have personalities. Given that Aaker's (1997) brand personality traits is an established tool for determining brand personality, the same has been applied to determine the impact of CVI in the formation of a brand's personality. Aaker's (1997) certain personality traits are paired with specific brand name types (for example, easily remembered, relevant). This research has identified three types of brand names: a) brand name which is easily remembered and relevant to the product category; b) brand name which is easily remembered but not relevant to the product category; and c) brand name which is neither easily remembered nor relevant to the product category. The same is then paired up with specific brand personality traits. Therefore, the research question and the related hypotheses formulated in Chapter II (section 2.3) are as follows:

***RQ2: Does a brand name contribute in brand personality development, vis-à-vis, brand name associations with specific brand personality traits?***

H2a: Brand name, which is easily remembered and is also relevant to the product category, is associated with brand personality trait 'competence';

H2b: Brand name, which is easily remembered, but is not relevant to the product category, is associated with brand personality trait 'Excitement';

H2c: Brand name, which is neither easily remembered nor relevant to the product category, is not particularly associated with any specific brand personality trait.

The suggestiveness or meaningfulness of the brand name should affect how easily brand associations are created because brand name is assessed on two basic dimensions: a) the inherent ability of the name to be encoded into, retained in, and retrieved from memory easily and, b) the degree to which the name supports or enhances the planned strategic positioning

or image of the product (Robertson, 1989).

There are several brand characteristics that can increase the possibility of recall by consumers. A brand name elicits a mental image (Robertson, 1989), therefore, a brand name enhances the strategic positioning and image of the brand. For example, all brands used in the study offer more or less the same thing but what makes one preferable over the other could be the result of many things and CVI is one of them. One such brand is Mobilink, which is a combination of two words: ‘mobile’ and ‘link’. Thus making it very clear what the brand stands for. On the other hand, for example, another brand used in this study is, Zong, The brand name springs from a family name which has Chinese origin – of course, this fact eludes consumers, making the brand name unrelated to the product category. Therefore, two questions (Q3 & Q.6) in the questionnaire survey, specifically ask the respondents on the following attributes of a brand name:

- Q.3: Brand name represents competence, intelligent, secure, confident;**
- Q.3: Brand name represents sophistication, smooth, glamour, charming;**
- Q.3: Brand name represents excitement, daring, imaginative;**
- Q.3: Brand name represents ruggedness, masculine, daring;**
- Q.3: Brand name represents sincerity, wholesomeness, down-to-earth, honest;**
- Q.6: Brand name relevant to the product category;**
- Q.6: Brand name easily remembered.**

For Q.3, the five brand personality traits were adapted from Aaker’s (1997) study. The researcher linked each of these brand personality traits with each of the five brands used in this research study. For Q.6, the first item was generated from Bao et al. (2008) study. Whereas, the second item was generated from Klink’s (2001) study. For both questions, respondents are asked to rate the question on a 5-point likert scale, ranging from strongly disagree to strongly agree.

Table 4.2 shows that the survey results linking the brand names with specific brand personality traits. For example, the respondents associated brand name ‘Mobilink’ with brand personality traits ‘competence’ and ‘sophistication’. Brand name ‘Telenor’ is linked with

brand personality traits ‘competence’ and ‘sophistication’. Brand name ‘Ufone’ is linked with brand personality traits ‘competence’ and ‘excitement’, and brand name ‘Warid’ is linked with brand personality traits ‘ruggedness’ and ‘sincerity’. Whereas, brand name ‘Zong’ is linked with brand personality traits ‘excitement’ and ‘ruggedness’.

**Table 4.2: Brand Names and Brand Personality Traits**

BP TRAIT	Mobilink	Telenor	Ufone	Warid	Zong
Competence	Yes	Yes	Yes	No	No
Sophistication	Yes	Yes	No	No	No
Excitement	No	No	Yes	No	Yes
Ruggedness	No	No	No	Yes	Yes
Sincerity	No	No	No	Yes	No

An examination of the frequency tables in Annexure III allows us to present the results as summarised in Table 4.3 (the details can be viewed at Annexure III). Table 4.3 presents the survey results.

**Table 4.3: Brand Name Relevancy Associations with Brand Personality Traits**

Easily Remembered	Relevant to the Product Category	Brand Personality Trait(s) (Survey Results)
<b>Brand Name – Yes</b> <ol style="list-style-type: none"> <li>1. Mobilink</li> <li>2. Telenor</li> <li>3. Ufone</li> </ol>	<b>Brand Name – Yes</b> <ol style="list-style-type: none"> <li>1. Mobilink</li> <li>2. Telenor</li> <li>3. Ufone</li> </ol>	<ol style="list-style-type: none"> <li>1. Mobilink (Competence, Sophistication)</li> <li>2. Telenor (Competence, Sophistication)</li> <li>3. Ufone (Competence, Excitement)</li> </ol>
<b>Brand Name – Yes</b> <ol style="list-style-type: none"> <li>1. Zong</li> </ol>	<b>Brand Name – No</b> <ol style="list-style-type: none"> <li>1. Zong</li> </ol>	Zong (Excitement, Ruggedness)
<b>Brand Name – No</b> <ol style="list-style-type: none"> <li>1. Warid</li> </ol>	<b>Brand Name – No</b> <ol style="list-style-type: none"> <li>1. Warid</li> </ol>	Warid (Ruggedness, Sincerity)

Source: Survey Results

Table 4.3 presents the following observations:

1. Respondents have associated brand personality trait ‘competence’ with brand names (Mobilink, Telenor, Ufone) that are easily remembered and also relevant to the product category.
2. The respondents have associated the brand personality trait ‘excitement’ with the brand name (Zong), which is easily remembered but is not relevant to the product category
3. A brand name which is neither easily remembered nor its name is relevant to the product category, the respondents have associated brand personality traits ‘ruggedness’ and ‘sincerity’ with its brand name (Warid).

Therefore, to answer the following research question:

***RQ2: Does a brand name contribute in brand personality development, vis-à-vis, brand name associations with specific brand personality traits?***

The survey results indicate that **yes, a brand name does contribute in brand personality development, vis-à-vis, brand name associations with specific brand personality traits.**

Therefore, based on the results analysed in this section (Table 4.3), the results for the brand name hypotheses are as follows:

- H2a: Brand name, which is easily remembered and is also relevant to the product category, is associated with brand personality trait ‘competence’ ----- **Accepted.**
- H2b: Brand name, which is easily remembered, but is not relevant to the product category, is associated with brand personality trait ‘Excitement’----- **Accepted.**
- H2c: Brand name, which is neither easily remembered nor relevant to the product category, is not particularly associated with any specific brand personality trait --- **Rejected.**

The following section 4.4 presents the findings related to brand logo and its association with brand personality.



#### **4.4 Brand Logo and its Association with Brand Personality**

The corporate logo has various elements of design which are important including the shape, image, style and size, as well as the colour(s) used (Hynes, 2009). Logos add value by stakeholders seeing and remembering the logo (recognition) but to be effective, the logo must serve as a signature of the company, by clearly linking the shape, design or colour to the organisation it represents (Hynes, 2009). In this research study, deducing from the literature (Henderson and Cote, 1998; van den Bosch and de Jong, 2005; Hynes, 2009), following observations are formulated, specifically relevant to this study (Section 2.4). It is pertinent to note that the associations presented in Table 4.4 have neither been hypothesised nor empirically tested before.

**Table 4.4: Brand Logo Associations with Brand Personality Traits**

<b>Logo Design</b>	<b>Brand Personality Trait</b>
Motifs: Floral	Competence
Building: Tower	Sincerity
Natural Shapes: Orb	Sophistication
Geometric Shapes: Rectangle, Circles	Excitement

Logos can only have added value if two preconditions are fulfilled. First, stakeholders must remember seeing the logo. Second, logos must remind stakeholders of the brand or company name. Ultimately, companies want their name recalled, so the logo serves as shorthand for the company (Pittard et al., 2007). Therefore, the research question and the related hypotheses formulated in Chapter II (section 2.4) are as follows:

***RQ3: Can a brand logo contribute in developing a brand personality, vis-à-vis, brand logo associations with specific brand personality traits?***

H3a: Logos with motifs are associated with brand personality trait ‘competence’

H3b: Logos with pattern (building) are associated with brand personality trait ‘sincerity’

H3c: Logos with natural shape (orb) are associated with brand personality trait ‘sophistication’

H3d: Logos with geometric shape (circles, rectangle) are associated with brand personality trait ‘excitement’

Three questions (Q2 and Q.4) in the questionnaire survey, specifically ask the respondents on the following attributes of a brand logo:

- Q.2: Brand logo shape resemblance - Floral;**
- Q.2: Brand logo shape resemblance - Rectangle;**
- Q.2: Brand logo shape resemblance - Tower;**
- Q.2: Brand logo shape resemblance - Orb;**
- Q.4: Brand logo represents ‘competence’;**
- Q.4: Brand logo represents ‘sophistication’;**
- Q.4: Brand logo represents ‘excitement’;**
- Q.4: Brand logo represents ‘ruggedness’;**
- Q.4: Brand logo represents ‘sincerity’;**

The study presents four hypotheses under two categories: 1) Motifs/ Patterns and, 2) Natural shapes, which link brand logos association with different brand personality traits (see Chapter II, Section 2.4).

The items used in the questionnaire to address the above hypotheses were adapted from the studies of Henderson and Cote (1998), Karaosmanoglu (2006) and Aaker (1997). Out of the seven logo categories highlighted in Henderson and Cote (1998) study, only four relevant categories were used for this study. The researcher then linked the same with Aaker’s (1997) four (out of five) brand personality traits. Hence the following items were generated:

- Q4. Brand logo represents ‘competence’
- Brand logo represents ‘sophistication’
- Brand logo represents ‘excitement’
- Brand logo represents ‘ruggedness’
- Brand logo represents ‘sincerity’

The five brand personality traits were adapted from Aaker's (1997) study. The researcher linked each of these brand personality traits with each of the five brands used in this research study. Respondents were asked to rate the question on a 5-point likert scale, ranging from strongly disagree to strongly agree.

Table 4.5 presents survey results on respondents' association of personality traits with brand logos. An examination of the frequency tables in Annexure IV allows us to present the results as summarised in Table 4.5 (the details can be viewed at Annexure IV):

**Table 4.5: Brand Logos and Brand Personality Traits**

<b>BP TRAIT</b>	<b>Mobilink</b>	<b>Telenor</b>	<b>Ufone</b>	<b>Warid</b>	<b>Zong</b>
<b>Competence</b>	<b>Y</b>	<b>Y</b>	<b>Y</b>	<b>Y</b>	<b>N</b>
<b>Sophistication</b>	<b>Y</b>	<b>N</b>	<b>N</b>	<b>N</b>	<b>N</b>
<b>Excitement</b>	<b>N</b>	<b>N</b>	<b>Y</b>	<b>N</b>	<b>Y</b>
<b>Ruggedness</b>	<b>N</b>	<b>N</b>	<b>N</b>	<b>Y</b>	<b>N</b>
<b>Sincerity</b>	<b>N</b>	<b>Y</b>	<b>N</b>	<b>N</b>	<b>Y</b>

*Key: 'Y' is 'Yes'*

*'N' is 'No'*

The respondents associated brand logo 'orb' (Mobilink) with brand personality traits 'competence' and 'sophistication'; brand logo 'floral' (Telenor) with brand personality traits 'competence' and 'sincerity', brand logo 'rectangle' (Ufone) with brand personality traits 'competence' and 'excitement'; brand logo 'tower' (Warid) with brand personality traits 'ruggedness' and 'competence'; and brand logo 'circles' (Zong) with brand personality traits 'excitement' and 'sincerity'.

Table 4.5 presents the following survey findings:

1. The logo shape of an 'orb': The respondents have linked such brand logo with brand personality traits 'competence' and 'sophistication' with it (Mobilink's logo).
2. The logo shape of 'floral': The respondents have linked such a logo with brand personality traits 'competence' and 'sincerity' (Telenor's logo).
3. The logo shape of a 'rectangle': The respondents have linked the logo with brand personality traits 'competence' and 'excitement' (Ufone logo).

4. The logo shape of ‘circles’: The respondents have linked the logo with brand personality traits ‘excitement’ and ‘sincerity’ (Zong).
5. The logo shape of ‘tower’: The respondents have linked the logo with brand personality traits ‘masculinity’ and ‘competence’ (Warid’s logo).

Therefore, to answer the following research question:

***RQ3: Can a brand logo contribute in developing a brand personality, vis-à-vis, brand logo associations with specific brand personality traits?***

The answer to the above research question is **yes, a brand logo contributes in brand personality development, vis-à-vis, brand logo associations with specific brand personality traits.** The results for the brand logo hypotheses are as follows:

H3a: Logos with motifs are associated with brand personality trait ‘competence’ ..... **Accepted.**

H3b: Logos with pattern (building) are associated with brand personality trait ‘sincerity’ ..... **Accepted.**

H3c: Logos with natural shape (orb) are associated with brand personality trait ‘sophistication’ ..... **Accepted.**

H3d: Logos with geometric shape (circles, rectangle) are associated with brand personality trait ‘excitement’ ..... **Accepted.**

The following section 4.5 presents the findings related to brand colours and its association with brand personality.

#### **4.5. Brand Colours and its Association with Brand Personality**

Although the importance of colour in CVI has received little attention, there is substantial research outside the marketing field which shows the importance of colour in recognition and recall and more importantly, the idea that colour being used to elicit different emotional responses (Baker and Balmer, 1997).

Specifically for this research, the observations presented in Table 4.6, are drawn (Section 2.5), which are relevant to this study, based on the literature (Hynes, 2009; Clarke and Costall, 2008) discussed above:

**Table 4.6: Colours Association with Brand Personality Traits**

<b>Brand Colour</b>	<b>Brand Personality Trait</b>
Blue	Competence: Intelligent, Secure, Confident
Purple	Sophistication: Glamorous, Smooth, Charming
Orange	Excitement: Daring, Imaginative, Exciting
Red	Sincerity: Wholesome, Down-to-Earth, Honest
Yellow	Excitement: Daring, Imaginative, Exciting
Green	Ruggedness: Strong, Masculine, Outdoorsy

The observations mentioned in Table 4.6, formulates the hypotheses under Research Question (RQ4) as follows:

***RQ4: Do brand colours contribute in shaping up a brand personality, vis-à-vis, brand colour' association with specific brand personality traits?***

H4a: The brand colour blue is associated with the personality trait, competence (intelligence, secure, and confident);

H4b: The brand colour purple is associated with personality trait, sophistication (glamorous, smooth, and charming);

H4c: The brand colour orange is associated with personality trait, excitement (daring, imaginative, and exciting);

H4d: The brand colour red is associated with personality trait, sincerity (wholesome, down-to-earth, and honest);

H4e: The brand colour yellow is associated with personality trait, excitement (daring, imaginative, and exciting);

H4f: The brand colour green is associated with personality trait, ruggedness (strong, masculine, outdoorsy).

Brand colour is only one element of a brand's projection endowed with inherent meaning. It provides a valuable retrieval cue when learning brand names. Moreover, colours play an important role in marketing as an influential communicative tool. They also provide information value to shoppers by aiding brand recognition on the store shelf. More importantly, colour is an important brand attribute that conveys different symbolic meanings, which are employed in the creation and maintenance of brand images. It is an integral element of corporate and marketing communications. Colour induces moods and emotions, influences consumers' perceptions and behaviour and helps companies position or differentiate from the competition.

Therefore, Q5 in the questionnaire survey, specifically asks the respondents on the following attributes of a brand colours:

- Q.5: Blue represents 'competence';**
- Q.5: Red represents 'sincerity';**
- Q.5: Orange represents 'excitement';**
- Q.5: Purple represents 'sophistication';**
- Q.5: Yellow represents 'excitement';**
- Q.5: Green represents 'ruggedness/ masculine';**

The items related to the brand colours were adapted from the studies of Clarke and Costall (2008) and Hynes (2009). These studies highlighted eight colours in addition to black, white and silver. The researcher used six colours which were relevant to this study. The researcher developed the link between these colours and Aaker's (1997) brand personality traits in order to address the above mentioned hypotheses regarding the influence of brand colours in developing a brand's personality. The brand personality five traits and their sub-components were taken from Aaker's study (1997). The researcher linked the five brand personality traits proposed by Aaker (1997) with the six relevant colours for this study. The link was developed based on the studies conducted by Clarke and Costall (2008) and Hynes (2009)

(see Chapter II, Section 2.5). Respondents are asked to rate the question on a 5-point likert scale, ranging from strongly disagree to strongly agree.

Table 4.7 presents survey result on respondents' association of personality traits with brand colours. An examination of the frequency tables in Annexure V allows us to present the results as summarised in Table 4.7 (the details can be viewed at Annexure V):

**Table 4.7: Brand Colours and Brand Personality Traits**

<b>BP TRAIT</b>	<b>Blue</b>	<b>Red</b>	<b>Orange</b>	<b>Purple</b>	<b>Yellow</b>	<b>Green</b>
<b>Competence</b>	<b>Y</b>	<b>N</b>	<b>N</b>	<b>N</b>	<b>N</b>	<b>N</b>
<b>Sophistication</b>	<b>N</b>	<b>N</b>	<b>N</b>	<b>Y</b>	<b>N</b>	<b>N</b>
<b>Excitement</b>	<b>N</b>	<b>N</b>	<b>Y</b>	<b>N</b>	<b>Y</b>	<b>N</b>
<b>Ruggedness</b>	<b>N</b>	<b>N</b>	<b>N</b>	<b>N</b>	<b>N</b>	<b>N</b>
<b>Sincerity</b>	<b>N</b>	<b>Y</b>	<b>N</b>	<b>N</b>	<b>N</b>	<b>N</b>

The respondents associated blue colour with brand personality trait 'competence'; red colour with 'sincerity'; orange colour with brand personality trait 'excitement'; purple colour with brand personality trait 'sophistication'; yellow colour with 'excitement'; and green colour associated with no particular brand personality trait.

An examination of the frequency tables in Annexure V allows us to present the results as summarised in Table 4.8 (the details can be viewed at Annexure V). Table 4.8 presents survey results on colours' associations with different brand personality traits (Refer to Annexure VI for details).

**Table 4.8: Colours Association with Brand Personality Traits**

<b>Brand Colour</b>	<b>Brand Personality Trait</b>
Blue	Competence
Purple	Sophistication
Orange	Excitement
Red	Sincerity
Yellow	Excitement
Green	No Specific Colour Association

Table 4.8 presents the following conclusions:

1. The colour purple with brand personality trait ‘sophistication’.
2. The colour blue is associated blue with brand personality trait ‘competence’.
3. The colour orange is associated orange with brand personality trait ‘excitement’.
4. The colour yellow is associated with brand personality trait ‘excitement’.
5. The colour red is associated with brand personality trait ‘sincerity’.
6. The colour green, according to survey results, is not associated with any specific colour.

The answer to the following research question is as follows:

***RQ4: Do brand colours contribute in shaping up a brand personality, vis-à-vis, brand colours association with specific brand personality traits?***

The answer to the above research question is **yes, brand colours contribute in brand personality development, vis-à-vis, brand colour associations with specific brand personality traits.** The results for the brand colours hypotheses are as follows:

H4a: The brand colour blue is associated with the personality trait, competence (intelligence, secure, and confident)..... **Accepted.**

H4b: The brand colour purple is associated with personality trait, sophistication (glamorous, smooth, and charming)..... **Accepted.**

H4c: The brand colour orange is associated with personality trait, excitement (daring, imaginative, and exciting)..... **Accepted.**

H4d: The brand colour red is associated with personality trait, sincerity (wholesome, down-to-earth, and honest)..... **Accepted.**

H4e: The brand colour yellow is associated with personality trait, excitement (daring, imaginative, and exciting)..... **Accepted.**

H4f: The brand colour green is associated with personality trait, ruggedness (strong, masculine, outdoorsy)..... **Rejected.**



#### 4.6 Influence of CVI Elements (Brand Name, Brand Logo And, Brand Colours) on Brand Personality

The survey results for an overall influence of the CVI elements (brand name, logo and colours) on a brand’s personality result (in case of each analysed brand’s case) are presented in Table 4.9. An examination of the frequency tables in Annexure III, IV and V allows us to present the results as summarised in Table 4.9 (the details can be viewed at Annexure III, IV and V):

**Table 4.9: Brand Personality Trait(s) Comparison**






		Name	Logo	Colours	BP
Brand Name	Brand Logo	Personality Traits Findings	Personality Traits Findings	Personality Traits Findings	Personality Traits Findings
Mobilink		Competence	Competence	Sophistication	Competence Sophistication
		Sophistication	Sophistication		
Telenor		Competence	Competence	Competence	Competence
		Sophistication	Sincerity		
Ufone		Competence	Competence	Excitement	Competence Excitement
		Excitement	Excitement		
Warid		Masculine	Competence	Sincerity Competence	Excitement, Masc., Sincerity
		Sincerity	Masculine		
Zong		Excitement	Excitement	Sincerity Competence Excitement	Excitement Sincerity
		Masculine	Sincerity		

Table 4.9 presents the following survey findings:

1. The brand name which is easily remembered and relevant to the product category is associated with competence and sophistication. The brand logo ‘orb’ is also associated with competence and sophistication. The colour purple is associated

sophistication. For Mobilink, the overall personality traits associated with the brand are competence and sophistication.

2. The brand name which is easily remembered and relevant to the product category is associated with competence and sophistication. Telenor's brand name is associated with competence and sophistication. The brand logo 'floral' is associated with competence and sincerity. The colour blue is associated with personality trait, competence. For Telenor, the overall personality trait associated with the brand is competence.
3. The brand name which is easily remembered and relevant to the product category is associated with competence and excitement. The brand logo 'rectangle' is associated with competence and excitement. The colour orange is associated with excitement. For Ufone, the overall personality traits associated with the brand are competence and excitement.
4. The brand name which is neither easily remembered nor related to the product category was hypothesized as having no association with any personality trait, however, the survey results for such a brand name is associated with masculinity and sincerity. The brand logo 'tower' is associated with competence and masculinity. The colours (red and blue) are associated with competence and sincerity. For Warid, the overall personality traits associated with the brand are excitement, masculinity, and sincerity.
5. The brand name which is easily remembered but not relevant to the product category is associated with excitement and masculinity. The brand logo 'circles' is associated with excitement and sincerity. The colours (red, blue and yellow) are associated with excitement, sincerity, and competence. For Zong, the overall personality traits associated with the brand are excitement and sincerity.

The brand names that are not only easily remembered and relevant to the product category but their brand names are also well-liked, generate positive feelings, and communicate what they stand for (Mobilink, Telenor, and Ufone). The respondents have associated brand personality trait 'competence' with all three brand names.

The brand name which is easily remembered but is not relevant to the product category

(Zong), the respondents have associated the brand personality trait ‘excitement’ with the brand name.

The brand name which is neither easily remembered nor its name is relevant to the product category (Warid), the respondents have associated ‘masculinity’ and ‘sincerity’ with its brand name.

The logo ‘orb’ is well-liked, generates positive feelings and communicates what it stands for, is associated with ‘competence’ and ‘sophistication’ (Mobilink). The logo ‘floral’ is also well-liked, generates positive feelings and communicates what it stands for, is associated with ‘competence’ and ‘sincerity’ (Telenor). The logo ‘rectangle’ is well-liked, generates positive feelings and communicates what it stands for, is associated with ‘competence’ and ‘excitement’ (Ufone). The logo ‘circles’ generates positive feelings towards the brand. However, the brand logo has failed to communicate what it stands for, is associated with ‘excitement’ and ‘sincerity’ (Zong). The brand logo ‘tower’ generates no positive feelings and it is not liked. However, it only communicates what it stands for, is associated with ‘ruggedness’ and ‘competence’.

The colour purple is associated with ‘sophistication’ (Mobilink). The colour blue is associated with ‘competence’ (Telenor). The colour orange is associated with ‘excitement’ (Ufone). The brand colours (blue, red and yellow) are associated with ‘competence’, ‘sincerity’ and ‘excitement’ (Zong). The brand colours (red and blue) are associated with ‘sincerity’ and ‘competence’ (in case of Warid).

All the above results confirm that the CVI elements (name, logo, and colours) contribute to a brand’s overall personality.

This study confirms that brand personality development is positively related to CVI elements (namely, brand name, logo, and brand colours). Therefore, the answers to the study’s four research questions are as follows:

**RQ1:** *Do the CVI elements with meanings generate positive feelings towards the brand?*

**ANSWER:** *Yes, CVI elements (brand name, brand logo, and brand colours) generate positive feelings towards the brand.*

**RQ2:** *Does a brand name contribute in brand personality development, vis-à-vis, brand name associations with specific brand personality traits?*

**ANSWER:** *Yes, a brand name contributes in brand personality development.*

**RQ3:** *Can a brand logo contribute in developing a brand personality, vis-à-vis, brand logo associations with specific brand personality traits?*

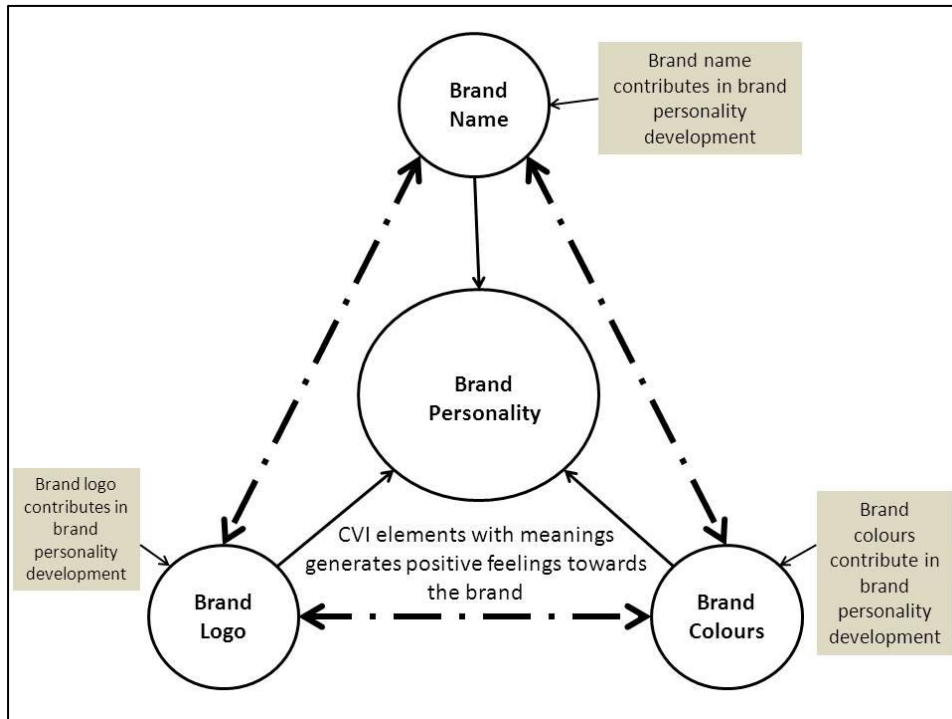
**ANSWER:** *Yes, a brand logo can contribute in developing a brand personality.*

**RQ4:** *Do brand colours contribute in shaping up a brand personality, vis-à-vis, brand colour' association with specific brand personality traits?*

**ANSWER:** *Yes, brand colours contribute in shaping up a brand personality.*

Hence, the proposed model in this research, which highlights the influence of CVI elements namely, brand name, logo and colours, in developing a brand's personality, holds true in light of the survey results analysed and presented in this section. Figure 4.1 presents the proposed model.

**Figure 4.1: The CVI-BP Model**



The results presented in this chapter have successfully generated the above model (Figure 4.1). This model provides an overview, in visual terms of the brand name, logo and colour and their collective association with as well as their influence in developing a brand's personality.

## 4.7 Summary

Table 4.11 below provides a visual representation showing that brand personality development is positively related to CVI elements (namely, brand name, logo, and brand colours).

**Table 4.10: Results**

H. No.	Hypotheses Statement	Result
H1a	A brand name which communicates what it stands for generates positive feelings towards the brand	Accepted
H1b	A brand logo which communicates what it stands for generates positive feelings towards the brand	Accepted
H1c	A brand colour(s) which communicates what it stands for generates positive feelings towards the brand	Accepted
H2a	Brand name, which is easily remembered and is also relevant to the product category, is associated with brand personality trait ‘competence’	Accepted
H2b	Brand name, which is easily remembered, but is not relevant to the product category, is associated with brand personality trait ‘Excitement’	Accepted
H2c	Brand name, which is neither easily remembered nor relevant to the product category, is not particularly associated with any specific brand personality trait category.	Rejected
H3a	Logos with motifs are associated with brand personality trait ‘competence’	Accepted
H3b	Logos with patterns (building), are associated with brand personality trait ‘sincerity’	Accepted
H3c	Logos with natural shapes (orb), are associated with brand personality trait ‘sophistication’	Accepted
H3d	Logos with geometric shapes (circles), are associated with brand personality trait ‘excitement’	Accepted
H4a	The brand colour blue is associated with the personality trait competence	Accepted
H4b	The brand colour purple is associated with personality trait sophistication	Accepted
H4c	The brand colour orange is associated with personality trait excitement	Accepted

<b>H4d</b>	The brand colour red is associated with personality trait sincerity	<b>Accepted</b>
<b>H4e</b>	The brand colour yellow is associated with personality trait excitement	<b>Accepted</b>
<b>H4f</b>	The brand colour green is associated with personality trait ruggedness	<b>Rejected</b>

Table 4.11 shows that a brand name which is easily remembered and related to the product category is positively related with brand personality trait ‘competence’. A brand name which is easily remembered but not related to the product category is positively associated with ‘excitement’. A brand name which is neither easily remembered nor related to the product category is also positively related to a brand personality. Brand logos with motifs/ patterns are positively associated with brand personality traits ‘sincerity’ and/ or ‘competence’. Brand logos with natural shapes, are positively associated with brand personality trait ‘sophistication’ and/ or ‘excitement’. Brand colours are also positively associated with hypothesised brand personality traits, with the exception of the colour green.

This study confirms that brand personality development is positively related to CVI elements (namely, brand name, logo, and brand colours). The results suggest CVI has a significant positive impact on brand personality development. One of the strongest messages to emerge from this study is that CVI elements (namely, brand name, logo, and brand colours) are found to be essential for the creation of brand personality.

The next chapter focuses on conclusion and discusses implications for further research and for managers. In the next chapter, first the theoretical contribution of the study described in this dissertation in terms of the gap in the field will be discussed. Second, the managerial implications of the study's findings will be described. This is followed by a discussion of the methodological and theoretical limitations of the research. Finally, future research avenues will be suggested.

## V. CONCLUSION

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Although there are several conceptual articles and a few empirical studies which aim to increase our understanding of corporate visual identity and brand personality formation, there is still a lack of empirical research to determine which corporate visual identity mix elements motivate consumers during the brand personality formation process in the minds of consumers. Moreover, little is known about how the integration of corporate visual identity mix elements relates to corporate image formation. This chapter begins with a research summary, then the theoretical contribution of the study described in this dissertation in terms of the gaps in the field is discussed. Finally, the managerial implications of the study's findings are described. This is followed by a discussion of the methodological and theoretical limitations of the research. Finally, future research avenues are suggested.

### 5.1 Overview of CVI and Brand Personality

This study was conducted to determine the role of CVI elements in the formation of a brand's personality. A CVI-BP model was proposed with related research questions and hypotheses, which consisted of CVI elements (brand name, brand logo, and brand colours) and brand personality traits as proposed by Aaker (1996). This research study tested the link among CVI elements (example: brand name, logo, and brand colours), and brand personality, through a proposed model, in order to assess how CVI elements influence in shaping up a brand's personality.

A brand is an expression of a product. It serves as a medium to link the product to the consumer. Changing geographical and marketplace dimensions have forced many multinational corporations to find new ways of identifying themselves in an effort to project their new circumstances. The linkage can be explained by the metaphorical meanings found in a brand. The connotations of these meanings, such as brand identity and brand personality, are usually associated with human beings (Stern 2006).

Corporate visual identity covers the visible components of corporate identity. A brand's



visual identity is the outer sign of the inward commitment, namely product, environment and communication. A relationship exists between consumers and their consumption, and they termed it 'consumer-object relations' (Shimp and Madden, 1988).

Brand personality is a strategic tool and a metaphor that can help brand strategies to understand people's perceptions of brand and differentiated brand identity and in the end creates brand equity (Aaker, 1996). Consumers assign personality characteristics to brands via inferences based on observations of 'brand behaviour' and brand behaviour is attached to what happens in everyday situations (Allen and Olson, 1995). Brand personality is a consumer's perception and experience of the brand identity (Plummer, 2000) in the psychological form of personality. Brand personality is defined as an individual's perception (imagination) of the personality a particular brand possesses.

A successful corporate brand image enables consumers to differentiate one brand from its competitors, and consequently it increases the likelihood that consumers will purchase that company's brands (Hsieh et al., 2004). The premise is that CVI (name, logo and colour – the focus of the research study) is the foundation of a product's image. Once chosen, it cannot be changed without losing the equity built into the brand name. The brand elements or the CVI is an ongoing advertisement for the product, an opportunity to tell the market about the product at a minimal cost and ample air time, conveying brand's intended positioning, establishing product differentiation, establishing a new market segment, or to create a distinctive brand image (Kohli and Thakor, 1997).

The brand name is chosen to reinforce an important attribute or benefit association that comprises its product positioning. This is encouraged because the brand name is a shortened form of communication and thus explicit and implicit meanings that consumers extract from the name can be crucial to success of the product or service (Keller, 2003).

A logo is considered to be a critical factor in recognizing a brand (Berry, 1989; Morrow, 1992). An important advantage of a logo is its visual character, which may make it less vulnerable to international barriers. The importance of logos may differ per product category. The identity and values of a brand are the starting point for planning the brand elements, the

marketing instruments and secondary associations (Keller, 2002). Within the set of brand elements the logo is perhaps after the brand name- the most important and stable carrier of a brand's image.

Colour is sometimes referred to as the 'silent salesperson' as it exerts persuasive power at a subliminal level (Eiseman, 2000). Therefore, it is necessary to address the need to examine how people perceive the colour, design and meaning of logos to examine how these interlink to and affect the identity of the organisation, a topic which to date has received little attention (Riezebos, 2003).

A brand can be either an inspirational associate, providing a social boost for the user, or a trusted associate, possessing special abilities in an area of interest to the person (Aaker, 1996). The human traits that compose the brand personality appear to form the basis of such consumer brand bonds. For example, the personality traits of the brand may suggest specific competencies, such as one would seek in a business relationship, or provide "depth, feelings and liking" in a friendship role (Aaker, 1996). For a review of the literature (see Chapter II).

## **5.2 Theoretical Contributions**

The previous section briefly discusses literature on corporate visual identity. For example, advertising a brand name overtly expresses a product benefit consumers' accumulated brand knowledge for purchase decisions (Le et al., 2012). There are effects of brand relevance, connotation and pronunciation on consumers' perception of brand names (Bao et al., 2008). There is an impact of typeface semantic cues within a marketing context (Childers and Jass, 2002). Effective brand names with inherent meanings are created by using linguistics and sound symbolism (Klink, 2000). In colours-related literature, for example, the colours instigate stimulation aspects of emotions (Kauppinen-Räsänen and Luomala, 2010). Different meanings of colours in logos maintain consistent brand image (Hynes, 2009). There are colour connotations for various colours (Clarke and Costall, 2008). Colour evokes affect, cognition, and behaviour congruent to the meaning (Elliot et al., 2007).

The previous research is more from a brand's perspective. The research studies previously on

the subject have primarily focused on the corporate visual identity from an organisation's perspective. This study, however, focuses on consumers' interpretation of a brand's identity. Why is it important to focus on consumers? Simply, because the brand image is the perception of brand identity in consumers' minds. Therefore, it is important to know if the identity is perceived exactly as it is created. A positively perceived brand identity by consumers is important for a brand's mindshare and consumer's evoked set. Here it is pertinent to mention that consumers do not use all brands available in the market yet they most certainly form an opinion about each brand regarding its identity/ image. How does this happen? It happens through the first line of brand's promotion arsenal: the brand's CVI elements. The previous studies have not highlighted the role of CVI elements in developing a brand's personality.

However, the results of this research study suggest that CVI elements have a significant positive impact on brand personality creation process. One of the strongest messages to emerge from this study is that CVI elements (namely, brand name, logo, and brand colours) are found to be essential for the creation of brand personality. This study confirms, for instance, that a brand name which is easily remembered and related to the product category is positively related with brand personality trait 'competence'. The results also confirm that a brand name which is easily remembered but not related to the product category is positively associated with 'excitement'. On the other hand, the results also prove that a brand name which is neither easily remembered nor related to the product category is also positively related to a brand personality, which negates the proposed hypotheses (H1c).

This study also confirms that brand logos with motifs/ patterns, are positively associated with brand personality traits 'sincerity' and/ or 'competence'. Brand logos with natural shapes, are positively associated with brand personality trait 'sophistication' and/ or 'excitement'.

The results also support the argument that brand colours are also positively associated with hypothesised brand personality traits, with the exception of the colour green. This study confirms that brand personality creation is positively related to CVI elements (namely, brand name, logo, and brand colours).

The research gaps which were addressed in this study are as follows:

While the literature emphasises that a brand name enhances the strategic positioning and image of the brand, it is argued that there is a need to establish an empirical relationship between types of brand names and various personality traits. For example, no study had been carried out to determine what brand personality traits are associated with a brand name, if the brand name is easily remembered and also relevant to the product category, or if the brand name is easily remembered but is not relevant to the product category, or if the brand name is neither easily remembered nor relevant to the product category.

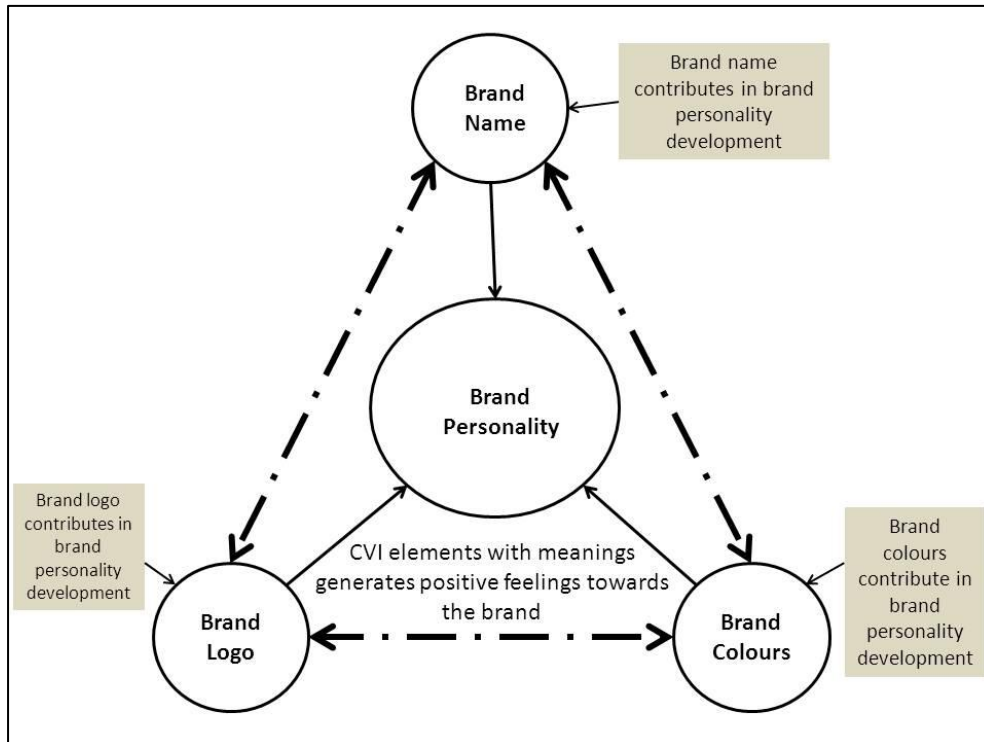
No previous study had focused on linking logos with different brand personality types. For example, what brand personality traits are associated with logo types like, geometric shapes, natural shapes, patterns and motifs.

No previous study had yet focused on associating typical brand colours with specific brand personality traits. For example, typical brand colours like, blue, purple, orange, red, yellow and green.

No previous study had focused on determining whether there is a link between corporate visual identity mix and brand personality.

A model was proposed earlier in Chapter 2 after reviewing the literature review. The proposed model highlights the influence of CVI elements namely, brand name, logo and colours, in developing a brand's personality. Figure 5.1 presents the proposed model.

**Figure 5.1: The CVI-BP Model**



The relationship between a brand and the consumer may be based upon the ‘brand as a person’ or ‘the type of person the brand represents’. If one or both correspond with the consumer’s notion of desirable traits for the brand, the perception of brand value may be enhanced (Aaker, 1996). The literature reviewed in Chapter 2 has demonstrated the importance of corporate visual identity (CVI) with regard to brand image. However, it has stopped short of linking CVI as an important influencer in developing a brand’s personality.

The model presented above argues that there may be a link/association between CVI and brand personality, and the survey results validated the conclusion that CVI plays a role in developing brand personality. The survey results presented the following findings:

The brand name which is easily remembered and relevant to the product category is associated with competence and sophistication. The brand logo ‘orb’ is also associated with competence and sophistication. The colour purple is associated with sophistication. For Mobilink, the overall personality traits associated with the brand are competence and sophistication.

The brand name which is easily remembered and relevant to the product category is associated with competence and sophistication. Telenor's brand name is associated with competence and sophistication. The brand logo 'floral' is associated with competence and sincerity. The colour blue is associated with personality trait, competence. For Telenor, the overall personality trait associated with the brand is competence.

The brand name which is easily remembered and relevant to the product category is associated with competence and excitement. The brand logo 'rectangle' is associated with competence and excitement. The colour orange is associated with excitement. For Ufone, the overall personality traits associated with the brand are competence and excitement.

The brand name which is neither easily remembered nor related to the product category was hypothesized as having no association with any personality trait, however, the survey results for such a brand name is associated with masculinity and sincerity. The brand logo 'tower' is associated with competence and masculinity. The colours (red and blue) are associated with competence and sincerity. For Warid, the overall personality traits associated with the brand are excitement, masculinity, and sincerity.

The brand name which is easily remembered but not relevant to the product category is associated with excitement and masculinity. The brand logo 'circles' is associated with excitement and sincerity. The colours (red, blue and yellow) are associated with excitement, sincerity, and competence. For Zong, the overall personality traits associated with the brand are excitement and sincerity.

The results suggest CVI has a significant positive impact on brand personality development. One of the strongest messages to emerge from this study is that CVI elements (namely, brand name, logo, and brand colours) are found to be essential for the creation of brand personality.

This study also confirms that brand personality development is positively related to CVI elements (namely, brand name, logo, and brand colours). Therefore, the answers to the study's four research questions are as follows:

**RQ1:** *Do the CVI elements with meanings generate positive feelings towards the brand?*

**ANSWER:** *Yes, CVI elements (brand name, brand logo, and brand colours) generate positive feelings towards the brand.*

**RQ2:** *Does a brand name contribute in brand personality development, vis-à-vis, brand name associations with specific brand personality traits?*

**ANSWER:** *Yes, a brand name contributes in brand personality development.*

**RQ3:** *Can a brand logo contribute in developing a brand personality, vis-à-vis, brand logo associations with specific brand personality traits?*

**ANSWER:** *Yes, a brand logo can contribute in developing a brand personality.*

**RQ4:** *Do brand colours contribute in shaping up a brand personality, vis-à-vis, brand colour' association with specific brand personality traits?*

**ANSWER:** *Yes, brand colours contribute in shaping up a brand personality.*

Hence, the proposed model in this research, which highlights the influence of CVI elements namely, brand name, logo and colours, in developing a brand's personality, holds true in light of the survey results analysed and presented in Chapter 4. In terms of theoretical contributions to the knowledge, this study makes the following ones:

It is now known, for example, that a brand name which is easily remembered and related to the product category is positively related with brand personality trait 'competence'. For example, a brand name which is easily remembered but not related to the product category is positively associated with 'excitement'. For example, a brand name which is neither easily remembered nor related to the product category is also positively related to a brand personality.

We now also know that, for example, brand logos with motifs/ patterns, are positively associated with brand personality traits 'sincerity' and/ or 'competence'. For example, brand logos with natural shapes, are positively associated with brand personality trait 'sophistication' and/ or 'excitement'. For example, brand colours are also positively

associated with hypothesised brand personality traits, with the exception of the colour green.

This study is the first to empirically test the associations of CVI elements with BP traits. Although individual CVI elements have been associated with different emotional moods (see Annexure VIII), no empirical study to date has explored CVI elements' (namely, brand name, logo, and brand colours) association with BP traits.

This study is the first to present a conceptual model which examines the influence of CVI elements in shaping a brand's personality. Do the CVI elements contribute in a brand's personality? Does a brand name spark a personality trait for the brand? Do brand colours significantly attribute personality traits to a brand? Can a logo shape be associated with a specific brand personality trait? Yes, this study answers all these questions by establishing an integrative view of CVI elements and brand personality traits.

This study is the first to present a conceptual model (section 2.3) which examines the influence of CVI elements in shaping a brand's personality from South Asian perspective. This study is the first to clearly define the role of brand names in creating brand personalities, associating brand name types with brand personality traits. For example, brand name that is easily remembered and related to the product category is specifically associated with the brand personality trait 'competence'. The term 'easily remembered' generates positive feelings towards the brand name, if respondents like the brand name. Similarly, a brand name which is easily remembered but not related to the product category is specifically associated with the brand personality trait 'excitement' (Chapter IV).

This study is the first to establish an empirical relationship between types of brand names and various personality traits. While the literature (see Chapter II) emphasises that a brand name enhances the strategic positioning and image of the brand, no study had previously established an empirical relationship between types of brand names and various personality traits.

This study made its empirical contribution in that it showed which brand personality traits are associated with what types of brand names, for example, if the brand name is easily



remembered and also relevant to the product category, or if the brand name is easily remembered but is not relevant to the product category, or if the brand name is neither easily remembered nor relevant to the product category (discussed in sections 2.2.1 and Chapter IV).

This is the first study to provide empirical evidence to support the claim that brand logo types are associated with specific brand personality traits. Logo types were adapted specifically for this study. Two options of brand personality traits were provided for each logo type category, simply because of the broadness of each category. For example, the logos are broadly divided into the following two categories: natural shapes, and motifs/ patterns. The logos falling into the ‘natural shapes’ category, are specifically associated with brand personality traits ‘sophistication’ and/ or ‘excitement’ whereas, the logos falling under the ‘motifs/ patterns’ category, are associated with brand personality traits ‘competence’ and/ or ‘sincerity’ (See Chapters II and IV).

This study is the first to clearly associate brand colours with specific brand personality traits. For example, brand colour blue is associated with the personality trait, competence (intelligence, secure, and confident). Brand colour purple is associated with personality trait, sophistication (glamorous, smooth, and charming); Brand colour orange is associated with personality trait, excitement (daring, imaginative, and exciting). Brand colour red is associated with personality trait, sincerity (wholesome, down-to-earth, and honest). Brand colour yellow is associated with personality trait, excitement (daring, imaginative, and exciting). Therefore, this study is the first to associate different brand colours with specific brand personality traits (See Chapters II and IV).

CVI is not simply a brand’s trade dress. Findings from this study have put a new perspective on CVI’s importance as an instrument for brand personality identification and development. Findings from this study will also contribute by helping practitioners in developing CVI strategies to influence the brand personalities.

### **5.3 Limitations**

The use of a cross-sectional survey design provides only a portrait of relationships between variables at a point in time. Due to its non-longitudinal nature, cross-sectional data is open to the effect of specific conditions that are applicable to the particular time at which the data was collected. This may lead to reservations about the generalisability of a study's results over time.

The questionnaire was completed by respondents, namely university students that met the profile of the target market. University students do not have a long history of being responsible consumers in terms of experience. They do not have a wider knowledge or understanding of brand names, logos and colours. University students focus more on functional benefits rather than emotional benefits that a brand provides.

This study has not explored the role of demographic factors in CVI comprehension. For example, does a female consumer perceive VI differently from a male consumer? Does educational background make a difference in terms of understanding? Or does a better household income provide a better understanding of CVI?

The questionnaire was completed by respondents from the twin cities of Islamabad and Rawalpindi. Due to a wider marketing exposure available to consumers in cities like Karachi and Lahore, the emotional brand awareness among consumers in cities like Karachi and Lahore is maybe greater as compared to the emotional brand awareness of consumers in Rawalpindi and Islamabad. The results could have been either different or more pronounced if consumers from these cities were also included.

The questionnaire has close-ended questions. Close-ended questions can result in suggesting responses that the person being questioned may not normally come up with on their own. The questions do not give the person the opportunity to think of their own response; they simply put forward possible responses from which to choose. If the answer that the person wishes to use is not an option, it can be frustrating and lead to poor or inaccurate results. Respondents may not feel comfortable providing answers that present themselves in an unfavorable

manner. Respondents may not be fully aware of their reasons for any given answer because of lack of memory on the subject, or even boredom. With close-ended questions, particularly in a written exam format, there is room for misinterpretation of the question. Because responses typically must be marked either "yes" or "no," it leaves with the possibility of getting the answer wrong. With open-ended questions, if the question is misinterpreted, the respondent may still be able to receive partial marks based on his reasoning and support for his answer. Close-ended questions do not allow room for further discussion or interpretation of the question. For example, in a face-to-face interview, if you are trying to get the interviewee to answer with as much depth as possible, closed-ended questions do not allow for this. Open-ended questions allow for the interviewee to delve into other areas of the question and provide a more complete response. Open-ended questions also open the interviewer up to the possibility of more questions.

The research instrument is composed of scales which are based on the subject studies conducted earlier. The statements in the scales used were formed as the questions by the researcher, the replication of the study on different samples and in different country contexts is necessary in order to increase the validity and reliability of the measures used.

This study focuses on one business sector, which may not be representative of other sectors.

Variables within the CVI elements have been refined for this study. For example, only two variables for brand name are used: 'easily remembered' and 'relevance to product category'; variables like brand name sounds and brand name typography are not used in this research. Likewise, brand logo types are broadly divided into two categories in this research. Similarly, only 6 colours are associated with BP traits in this research.

Finally, no moderating or mediating variables are used, for example, diverse intermediate variables like brand communication, brand schema, and user-image congruence, and country and brand cultures.

## 5.4 Implications for Practice

On the basis of the theoretical implications discussed in the sections 5.1 and 5.2, this study presents a CVI-BP model which offers some practical guidelines for managers aiming to achieve a favourable image about their brands in consumers' minds.

The study findings suggest that managers should recognise that brand personality creation is a multifaceted process that is influenced by multiple factors including corporate visual identity (CVI) elements. In the following paragraphs are some suggestions about how managers could interpret the findings of this study in terms of CVI management.

A "good" brand name will support the desired image for the product and will be easily recalled by the target market: This is the premise on which the following generalisations are built:

- The brand name should be a simple word (to be easily recalled).
- The brand name should be a distinctive word (brand name likeability).
- The brand name should be a meaningful word (generate positive feelings towards the brand).
- The brand name should elicit a mental image (related to the product category).

The findings of this research confirm that brands will be able to obtain strategic benefits of brand personality through effective CVI strategies. The five brands studied in the survey undertaken measured the importance of relevance and connotation to brand personality. Therefore, marketing managers are encouraged to use descriptive information in their brand names.

This study implies that managers can use brand logos to provide brand identity information to the target audience. Moreover, the logo types would provide insights into developing associations with different BP traits.

Similarly, colour is an integral element of CVI in influencing the BP creation process. It

induces moods and emotions, therefore, managers can use colours to influence consumers' perceptions and behaviour and help brand's position in differentiating from the competition.

Finally, the proposed model presents an easy guide for managers to use CVI effectively for enhancing a brand's image through its personality.

This research study informs brand managers that the brand names which are easily remembered and relevant to the product category are well-liked. They also generate positive feelings and communicate what they stand for. Such brands are associated with brand personality trait 'competence'.

On the other hand, a brand name which may be easily remembered but is not relevant to the product category, the brand is associated with the brand personality trait 'excitement'. For example, detergent brand 'Tide' is not relevant to the product category but its short and simple name is well liked and easily remembered with the brand name and the name suggests 'excitement'.

Similarly, managers are well advised through this study that brand names which are neither easily remembered nor their names are relevant to the product category are associated with brand personality traits 'ruggedness' and 'sincerity'.

Managers now also know that the logo 'orb' is well-liked, generates positive feelings and communicates what it stands for, and is associated with 'competence' and 'sophistication'.

Similarly, managers now know that the logo 'floral' is also well-liked, generates positive feelings and communicates what it stands for, and is associated with 'competence' and 'sincerity'.

Furthermore, this study has proven that the logo 'rectangle' is well-liked, generates positive feelings and communicates what it stands for, and is associated with 'competence' and 'excitement'.

Moreover, managers now also know that the logo ‘circles’ generates positive feelings towards the brand, and is associated with ‘excitement’ and ‘sincerity’.

Managers can use the brand logo ‘tower’ to depict brand personality traits ‘ruggedness’ and ‘competence’.

This study has demonstrated that managers can safely use the colour purple to highlight ‘sophistication’, the colour blue for ‘competence’, the colour orange for ‘excitement’, the brand colours (blue, red and yellow) for ‘competence’, ‘sincerity’ and ‘excitement’.

## **5.5 Directions for Future Research**

Future research may include other stakeholders such as employees, distributors, investors, etcetera, to further strengthen the model presented in this study.

Samples from other cities and further empirical research involving data collection over diverse countries will further broaden the usage of this model.

It would be useful to explore variables such as brand name sounds and brand name typography.

Likewise, the logotypes could be refined into more definitive categories, for future research purposes.

Similarly, more colours including colour hues may be associated with brand personality traits and so future research into these would bring in a more holistic view.

Future research may concentrate on identifying which of the corporate visual identity mix elements appeal more to other stakeholders of companies such as employees, investors and distributors, and how their perceptions of external factors interplay with other forms of communication.

For future research and in order to pursue further investigation of the conceptual model, it would be appropriate (a) to introduce more visual and verbal identity variables and (b) to introduce more diverse intermediate variables like brand communication, brand schema, and user-image congruence, and country and brand cultures.

One area of future research would be to use more qualitative research tools, like focus groups and interviews.

Moreover, a longitudinal study in this area would further broaden our understanding of the corporate visual identity.

Why are all these important research areas for the future? Are CVI elements meaningful tools for a branding strategy? Do they really help consumers to interpret a brand's personality? CVI is an integral part of corporate identity and yes, because marketing is an ever growing and changing discipline, which is vital for businesses.

Therefore, the more we learn the better, and as this study has demonstrated that CVI elements are meaningful tools and also help in interpreting a brand's personality, it is clear that further research in this important field is clearly warranted if we are to ensure that a brand's corporate image is nurtured, enhanced and then sustained.

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# ANNEXURE I: QUESTIONNAIRE

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## **Aim of the Research**

**This research project is conducted by Zeenat Jabbar who is currently a PhD student in the Brunel Business School, Brunel University, UK.**

**This study focuses on understanding how visual identity elements of a corporate brand impacts customer-based brand equity, in Pakistan.**

**I would like to ask for your valuable time to complete the questionnaire as a part of this research. Your cooperation is very essential to the completion of this project and hence Zeenat Jabbar's PhD studies successfully.**

**All responses will be treated in strict confidence and it will not be possible to identify individuals as a result. The data will be used in an aggregated form.**

**Thank you in advance for your kind cooperation.**

**Yours Sincerely,**

Zeenat Jabbar

## A Questionnaire Survey on Pakistani Telecom Brands

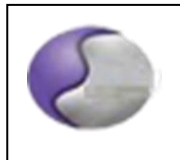
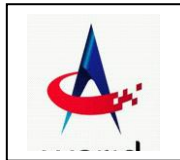
1. What colour comes to your mind when you think of the following brands:

Mobilink \_\_\_\_\_ Ufone \_\_\_\_\_

Telenor \_\_\_\_\_ Warid \_\_\_\_\_

Zong \_\_\_\_\_

2. Link the following logos with the brand (write brand name below each logo)



\_\_\_\_\_

3. Please evaluate the telecom companies (Mobilink, Ufone, Telenor, Warid, and Zong) according to the following items by ticking the most appropriate below for each statement.

	<b>Strongly Disagree</b>	<b>Disagree</b>	<b>Neutral</b>	<b>Agree</b>	<b>Strongly Agree</b>
Mobilink's name represents Competence, Intelligent, Secure, Confident					
Mobilink's name represents Sophistication, Smooth, Glamour, Charming					
Mobilink's name represents Excitement, Daring, Imaginative					
Mobilink's name represents Ruggedness, Masculine, Strong					
Mobilink's name represents Sincerity, Wholesome, Down-to-Earth, Honest					
Telenor's name represents Competence, Intelligent, Secure, Confident					
Telenor's name represents Sophistication, Smooth, Glamour, Charming					
Telenor's name represents Excitement, Daring, Imaginative					
Telenor's name represents Ruggedness, Masculine, Strong					
Telenor's name represents Sincerity, Wholesome, Down-to-Earth, Honest					
Ufone's name represents Competence, Intelligent, Secure, Confident					
Ufone's name represents Sophistication, Smooth, Glamour, Charming					
Ufone's name represents Excitement, Daring, Imaginative					
Ufone's name represents Ruggedness, Masculine, Strong					
Ufone's name represents Sincerity, Wholesome, Down-to-Earth, Honest					
Warid's name represents Competence, Intelligent, Secure, Confident					
Warid's name represents Sophistication, Smooth, Glamour, Charming					
Warid's name represents Excitement, Daring, Imaginative					
Warid's name represents Ruggedness, Masculine, Strong					
Warid's name represents Sincerity, Wholesome, Down-to-Earth, Honest					
Zong's name represents Competence, Intelligent, Secure, Confident					
Zong's name represents Sophistication, Smooth, Glamour, Charming					

Zong's name represents Excitement, Daring, Imaginative					
Zong's name represents Ruggedness, Masculine, Strong					
Zong's name represents Sincerity, Wholesome, Down-to-Earth, Honest					

4. Please evaluate the telecom companies (Mobilink, Ufone, Telenor, Warid, and Zong) according to the following items by ticking the most appropriate below for each statement.

	<b>Strongly Disagree</b>	<b>Disagree</b>	<b>Neutral</b>	<b>Agree</b>	<b>Strongly Agree</b>
Mobilink's logo represents Competence, Intelligent, Secure, Confident					
Mobilink's logo represents Sophistication, Smooth, Glamour, Charming					
Mobilink's logo represents Excitement, Daring, Imaginative					
Mobilink's logo represents Ruggedness, Masculine, Strong					
Mobilink's logo represents Sincerity, Wholesome, Down-to-Earth, Honest					
Telenor's logo represents Competence, Intelligent, Secure, Confident					
Telenor's logo represents Sophistication, Smooth, Glamour, Charming					
Telenor's logo represents Excitement, Daring, Imaginative					
Telenor's logo represents Ruggedness, Masculine, Strong					
Telenor's logo represents Sincerity, Wholesome, Down-to-Earth, Honest					
Ufone's logo represents Competence, Intelligent, Secure, Confident					
Ufone's logo represents Sophistication, Smooth, Glamour, Charming					
Ufone's logo represents Excitement, Daring, Imaginative					
Ufone's logo represents Ruggedness, Masculine, Strong					
Ufone's logo represents Sincerity, Wholesome, Down-to-Earth, Honest					
Warid's logo represents Competence, Intelligent, Secure, Confident					
Warid's logo represents Sophistication, Smooth, Glamour, Charming					
Warid's logo represents Excitement, Daring, Imaginative					
Warid's logo represents Ruggedness, Masculine, Strong					
Warid's logo represents Sincerity, Wholesome, Down-to-Earth, Honest					
Zong's logo represents Competence, Intelligent, Secure, Confident					
Zong's logo represents Sophistication, Smooth, Glamour, Charming					



Zong's logo represents Excitement, Daring, Imaginative					
Zong's logo represents Ruggedness, Masculine, Strong					
Zong's logo represents Sincerity, Wholesome, Down-to-Earth, Honest					

5. Please evaluate the following items by ticking the most appropriate below for each statement.

	<b>Strongly Disagree</b>	<b>Disagree</b>	<b>Neutral</b>	<b>Agree</b>	<b>Strongly Agree</b>
Blue represents Competence, Intelligent, Secure, Confident					
Red represents Sincerity, Wholesome, Down-to-Earth, Honest					
Orange represents Excitement, Daring, Imaginative					
Purple represents Sophistication, Smooth, Glamourous, Charming					
Yellow represents Excitement, Daring, Imaginative					
Green represents Strong, Masculine, Energetic					

6. Please evaluate the telecom companies (Mobilink, Ufone, Telenor, Warid, and Zong) according to the following items by ticking the most appropriate below for each statement.

	<b>Strongly Disagree</b>	<b>Disagree</b>	<b>Neutral</b>	<b>Agree</b>	<b>Strongly Agree</b>
Mobilink's name is relevant to its product category					
Ufone's name is relevant to its product category					
Telenor's name is relevant to its product category					
Warid's name is relevant to its product category					
Zong's name is relevant to its product category					
Mobilink's name is more easily remembered than its competitors					
Ufone's name is more easily remembered than its competitors					
Telenor's name is more easily remembered than its competitors					
Warid's name is more easily remembered than its competitors					
Zong's name is more easily remembered than its competitors					

**The following section is prepared to understand your impression about different telecom companies' various visual expressions.**

7. Please evaluate the telecom companies (Mobilink, Ufone, Telenor, Warid, and Zong) according to the following items by ticking the most appropriate below for each statement.

**Table A: Mobilink**

	<b>Strongly Disagree</b>	<b>Disagree</b>	<b>Neutral</b>	<b>Agree</b>	<b>Strongly Agree</b>
The name of the company communicates what it stands for					
I like the name of the company					
It is easy to recall the name of the company					
The name of the company makes me have positive feelings towards the company					
The logo of the company communicates what it stands for					
I like the logo of the company					
It is easy to recall the logo of the company					
The logo of the company makes me have positive feelings towards the company					
The brand colours of the company communicates what it stands for					
I like the brand colours of the company					
The brand colours of the company are easily recognized					
The brand colours of the company make me have positive feelings towards the company					

**Table B: Ufone**

	<b>Strongly Disagree</b>	<b>Disagree</b>	<b>Neutral</b>	<b>Agree</b>	<b>Strongly Agree</b>
The name of the company communicates what it stands for					
I like the name of the company					
It is easy to recall the name of the company					
The name of the company makes me have positive feelings towards the company					
The logo of the company communicates what it stands for					
I like the logo of the company					
It is easy to recall the logo of the company					
The logo of the company makes me have positive feelings towards the company					
The brand colours of the company communicates what it stands for					
I like the brand colours of the company					
The brand colours of the company are easily recognized					

The brand colours of the company make me have positive feelings towards the company					
---	--	--	--	--	--

**Table C: Telenor**

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
The name of the company communicates what it stands for					
I like the name of the company					
It is easy to recall the name of the company					
The name of the company makes me have positive feelings towards the company					
The logo of the company communicates what it stands for					
I like the logo of the company					
It is easy to recall the logo of the company					
The logo of the company makes me have positive feelings towards the company					
The brand colours of the company communicates what it stands for					
I like the brand colours of the company					
The brand colours of the company are easily recognized					
The brand colours of the company make me have positive feelings towards the company					

**Table D: Warid**

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
The name of the company communicates what it stands for					
I like the name of the company					
It is easy to recall the name of the company					
The name of the company makes me have positive feelings towards the company					
The logo of the company communicates what it stands for					
I like the logo of the company					
It is easy to recall the logo of the company					
The logo of the company makes me have positive feelings towards the company					
The brand colours of the company communicates what it stands for					
I like the brand colours of the company					
The brand colours of the company are easily recognized					
The brand colours of the company make me have positive feelings towards the company					

**Table E: Zong**

	<b>Strongly Disagree</b>	<b>Disagree</b>	<b>Neutral</b>	<b>Agree</b>	<b>Strongly Agree</b>
The name of the company communicates what it stands for					
I like the name of the company					
It is easy to recall the name of the company					
The name of the company makes me have positive feelings towards the company					
The logo of the company communicates what it stands for					
I like the logo of the company					
It is easy to recall the logo of the company					
The logo of the company makes me have positive feelings towards the company					
The brand colours of the company communicates what it stands for					
I like the brand colours of the company					
The brand colours of the company are easily recognized					
The brand colours of the company make me have positive feelings towards the company					

8. Please evaluate the telecom companies (Mobilink, Ufone, Telenor, Warid, and Zong) according to the following items by ticking the most appropriate below for each statement.

	<b>Mobilink</b>	<b>Ufone</b>	<b>Telenor</b>	<b>Warid</b>	<b>Zong</b>
Down-to-earth					
Sincere					
Honest					
Daring					
Exciting					
Imaginative					
Intelligent					
Confident					
Competent					
Glamorous					
Charming					
Sophisticated					
Rugged					
Strong					
Masculine					

## **Tell Me Something About Yourself**

1. Your age:  
 18-20       21-23       24-26
2. Your gender:  
 Male       Female
3. Your family's monthly net income:  

<input type="checkbox"/> Less than Rs. 50,000	<input type="checkbox"/> Rs. 50,000 – Rs. 100,000
<input type="checkbox"/> Rs. 100,001 – Rs. 150,000	<input type="checkbox"/> Rs. 150,001 – Rs. 200,000
<input type="checkbox"/> Rs. 200,001 – Rs. 250,000	<input type="checkbox"/> Rs. 250,001 – Rs. 300,000
<input type="checkbox"/> Rs. 300,001 – Rs. 350,000	<input type="checkbox"/> More than Rs. 350,000
4. You are enrolled in which degree programme:  
 undergraduate       postgraduate

## ANNEXURE II: PRETESTS

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Annexure II consists of the results of the two pretests conducted.

### Pretest I

The initial items were assessed by 4 academicians (two professors of Econometrics and two professors of Marketing) from National University of Sciences and Technology (NUST), Islamabad, and the researcher's supervisor, Dr. Lynne Baldwin (Brunel University):

- Dr. Masrur A. Khan
- Dr. Ather M. Ahmed
- Dr. Asma Hyder
- Dr. Hina Kalyal

They raised concerns about the heavy content and complex wording of the CVI and brand personality scales.

Table 1 reflects the process of purification scales.

**Table 1: The Constructs and the Number of Initial and Final Items**

CONSTRUCTS	INITIAL DRAFT	AFTER CONTENT VALIDITY	FINAL QUESTIONNAIRE (AFTER PRETEST I)
<b>Brand Name</b>	-	5(Q3)	5(Q3)
	4(Q5)	2(Q6)	2(Q6)
	6(Q6)	4(Q7)	4(Q7)
<b>Total Brand Name Items</b>	<b>10</b>	<b>11</b>	<b>11</b>
<b>Brand Logo</b>	7(Q3)	5(Q4)	5(Q4)
	6(Q6)	4(Q7)	4(Q7)
<b>Total Brand Logo Items</b>	<b>13</b>	<b>9</b>	<b>9</b>
<b>Brand Colours</b>	10(Q4)	6(Q5)	6(Q5)
	6(Q6)	4(Q7)	4(Q7)

<b>Total Brand Colours Items</b>	<b>16</b>	<b>10</b>	<b>10</b>
<b>Brand Personality</b>	7(Q3)	5(Q3, Q4, Q5)	5(Q3, Q4, Q5)
	10(Q4)	15(Q8)	15(Q8)
	42 (Q7)		
<b>Total Brand Personality Items</b>	<b>59</b>	<b>20</b>	<b>20</b>
<b>Total Items Generated</b>	<b>98</b>	<b>50</b>	<b>50</b>

Before the start of the actual survey, the first pretest was conducted from 15 August, 2011 to 17 August 2011, to check the randomness of the responses. For this purpose, the subjects selected were 50 business students from a university based in Islamabad, including students enrolled both in undergraduate and postgraduate programmes. Before receiving a survey booklet, a greeter told subjects that this survey is part of the PhD dissertation. The first page of the survey booklet oriented subjects to the task and informed subjects of the product categories of interest. The procedure of filling out the questionnaire took approximately 10 to 12 minutes.

Out of the 50 respondents, 26 were male and 24 were female. The age group distribution was: 30 (18-20), 10 (21-23), and 10 (24-26). Thirty-nine (39) were undergraduate students and eleven (11) were postgraduate. Twenty-seven (27) were residents of Islamabad, whereas twenty-three (23) were Rawalpindi residents.

For pretest analysis, non-parametric testing approach was used. Non-parametric tests are used when a robust estimator is unavailable and the distributional assumptions cannot be spelled out clearly. A non-parametric test of randomness was used which is also called the 'Runs test' and is known as Wald-Wolfowitz test. It is used to test the hypothesis that the elements of the sequence are mutually independent. The number of runs presents a change in pattern, above or below the cut point (mean, median, mode). The number of runs is also the number of intersection points, by plotting of data on the line showing the cut point. SPSS is used for data analysis. The respondents' survey response to question 1 and question 2, the result is 100%.

The Runs test for brand name and brand logo association with brand personality traits, for the

companies are presented in Table 2 to Table, 6.

**Table 2: Mobilink’s (Brand Name and Logo) Association with Brand Personality Traits**

	Competence	Sophistication	Excitement	Ruggedness	Sincerity
Test Value <sup>a</sup>	3.0	3.0	3.0	3.0	3.0
Total Cases <sup>a</sup>	50	50	50	50	50
Number of Runs <sup>a</sup>	24	13	11	15	14
Z	.17	-.78	-4.17	-2.19	-2.73
Asymp. Sig. (2-tailed)	.85	.43	.00	.02	.00

$\alpha = .03$ , H0 = Sample responses are random; Reject H0 if p-value  $\leq \alpha$

The results of Runs test show a significance value more than 3% for each variable except ‘Excitement’ and ‘Sincerity’, so about 60% reliability is retained by these questions. The cut point is defined as per the expected clustering in the responses of each question. The test value is 3.00, and the data plot has intersected this value 24 number of times out of 50, for Mobilink’s closeness to the personality trait of ‘Competence’

Table 3 presents Telenor’s (brand name and logo) association with brand personality traits.

**Table 3: Telenor’s (Brand Name and Logo) Association with Brand Personality Traits**

	Competence	Sophistication	Excitement	Ruggedness	Sincerity
Test Value <sup>a</sup>	5.0	5.0	5.0	5.0	5.0
Total Cases <sup>a</sup>	50	50	50	50	50
Number of Runs <sup>a</sup>	19	7	18	11	15
Z	-1.92	-3.66	-.83	-1.23	-2.19
Asymp. Sig. (2-tailed)	.05	.00	.40	.21	.02

$\alpha = .05$ , H0 = Sample responses are random; Reject H0 if p-value  $\leq \alpha$

The results of Runs test show a significance value more than 5% for each variable except ‘Sophistication’ and ‘Sincerity’, so about 60% reliability is retained by these questions. The cut point is defined as per the expected clustering in the responses of each question. The test value is 5.00, and the data plot has intersected this value 19 number of times out of 50, for Telenor’s closeness to the personality trait of ‘Competence’. Table 4 presents Ufone’s (brand name and logo) association with brand personality traits.



**Table 4: Ufone’s (Brand Name and Logo) Association with Brand Personality Traits**

	Competence	Sophistication	Excitement	Ruggedness	Sincerity
Test Value <sup>a</sup>	2.0	2.0	2.0	2.0	2.0
Total Cases <sup>a</sup>	50	50	50	50	50
Number of Runs <sup>a</sup>	17	16	5	9	17
Z	-1.89	-2.74	-2.24	-1.78	-2.18
Asymp. Sig. (2-tailed)	.058	.006	.025	.075	.029

$\alpha = .02$ , H0 = Sample responses are random; Reject H0 if p-value  $\leq \alpha$

The results of Runs test show a significance value more than 2% for each variable except ‘Sophistication’, so about 80% reliability is retained by these questions. The cut point is defined as per the expected clustering in the responses of each question. The test value is 2.00, and the data plot has intersected this value 17 number of times out of 50, for Ufone’s closeness to the personality traits of ‘Competence’ and ‘Sincerity’. Table 5 presents Warid’s (brand name and logo) association with brand personality traits.

**Table 5: Warid’s (Brand Name and Logo) Association with Brand Personality Traits**

	Competence	Sophistication	Excitement	Ruggedness	Sincerity
Test Value <sup>a</sup>	3.0	3.0	3.0	3.0	3.0
Total Cases <sup>a</sup>	50	50	50	50	50
Number of Runs <sup>a</sup>	13	19	23	15	17
Z	-2.70	-1.56	.	-1.95	-.88
Asymp. Sig. (2-tailed)	.00	.11	.93	.05	.37

a. User-specified.

$\alpha = .03$ , H0 = Sample responses are random; Reject H0 if p-value  $\leq \alpha$

The results of Runs test show a significance value more than 3% for each variable except ‘Competence’, so about 80% reliability is retained by these questions. The cut point is defined as per the expected clustering in the responses of each question. The test value is 3.00, and the data plot has intersected this value 23 number of times out of 50, for Warid’s closeness to the personality trait of ‘Excitement’. Table 6 presents Zong’s (brand name and logo) association with brand personality traits.

**Table 6: Zong's (Brand Name and Logo) Association with Brand Personality Traits**

	Competence	Sophistication	Excitement	Ruggedness	Sincerity
Test Value <sup>a</sup>	2.0	2.0	2.0	2.0	2.0
Total Cases <sup>a</sup>	50	50	50	50	50
Number of Runs <sup>a</sup>	6	23	13	20	18
Z	-3.87	.34	1.00	-.41	-.48
Asymp. Sig. (2-tailed)	.00	.73	.31	.67	.62

a. User-specified.

$\alpha = .02$ , H0 = Sample responses are random; Reject H0 if p-value  $\leq \alpha$

The results of Runs test show a significance value more than 2% for each variable except 'Competence', so about 80% reliability is retained by these questions. The cut point is defined as per the expected clustering in the responses of each question. The test value is 2.00, and the data plot has intersected this value 23 number of times out of 50, for Zong's closeness to the personality trait of 'Sophistication'. Table 7 presents results for colours association with brand personality traits.

**Table 7: Colours Association with Brand Personality Traits**

	Blue with Competence	Red with Sincerity	Orange with Excitement	Purple with Sophistication	Yellow with Excitement	Green with Ruggedness
Test Value <sup>a</sup>	2.0	2.0	2.0	2.0	2.0	2.0
Total Cases	50	50	50	50	50	50
Number of Runs	5	7	7	5	1 <sup>c</sup>	3
Z	-2.24	.49	.49	-2.24		-3.90
Asymp. Sig. (2-tailed)	.02	.62	.62	.02		.00

a. User-specified.

b. Only one run occurs. Runs Test cannot be performed.

$\alpha = .02$ , H0 = Sample responses are random; Reject H0 if p-value  $\leq \alpha$

The results of Runs test show a significance value more than 2% for each variable except 'Yellow with Excitement' and 'Green with Ruggedness', so about 60% reliability is retained by these questions.

Table 8 presents results for brand name's relevance to the product category. The results of Runs test show a significance value more than 4% for each variable except 'Mobilink's brand name relevance to the Product Category', 'Ufone's brand name relevance to the Product Category', 'Mobilink is Easily Remembered', and 'Ufone is Easily Remembered', so about 60% reliability is retained by these questions.

**Table 8: Brand Name’s Relevance to the Product Category**

		<b>Mobilink</b>	<b>Ufone</b>	<b>Telenor</b>	<b>Warid</b>	<b>Zong</b>
<b>Test Values</b>	<b>Product Category</b>	4	4	4	4	4
	<b>Easily Remembered</b>	4	4	4	4	4
<b>Total Cases</b>	<b>Product Category</b>	50	50	50	50	50
	<b>Easily Remembered</b>	50	50	50	50	50
<b>Number of Runs</b>	<b>Product Category</b>	1	1	3	3	3
	<b>Easily Remembered</b>	1	1	3	15	10
<b>Z</b>	<b>Product Category</b>			0.20	0.20	0.20
	<b>Easily Remembered</b>			0.20	0.30	-1.84
<b>Asymp. Sig (2-tailed)</b>	<b>Product Category</b>			0.83	0.83	0.83
	<b>Easily Remembered</b>			0.83	0.76	0.06

Table 9 presents data related to CVI elements likeability. The results of Runs test show a significance value more than 5% for each so reliability is retained by these questions.

**Table 9: Corporate Visual Identity Elements’ Likeability**

	<b>Name Communicates Like the Name</b>	<b>Recall the Name Generates</b>	<b>Logo Communicates Like the Logo</b>	<b>Recall the Logo Generates</b>	<b>Colour Communicates Like the Colours</b>	<b>Recall the Colours Generates</b>
<b>Test Values</b>	5	5	5	5	5	5
<b>Total Cases</b>	50	50	50	50	50	50
<b>Number of Runs</b>	6	12	1	12	17	7
<b>Z</b>	-0.87	-3.54	-	-3.26	-1.48	0.49

<b>Asymp · Sig. (2- tailed)</b>	0.3 8	0.0 0	-	0.00	0.1 3	0.6 2	0.4 0	0.2 0	0.0 0	0.0 0	0.8 3	0.0 0
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## Pretest II

The second pretest involved a stratified random sample 200 respondents. It was conducted from 8 September, 2011 to 30 September, 2011. The demographic distribution of the sample was as follows: 85% were undergraduate and 15% were postgraduate students (170 undergraduate and 30 postgraduate), 53.5% were male and 46.5% were female (107 male and 93 female), 54% resided in Islamabad and 46% resided in Rawalpindi (108 from Islamabad and 92 from Rawalpindi), the age group was divided into three age brackets: 18-20 (144, 72%), 21-23 (29, 14.5%), and 24-26 (27, 13.5%), the family net monthly income was divided into eight brackets: less than Rs 50,000 (12, 6%), 50,000-100,000 (15, 7.5%), 100,001-150,000 (30,15%), 150,001-200,000 (30,15%), 200,001-250,000 (26,13%), 250,001-300,000 (64, 32%), 300,001-350,000 (8, 4%) and more than 350,000 (15, 7.5%).

It was also necessary to test the reliability and the association strength of the constructs. Cronbach Alpha was used to test the reliability factor and Chi-square and Gamma to test the association between the constructs. Indices were created for all the questions except for the first two questions (filter questions) and because of the data being volumous in indices for Q7 (CVI elements likeability) and Q8 (brand personality traits), the same was simplified by categorizing these questions as Q7.cat and Q8.cat. The data was then distributed under three brackets, like, cat1: 1 through 2.5; cat2: 2.6 through 3.75; and cat3: 3.76 through 5.

Cronbach alpha was used to test the data reliability. It is a test reliability technique for a given test. Cronbach's alpha is the average value of the reliability coefficients one would obtain for all possible combinations of items when split into two half-tests (George and Mallery, 2003). Cronbach's alpha reliability coefficient normally ranges between 0 and 1. However, there is actually no lower limit to the coefficient. The closer Cronbach's alpha coefficient is to 1.0, the greater the internal consistency of the items on the scale. The general rule of thumb, in this regard is: value is greater and equal to 0.9 = Excellent, value is greater and equal to 0.8 = Good, value is greater and equal to 0.7 = Acceptable, value is greater and equal to 0.6 =

Questionable, value is greater and equal to 0.5 = Poor and value is less than 0.5 = Unacceptable (George and Mallery, 2003). Table 10 presents the Cronbach alpha value for all the constructs under this research study and since they all are greater than 0.7, it is safe to assume that there exists a greater internal consistency among the items on the scale.

**Table 10: Cronbach Alpha Values for the Items on the Scale**

Constructs	No. of Items	Cronbach Alpha
<b>Brand Name</b>	<b>11</b>	<b>0.923</b>
<b>Logo</b>	<b>09</b>	<b>0.764</b>
<b>Colours</b>	<b>10</b>	<b>0.827</b>
<b>Brand Personality</b>	<b>15</b>	<b>0.710</b>

Pearson Chi-Square was used in order to establish how strong the relationship is between the cross-tabulated variables. A chi-square value of less than .05 signifies an existence of a stronger relationship. The values presented in Table 11 prove that a strong relationship exists between the cross-tabulated variables.

**Table 11: Pearson Chi-Square Values for Cross-Tabulated Variables**

Constructs	Questions	Pearson Chi-Square
Brand Name with Brand Personality	Q3.cat vs. Q8.cat	0.000
	Q3.cat vs. Sincerity	0.000
	Q3.cat vs. Competence	0.001
	Q3.cat vs. Sophistication	0.015
	Q3.cat vs. Excitement	0.000
	Q3.cat vs. Masculinity	0.020
	Q7.cat vs. Sincerity	0.000
	Q7.cat vs. Competence	0.003
	Q7.cat vs. Sophistication	0.004
	Q7.cat vs. Excitement	0.021
	Q7.cat vs. Masculinity	0.000
Brand Logo with Brand Personality	Q4.cat vs. Q8.cat	0.007
	Q4.cat vs. Sincerity	0.029
	Q4.cat vs. Competence	0.036
	Q4.cat vs. Sophistication	0.014
	Q4.cat vs. Excitement	0.000

	Q4.cat vs. Masculinity	0.002
Brand Colours with Brand Personality	Q5.cat vs. Sincerity	0.000
	Q5.cat vs. Competence	0.008
	Q5.cat vs. Sophistication	0.000
	Q5.cat vs. Excitement	0.001
	Q5.cat vs. Masculinity	0.020

### Brand Name's Link to Brand Personality Traits

The following results are based on 199 respondents' observations (199 results out of 200 were valid). Two questions (Q.6 & Q.7) in the questionnaire survey, specifically asks the respondents on the following attributes of a brand name. The statements within each question are placed below:

- a. **Q.6: Brand name relevant to the product category**
- b. **Q.6: Brand name is easily remembered than its competitors**
- c. **Q.7: Brand name communicates what it stands for**
- d. **Q.7: Like the brand name**
- e. **Q.7: Brand name is easy to recall**
- f. **Q.7: Brand name generates positive feelings towards the brand**

Table 12 presents a crosstab summary for Q.6, reviewing respondents' results for each of the five telecom corporate brands.

**Table 12: Crosstab Summary for Q.6 (Product Category and Easily Remembered)**

Product Category		Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	TOTAL
1.1	Mobilink	0	0	0	33	166	199
1.2	%age				16.58	83.41	
2.1	Telenor	0	4	0	58	137	199
2.2	%age		2.01		29.14	68.84	
3.1	Ufone	0	0	0	14	185	199
3.2	%age				7.03	92.96	
4.1	Warid	123	62	10	4	0	199
4.2	%age	61.80	31.15	5.02	2.01		
5.1	Zong	151	44	0	4	0	199
5.2	%age	75.87	22.11	0	2.01		

Easily Remembered							
1.3	<b>Mobilink</b>	0	0	0	<b>77</b>	<b>122</b>	199
1.4	<b>%age</b>				<b>38.69</b>	<b>61.30</b>	
2.3	<b>Telenor</b>	0	0	4	<b>93</b>	<b>102</b>	199
2.4	<b>%age</b>			2.01	<b>46.73</b>	<b>51.25</b>	
3.3	<b>Ufone</b>	0	0	0	<b>15</b>	<b>184</b>	199
3.4	<b>%age</b>				<b>7.53</b>	<b>92.46</b>	
4.3	<b>Warid</b>	<b>18</b>	<b>98</b>	51	23	9	199
4.4	<b>%age</b>	<b>9.04</b>	<b>49.24</b>	25.62	11.55	4.52	
5.3	<b>Zong</b>	0	14	8	<b>38</b>	<b>139</b>	199
5.4	<b>%age</b>		7.03	4.02	<b>19.09</b>	<b>69.84</b>	

The first part of the question (Q.6) deals with ‘product category’ and asks the respondents if ‘the brand name is relevant to its product category’. Table 12 illustrates that in case of Mobilink, 166 out of 199 respondents ‘strongly agree’ with 83.42% (as highlighted in rows 1.1 and 1.2). For Telenor, 68.84% (137 respondents) ‘strongly agree’ (as highlighted in rows 2.1 and 2.2). 185 respondents ‘strongly agree’ that Ufone’s name is relevant to its product category with 92.96% (as highlighted in rows 3.1 and 3.2). The percentage of respondents strongly disagreeing with this statement is 61.81% for Warid (123 respondents), as highlighted in rows 4.1 and 4.2. For Zong, 75.88% (151 respondents) as highlighted in rows 5.1 and 5.2.

The second part of this question (Q.6) deals with the brand recall factor and asks the respondents if the ‘brand name is easily remembered than its competitors’. Table 12 illustrates that for Mobilink, 122 out of 199 respondents ‘strongly agree’ with a percentage of 61.31% (as highlighted in rows 1.3 and 1.4). For Telenor, 102 respondents strongly agree with 51.26% (as highlighted in rows 2.3 and 2.4). 184 respondents strongly agreed with the statement for Ufone (92.46%) as highlighted in rows 3.3 and 3.4. For Zong, 139 respondents (69.85%) strongly agreed with the statement as highlighted in rows 5.3 and 5.4. In case of Warid, 49.25% of the respondents (98 out of 199) disagree with the statement as highlighted in rows 4.3 and 4.4. What is more interesting is that Table 12 clearly presents a pattern which divides the 5 brands into the following three categories:

- **Cat A: Brand name, which is easily remembered, and is also relevant to the**

**product category;**

- **Cat B: Brand name, which is easily remembered, but is not relevant to the product category;**
- **Cat C: Brand name, which is neither easily remembered, nor relevant to the product category.**

Table 12 identified three brands namely, Mobilink, Telenor and Ufone which belong to Cat A, Zong falls in Cat B and Warid occupies Cat C (as presented in Table 13).

**Table 13: Telecom Brands Associated with Different Categories**

<b>Cat A</b>	<b>Cat B</b>	<b>Cat C</b>
<b>Mobilink, Telenor, Ufone</b>	Zong	Warid

Question 7 of the survey deals with brand name, logo and brand colours. It also is related to the relationship between brand likeability and product relevance.



### **Name Communicates What It Stands For**

As illustrated in Table 14, 187 respondents strongly agreed with the statement (NCOM), for Mobilink, with a percentage of 93.97%; for Telenor, 152 respondents strongly agreed, with a percentage of 76.38%; in case of Ufone, 187 respondents strongly agreed, with a percentage of 93.97%. However, for Zong, 188 respondents strongly disagreed, with a percentage of 94.47% whereas, for Warid, 132 respondents disagreed, with a percentage of 66.33%.

**Table 14: Name Communicates What It Stands For (NCOM)**

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	TOTAL
<b>Mobilink</b>	0	0	0	12	187	199
<b>%age</b>				6.03	93.96	
<b>Telenor</b>	0	4	4	37	152	199
<b>%age</b>		2.01	2.01	18.59	76.38	
<b>Ufone</b>	0	0	0	12	187	199
<b>%age</b>				6.03	93.96	
<b>Warid</b>	67	132	0	0	0	199
<b>%age</b>	33.66	66.33	0	0	0	
<b>Zong</b>	188	11	0	0	0	199
<b>%age</b>	94.47	5.52	0	0	0	

### **Like The Name of the Company**

In Table 15, 137 respondents strongly agreed with the statement (Like the name of the brand), for Mobilink, with a percentage of 68.84%, for Telenor, 94 respondents agreed, with a percentage of 47.24%. For Ufone, 148 respondents strongly agreed, with a percentage of 74.37%. For Warid, 128 respondents disagreed, with a percentage of 64.32%. In case of Zong, 161 respondents strongly disagreed, with a percentage of 80.90%.

**Table 15: Like the Name of The brand**

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	TOTAL
<b>Mobilink</b>	0	0	4	58	137	199
<b>%age</b>			2.01	29.14	68.84	
<b>Telenor</b>	0	8	8	94	87	199
<b>%age</b>		4.02	4.02	47.23	43.71	
<b>Ufone</b>	0	0	0	51	148	199
<b>%age</b>				25.62	74.37	
<b>Warid</b>	59	128	12	0	0	199
<b>%age</b>	29.64	64.32	6.03	0		
<b>Zong</b>	161	38	0	0	0	199
<b>%age</b>	80.90	19.09	0	0		

### **Easy to Recall the Name of the Company**

As illustrated in Table 16, 100% of the respondents strongly agreed with the statement, when they were considering Mobilink. 154 out of 199 respondents also strongly agreed, in case of Telenor, with a percentage of 77.39%. For Ufone, 195 respondents strongly agreed, with a percentage of 97.99% In case of Warid, it is 95.98%, with 191 respondents ‘agreeing’ to the statement and 100% respondents also ‘agreeing’, in case of Zong.

**Table 16: Easy to Recall the Name of the Company**

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	TOTAL
<b>Mobilink</b>	0	0	0	0	199	199
<b>%age</b>			0	0	100	
<b>Telenor</b>	0	0	0	43	154	199
<b>%age</b>		0	0	21.60	77.38	
<b>Ufone</b>	0	0	0	4	195	199
<b>%age</b>				2.01	97.98	
<b>Warid</b>	0	4	4	191	0	199
<b>%age</b>	0	2.01	2.01	95.97		
<b>Zong</b>	0	0	0	199	0	199
<b>%age</b>	0	0	0	100		

**Brand Name that Generates Positive Feelings Towards the Company**

In Table 17, 145 respondents strongly agreed with the statement, for Mobilink, with a percentage of 72.86%. For Telenor, 84 respondents agreed with the statement, with a percentage of 42.21%. In case of Ufone, 175 respondents strongly agreed, with a percentage of 87.94%. For Warid, 159 respondents disagreed, with a percentage of 79.90%. For Zong, 138 respondents strongly disagreed, with a percentage of 69.35%.

**Table 17: Brand Name that Generates Positive Feelings towards the Company**

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	TOTAL
<b>Mobilink</b>	0	0	0	54	145	199
<b>%age</b>			0	27.13	72.86	
<b>Telenor</b>	0	31	12	84	70	199
<b>%age</b>		15.57	6.03	42.21	35.17	
<b>Ufone</b>	0	0	0	24	175	199
<b>%age</b>				12.06	87.93	
<b>Warid</b>	40	159	0	0	0	199
<b>%age</b>	20.10	79.89	0	0	0	
<b>Zong</b>	138	57	4	0	0	199
<b>%age</b>	69.34	28.64	0	0	0	

An interesting and clear picture is emerged of how the respondents have rated all five brands, as shown in Table 18.

**Table 18: Summary of Results**

Codes	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
<b>Name Communicates</b>	Zong	Warid			Mobilink
					Telenor
					Ufone
<b>Like the Name</b>	Zong	Warid		Telenor	Mobilink
					Ufone
<b>Recall the Name</b>				Warid	Mobilink
				Zong	Telenor
					Ufone

Name Generates Positive Feelings	Zong	Warid		Telenor	Mobilink
					Ufone

As regards brand name’s association with different brand personality traits, 199 respondents associated brand names ‘Mobilink’, ‘Telenor’ and ‘Ufone’ with competence. Brand personality trait ‘sophistication’ is associated with brand names ‘Mobilink’ and ‘Telenor’ by 199 and 135 respondents respectively. ‘Ufone’ and ‘Zong’ are associated with brand personality trait ‘excitement’ by 199 respondents. ‘Warid’ and ‘Zong’ are associated with brand personality trait ‘ruggedness’ by 199 respondents. Brand name ‘Warid’ is associated with brand personality trait ‘sincerity’ by 199 respondents.

In Table 19, it is safely deduced that Mobilink, Telenor, and Ufone, fully comply with all the four statements of the question. For both Warid and Zong, respondents have either disagreed or strongly disagreed, with respect to three out of four statements. This is further reinforced in Table 19, where brands are cross tabulated with Q7. Category.

**Table 19: Brands vs. Q7.cat**

Brand		Cat1	Cat2	Cat3	Total
<b>Mobilink</b>	0	0	0	199	199
<b>Telenor</b>	2	0	36	161	199
<b>Ufone</b>	0	0	0	199	199
<b>Warid</b>	0	195	4	0	199
<b>Zong</b>	0	199	0	0	199

The Pretest II results regarding the brand name’s link with brand personality traits, are as follows:

1. The three brands (Mobilink, Telenor, and Ufone) that are easily remembered and also relevant to the product category, their brand names are also well-liked, generate positive feelings, and communicate what they stand for.
2. One brand (Zong) which is easily remembered but is not relevant to the product category. The brand name does not generate positive feelings as the brand has failed to communicate what it stands for, hence it is also not considered a well-liked brand

name,

3. Another brand name (Warid) which is neither easily remembered, nor its name is relevant to the product category. Similarly, the respondents were of the opinion that since the brand name generates no positive feelings, it is not well liked. Similarly, it fails to communicate what it stands for.

### **.Brand Logo Link with Brand Personality Traits**

Two questions (Q.4 & Q.7) in the questionnaire survey, specifically asks the respondents on the following attributes of a brand logo:

- a. **Q.4: brand logo's association with 'competence'**
- b. **Q.4: brand logo's association with 'sophistication'**
- c. **Q.4: brand logo's association with 'excitement'**
- d. **Q.4: brand logo's association with 'ruggedness'**
- e. **Q.4: brand logo's association with 'sincerity'**
- f. **Q.7: brand logo communicates what it stands for**
- g. **Q.7: like the brand logo**
- h. **Q.7: brand logo is easy to recall**
- i. **Q.7: brand logo generates positive feelings towards the brand**

### **Logo of the Company Communicates What it Stands For**

Table 20 presents a crosstab summary for Q.7, reviewing respondents' results for each of the five telecom corporate brands.

**Table 20: Logo Communicates What it Stands For**

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	TOTAL
<b>Mobilink</b>	0	0	0	34	165	199
<b>%age</b>	0	0	0	17.08	82.91	
<b>Telenor</b>	0	4	4	28	171	199
<b>%age</b>		2.01	2.01	14.07	85.92	
<b>Ufone</b>	0	0	0	13	186	199
<b>%age</b>	0	0	0	6.53	93.46	

<b>Warid</b>	0	0	0	<b>11</b>	<b>188</b>	199
<b>%age</b>	0	0	0	<b>5.52</b>	<b>94.47</b>	
<b>Zong</b>	<b>132</b>	<b>67</b>	0	0	0	199
<b>%age</b>	<b>66.33</b>	<b>33.66</b>	0	0	0	

As illustrated in Table 20, 165 respondents strongly agreed with the statement, for Mobilink, with a percentage of 82.91%. For Telenor, 171 respondents strongly agreed with a percentage of 85.93%. For Ufone, 186 respondents strongly agreed with a percentage of 93.47%. For Zong, 132 respondents strongly disagreed with a percentage of 66.33%. For Warid, 188 respondents strongly agreed with a percentage of 94.47%.

### **Easy to Recall the Logo of the Company**

As illustrated in Table 21, 100% of the respondents strongly agreed with the statement, when they were considering Mobilink. For Telenor, 165 out of 199 respondents also strongly agreed with a percentage of 82.91% For Ufone, 122 respondents strongly agreed with a percentage of 61.31% For Warid, it is 65.32%, with 130 respondents ‘strongly disagree’ to the statement. For Zong, 62.80% respondents (121 respondents) also ‘strongly disagree’.

**Table 21: Easy to Recall the Logo of the Company**

	<b>Strongly Disagree</b>	<b>Disagree</b>	<b>Neutral</b>	<b>Agree</b>	<b>Strongly Agree</b>	<b>TOTAL</b>
<b>Mobilink</b>	0	0	0	<b>0</b>	<b>199</b>	199
<b>%age</b>	0	0	0	<b>0</b>	<b>100</b>	
<b>Telenor</b>	0	0	0	<b>34</b>	<b>165</b>	199
<b>%age</b>	0	0	0	<b>17.08</b>	<b>82.91</b>	
<b>Ufone</b>	0	0	0	<b>77</b>	<b>122</b>	199
<b>%age</b>	0	0	0	<b>38.69</b>	<b>61.30</b>	
<b>Warid</b>	<b>130</b>	<b>63</b>	<b>6</b>	0	0	199
<b>%age</b>	<b>65.32</b>	<b>31.65</b>	<b>3.01</b>	0	0	
<b>Zong</b>	<b>121</b>	<b>78</b>	0	0	0	199
<b>%age</b>	<b>60.80</b>	<b>39.19</b>	0	0	0	

**Like The Logo of the Company**

In Table 22, 186 respondents strongly agreed with the statement (LLOG), for Mobilink, with a percentage of 93.47%. For Telenor, 188 respondents agreed, with a percentage of 94.47%. For Ufone, 164 respondents strongly agreed with a percentage of 82.42%. For Warid, 128 respondents agreed with a percentage of 64.32%. For Zong, 161 respondents agreed with a percentage of 80.90%.

**Table 22: Like the Logo of The Company**

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	TOTAL
<b>Mobilink</b>	0	0	4	13	186	199
<b>%age</b>	0	0	2.01	6.53	93.46	
<b>Telenor</b>	0	8	8	11	188	199
<b>%age</b>		4.02	4.02	5.52	94.47	
<b>Ufone</b>	0	0	0	35	164	199
<b>%age</b>	0	0	0	17.58	82.41	
<b>Warid</b>	0	0	13	128	58	199
<b>%age</b>	0	0	6.53	64.32	29.14	
<b>Zong</b>	0	0	0	161	38	199
<b>%age</b>	0	0	0	80.90	19.09	

**Brand Logo that Generates Positive Feelings Towards the Company**

In Table 23, 157 respondents strongly agreed with the statement, for Mobilink, with a percentage of 78.89%. For Telenor, 140 respondents agreed with the statement with a percentage of 70.31%. For Ufone, 165 respondents strongly agreed with a percentage of 82.91%. For Warid, 159 respondents disagreed with a percentage of 79.90% For Zong, 138 respondents strongly disagreed with a percentage of 69.35%.

**Table 23: Brand Logo that Generates Positive Feelings towards the Company**

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	TOTAL
<b>Mobilink</b>	0	0	0	42	157	199
<b>%age</b>	0	0	0	21.10	78.89	
<b>Telenor</b>	0	35	8	14	140	199
<b>%age</b>	0	17.58	4.02	7.035	70.35	

Ufone	0	0	0	34	165	199
%age	0	0	0	17.08	82.91	
Warid	40	159	0	0	0	199
%age	20.10	79.89	0	0	0	
Zong	138	57	4	0	0	199
%age	69.34	28.64	2.01	0	0	

As regards brand logo's association with different brand personality traits, 199 respondents associated Mobilink's logo with 'competence', 175 respondents associated Telenor's logo with 'competence', 199 respondents associated Ufone's logo with 'competence' and 199 respondents associated Warid's logo with 'competence'. Brand personality trait 'sophistication' is associated with Mobilink's logo, Telenor's logo, and Ufone's logo by 199, 135 and 199 respondents respectively. Ufone's and Zong's logos are associated with brand personality trait 'excitement' by 199 respondents. 'Warid's logo is associated with brand personality trait 'ruggedness' by 199 respondents. Warid's and Zong's logos are associated with brand personality trait 'sincerity' by 199 respondents each.

### **Brand Colours Link with Brand Personality Traits**

Two questions (Q.5 & Q.7) in the questionnaire survey, specifically asks the respondents on the following attributes of a brand colours.

- a. Q.5: blue is associated with 'competence';
- b. Q.5: purple is associated with 'sophistication';
- c. Q.5: yellow is associated with 'excitement';
- d. Q.5: orange is associated with 'excitement';
- e. Q.5: green is associated with 'ruggedness';
- f. Q.5: red is associated with 'sincerity';
- g. Q.7: brand colour communicates what it stands for
- h. Q.7: like the brand colour
- i. Q.7: brand colour is easy to recall
- j. Q.7: brand colour generates positive feelings towards the brand



**Brand Colour Communicates What it Stands For**

Table 24 presents a crosstab summary for Q.7, reviewing respondents’ results for each of the five telecom corporate brands.

**Table 24: Brand Colour Communicates What it Stands For**

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	TOTAL
<b>Mobilink</b>	0	0	0	6	193	199
<b>%age</b>	0	0	0	3.01	96.98	
<b>Telenor</b>	0	4	4	16	183	199
<b>%age</b>		2.01	2.01	8.04	91.95	
<b>Ufone</b>	0	0	0	9	190	199
<b>%age</b>	0	0	0	4.52	95.47	
<b>Warid</b>	13	129	0	0	0	199
<b>%age</b>	10.07	64.82	0	0	0	
<b>Zong</b>			0	123	76	199
<b>%age</b>			0	61.80	38.19	

As illustrated in Table 24, 193 respondents strongly agreed with the statement (CCOM), for Mobilink with a percentage of 96.98%. For Telenor, 183 respondents strongly agreed with a percentage of 91.96%. For Ufone, 190 respondents strongly agreed with a percentage of 95.48%. For Zong, 123 respondents agreed with a percentage of 61.81%. For Warid, 1129 respondents disagreed with a percentage of 64.82%.

**Easy to Recall the Brand Colour**

As illustrated in Table 25, 100% of the respondents strongly agreed with the statement when they were considering Mobilink. For Telenor, 199 respondents also strongly agreed. For Ufone, 199 respondents strongly agreed with a percentage of 100%. For Warid, it is 65.32% with 130 respondents ‘disagreeing’ to the statement. For Zong, 65.33% respondents (130 respondents) also ‘strongly disagreeing’.

**Table 25: Easy to Recall the Brand Colour**

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	TOTAL
<b>Mobilink</b>	0	0	0	0	199	199
<b>%age</b>	0	0	0	0	100	
<b>Telenor</b>	0	0	0	0	199	199
<b>%age</b>	0	0	0	0	100	
<b>Ufone</b>	0	0	0	0	199	199
<b>%age</b>	0	0	0	0	100	
<b>Warid</b>		130	63	0	0	199
<b>%age</b>		65.32	31.65	0	0	
<b>Zong</b>	130	21	48	0	0	199
<b>%age</b>	65.32	10.55	24.12	0	0	

**Like The Brand Colour**

In Table 26, 177 respondents strongly agreed with the statement (LCOL), for Mobilink, with a percentage of 88.94%. For Telenor, 128 respondents agreed with a percentage of 64.32%. For Ufone, 153 respondents strongly agreed with a percentage of 76.88%. For Warid, 129 respondents disagreed with a percentage of 64.82%. For Zong, 138 respondents agreed with a percentage of 69.35%.

**Table 26: Like the Brand Colour**

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	TOTAL
<b>Mobilink</b>	0	0	4	22	177	199
<b>%age</b>	0	0	2.01	11.05	88.94	
<b>Telenor</b>	0	8	8	71	128	199
<b>%age</b>		4.02	4.02	35.67	64.32	
<b>Ufone</b>	0	0	0	46	153	199
<b>%age</b>	0	0	0	23.11	76.88	
<b>Warid</b>	13	129	57	0	0	199
<b>%age</b>	10.07	64.82	28.64	0	0	
<b>Zong</b>	0	0	0	61	138	199
<b>%age</b>	0	0	0	30.65	69.34	

**Brand Colour that Generates Positive Feelings Towards the Company**

In Table 27, 182 respondents strongly agreed with the statement, for Mobilink, with a percentage of 91.46%. For Telenor, 125 respondents agreed with the statement with a percentage of 62.81%. For Ufone, 114 respondents strongly agreed with a percentage of 57.28%. For Warid, 178 respondents disagreed with a percentage of 89.45%. For Zong, 128 respondents agreed with a percentage of 64.32%.

**Table 27: Brand Colour that Generates Positive Feelings towards the Company**

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	TOTAL
<b>Mobilink</b>	0	0	0	17	182	199
<b>%age</b>	0	0	0	8.54	91.45	
<b>Telenor</b>	0	15	35	24	125	199
<b>%age</b>	0	7.537	17.58	12.06	62.81	
<b>Ufone</b>	0	0	0	85	114	199
<b>%age</b>	0	0	0	42.71	57.28	
<b>Warid</b>	21	178	0	0	0	199
<b>%age</b>	10.55	89.44	0	0	0	
<b>Zong</b>	0	0	14	128	57	199
<b>%age</b>	0	0	7.03	64.32	28.64	

As regards brand colour’s association with different brand personality traits, 199 respondents associated blue colour with ‘competence’. Brand personality trait ‘sophistication’ is associated with purple colour by 199 respondents. Orange and yellow colours are associated with brand personality trait ‘excitement’ by 199 respondents. Red colour is associated with brand personality trait ‘sincerity’ by 199 respondents.

## ANNEXURE III: BRAND NAME

Annexure III presents survey data on brand name related questions in detail.

Table 1 presents a findings summary for Q.3, reviewing respondents' results for each of the five telecom corporate brands, with respect to one of the five brand personality traits 'competence'.

**Table 1: Brand Name's Association with Brand Personality Trait 'Competence'**

<b>Mobilink</b>										
<b>TOTAL</b>	<b>SD</b>	<b>%</b>	<b>D</b>	<b>%</b>	<b>N</b>	<b>%</b>	<b>A</b>	<b>%</b>	<b>SA</b>	<b>%</b>
1390	0	0.00	152	10.94	0	0.00	137	9.86	1101	79.21
<b>Telenor</b>										
<b>TOTAL</b>	<b>SD</b>	<b>%</b>	<b>D</b>	<b>%</b>	<b>N</b>	<b>%</b>	<b>A</b>	<b>%</b>	<b>SA</b>	<b>%</b>
1390	152	10.94	137	9.86	0	0.00	0	0.00	1101	79.21
<b>Ufone</b>										
<b>TOTAL</b>	<b>SD</b>	<b>%</b>	<b>D</b>	<b>%</b>	<b>N</b>	<b>%</b>	<b>A</b>	<b>%</b>	<b>SA</b>	<b>%</b>
1390	152	10.94	0	0.00	0	0.00	137	9.86	1101	79.21
<b>Warid</b>										
<b>TOTAL</b>	<b>SD</b>	<b>%</b>	<b>D</b>	<b>%</b>	<b>N</b>	<b>%</b>	<b>A</b>	<b>%</b>	<b>SA</b>	<b>%</b>
1390	152	10.94	1238	89.06	0	0.00	0	0.00	0	0.00
<b>Zong</b>										
<b>TOTAL</b>	<b>SD</b>	<b>%</b>	<b>D</b>	<b>%</b>	<b>N</b>	<b>%</b>	<b>A</b>	<b>%</b>	<b>SA</b>	<b>%</b>
1390	152	10.94	1238	89.06	0	0.00	0	0.00	0	0.00

'Competence' (competence, intelligent, secure, confident) is one of the five brand personality traits used. The respondents were asked if they think the brand name represents the brand personality trait 'competence'. Out of 1390 respondents, 1238 (89%) said yes in the case of Mobilink, 1101 (79.21%) said yes, in the case of Telenor. For Ufone, 1238 (89%) said yes. The same figures are now divided into the different demographic factors used to get the following results.

Table 2 presents a findings summary for Q.3, reviewing respondents' results for each of the five telecom corporate brands, with respect to one of the five brand personality traits

‘sophistication’.

**Table 2: Brand Name’s Association with Brand Personality Trait ‘Sophistication’**

<b>Mobilink</b>										
<b>TOTAL</b>	<b>SD</b>	<b>%</b>	<b>D</b>	<b>%</b>	<b>N</b>	<b>%</b>	<b>A</b>	<b>%</b>	<b>SA</b>	<b>%</b>
1390	0	0.00	0	0.00	137	9.86	1101	79.21	152	10.94
<b>Telenor</b>										
<b>TOTAL</b>	<b>SD</b>	<b>%</b>	<b>D</b>	<b>%</b>	<b>N</b>	<b>%</b>	<b>A</b>	<b>%</b>	<b>SA</b>	<b>%</b>
1390	0	0.00	0	0.00	0	0.00	1101	79.21	0	0.00
<b>Ufone</b>										
<b>TOTAL</b>	<b>SD</b>	<b>%</b>	<b>D</b>	<b>%</b>	<b>N</b>	<b>%</b>	<b>A</b>	<b>%</b>	<b>SA</b>	<b>%</b>
1390	289	20.79	1101	79.21	0	0.00	0	0.00	0	0.00
<b>Warid</b>										
<b>TOTAL</b>	<b>SD</b>	<b>%</b>	<b>D</b>	<b>%</b>	<b>N</b>	<b>%</b>	<b>A</b>	<b>%</b>	<b>SA</b>	<b>%</b>
1390	152	10.94	1101	79.21	0	0.00	137	9.86	0	0.00
<b>Zong</b>										
<b>TOTAL</b>	<b>SD</b>	<b>%</b>	<b>D</b>	<b>%</b>	<b>N</b>	<b>%</b>	<b>A</b>	<b>%</b>	<b>SA</b>	<b>%</b>
1390	1390	100.00	0	0.00	0	0.00	0	0.00	0	0.00

‘Sophistication’ (sophistication, smooth, glamour, charming) is one of the five brand personality traits used. The respondents were asked if they think the brand name represents the brand personality trait ‘sophistication’. Out of 1390 respondents, 1253 (90.14%) said yes in case of Mobilink, 1101 (79.21%) said yes, in case of Telenor. The same figures are now divided into demographic factors to get the following results.

Table 3 presents a findings summary for Q.3, reviewing respondents’ results for each of the five telecom corporate brands, with respect to one of the five brand personality traits ‘excitement’.

**Table 3: Brand Name’s Association with Brand Personality Trait ‘Excitement’**

<b>Mobilink</b>										
<b>TOTAL</b>	<b>SD</b>	<b>%</b>	<b>D</b>	<b>%</b>	<b>N</b>	<b>%</b>	<b>A</b>	<b>%</b>	<b>SA</b>	<b>%</b>
1390	0	0.00	1101	79.21	0	0.00	137	9.86	152	10.94
<b>Telenor</b>										
<b>TOTAL</b>	<b>SD</b>	<b>%</b>	<b>D</b>	<b>%</b>	<b>N</b>	<b>%</b>	<b>A</b>	<b>%</b>	<b>SA</b>	<b>%</b>
1390	137	9.86	1101	79.21	0	0.00	152	10.94	0	0.00

<b>Ufone</b>										
TOTAL	SD	%	D	%	N	%	A	%	SA	%
1390	152	10.94	137	9.86	0	0.00	1101	79.21	0	0.00
<b>Warid</b>										
TOTAL	SD	%	D	%	N	%	A	%	SA	%
1390	1101	79.21	137	9.86	0	0.00	152	10.94	0	0.00
<b>Zong</b>										
TOTAL	SD	%	D	%	N	%	A	%	SA	%
1390	152	10.94	0	0.00	0	0.00	0	0.00	1101	79.21

‘Excitement’ (excitement, daring, imaginative) is one of the five brand personality traits used. The respondents were asked if they think the brand name represents the brand personality trait ‘excitement’. Out of 1390 respondents, 1101 (79.21%) said yes in case of Ufone, 1101 (79.21%) said yes, in case of Zong. The same figures are now divided into demographic factors to get the following results:

Table 4 presents a findings summary for Q.3, reviewing respondents’ results for each of the five telecom corporate brands, with respect to one of the five brand personality traits ‘ruggedness’.

**Table 4: Brand Name’s Association with Brand Personality Trait ‘Ruggedness’**

<b>Mobilink</b>										
TOTAL	SD	%	D	%	N	%	A	%	SA	%
1390	1253	90.14	0	0.00	137	9.86	0	0.00	0	0.00
<b>Telenor</b>										
TOTAL	SD	%	D	%	N	%	A	%	SA	%
1390	1101	79.21	0	0.00	152	10.94	137	9.86	0	0.00
<b>Ufone</b>										
TOTAL	SD	%	D	%	N	%	A	%	SA	%
1390	1101	79.21	0	0.00	152	10.94	137	9.86	0	0.00
<b>Warid</b>										
TOTAL	SD	%	D	%	N	%	A	%	SA	%
1390	0	0.00	0	0.00	289	20.79	1101	79.21	0	0.00
<b>Zong</b>										
TOTAL	SD	%	D	%	N	%	A	%	SA	%
1390	0	0.00	137	9.86	152	10.94	1101	79.21	0	0.00

‘Ruggedness’ (ruggedness, masculine, strong) is one of the five brand personality traits used. The respondents were asked if they think the brand name represents the brand personality trait ‘ruggedness’. Out of 1390 respondents, 1101 (79.21%) said yes in case of Warid: 1101 (79.21%) said yes, in case of Zong. The same figures are now divided into demographic factors to get the following results.

Table 5 presents a findings summary for Q.3, reviewing respondents’ results for each of the five telecom corporate brands, with respect to one of the five brand personality traits ‘sincerity’.

**Table 5: Brand Name’s Association with Brand Personality Trait ‘Sincerity’**

<b>Mobilink</b>										
<b>TOTAL</b>	<b>SD</b>	<b>%</b>	<b>D</b>	<b>%</b>	<b>N</b>	<b>%</b>	<b>A</b>	<b>%</b>	<b>SA</b>	<b>%</b>
1390	0	0.00	152	10.94	1101	79.21	0	0.00	137	9.86
<b>Telenor</b>										
<b>TOTAL</b>	<b>SD</b>	<b>%</b>	<b>D</b>	<b>%</b>	<b>N</b>	<b>%</b>	<b>A</b>	<b>%</b>	<b>SA</b>	<b>%</b>
1390	0	0.00	1101	79.21	152	10.94	137	9.86	0	0.00
<b>Ufone</b>										
<b>TOTAL</b>	<b>SD</b>	<b>%</b>	<b>D</b>	<b>%</b>	<b>N</b>	<b>%</b>	<b>A</b>	<b>%</b>	<b>SA</b>	<b>%</b>
1390	0	0.00	1101	79.21	289	20.79	0	0.00	0	0.00
<b>Warid</b>										
<b>TOTAL</b>	<b>SD</b>	<b>%</b>	<b>D</b>	<b>%</b>	<b>N</b>	<b>%</b>	<b>A</b>	<b>%</b>	<b>SA</b>	<b>%</b>
1390	137	9.86	0	0.00	152	10.94	1101	79.21	0	0.00
<b>Zong</b>										
<b>TOTAL</b>	<b>SD</b>	<b>%</b>	<b>D</b>	<b>%</b>	<b>N</b>	<b>%</b>	<b>A</b>	<b>%</b>	<b>SA</b>	<b>%</b>
1390	1101	79.21	0	0.00	152	10.94	137	9.86	0	0.00

‘Sincerity’ (sincerity, wholesome, down-to-earth, honest) is one of the five brand personality traits used. The respondents were asked if they think the brand name represents the brand personality trait ‘sincerity’. Out of 1390 respondents, 1101 (79.21%) said yes in case of Warid. The same figures are now divided into demographic factors to get the following results.

Table 6 presents a findings summary for Q.6, reviewing respondents’ results for each of the five telecom corporate brands, with respect to ER (brand name is easily remembered).

**Table 6: Brand Name is Easily Remembered**

<b>Mobilink</b>										
TOTAL	SD	%	D	%	N	%	A	%	SA	%
1390	0	0.00	0	0.00	0	0.00	137	9.86	1253	90.14
<b>Telenor</b>										
TOTAL	SD	%	D	%	N	%	A	%	SA	%
1390	0	0.00	0	0.00	0	0.00	137	9.86	1253	90.14
<b>Ufone</b>										
TOTAL	SD	%	D	%	N	%	A	%	SA	%
1390	0	0.00	0	0.00	0	0.00	152	10.94	1238	89.06
<b>Warid</b>										
TOTAL	SD	%	D	%	N	%	A	%	SA	%
1390	152	10.94	1101	79.21	0	0.00	137	9.86	0	0.00
<b>Zong</b>										
TOTAL	SD	%	D	%	N	%	A	%	SA	%
1390	0	0.00	0	0.00	0	0.00	1253	90.14	137	9.86

The respondents were asked if they think the brand name is easily remembered. Out of 1390 respondents, 1390 (100%) said yes for Mobilink, Telenor, Ufone, and Zong. The same figures are now divided into demographic factors to get the following results.

Table 7 presents a findings summary for Q.6, reviewing respondents' results for each of the five telecom corporate brands, with respect to PC (brand name relevant to product category).

**Table 7: Brand Name Relevant to the Product Category**

<b>Mobilink</b>										
TOTAL	SD	%	D	%	N	%	A	%	SA	%
1390	0	0.00	0	0.00	0	0.00	0	0.00	1390	100.00
<b>Telenor</b>										
TOTAL	SD	%	D	%	N	%	A	%	SA	%
1390	0	0.00	0	0.00	0	0.00	137	9.86	1253	90.14
<b>Ufone</b>										
TOTAL	SD	%	D	%	N	%	A	%	SA	%
1390	0	0.00	0	0.00	0	0.00	152	10.94	1238	89.06
<b>Warid</b>										
TOTAL	SD	%	D	%	N	%	A	%	SA	%
1390	289	20.79	1101	79.21	0	0.00	0	0.00	0	0.00



<b>Zong</b>										
<b>TOTAL</b>	<b>SD</b>	<b>%</b>	<b>D</b>	<b>%</b>	<b>N</b>	<b>%</b>	<b>A</b>	<b>%</b>	<b>SA</b>	<b>%</b>
1390	1101	79.21	289	20.79	0	0.00	0	0.00	0	0.00

The respondents were asked if they think the brand name is relevant to the product category. Out of 1390 respondents, 1390 (100%) said yes for Mobilnk, Telenor, and Ufone.

Table 8 presents a findings summary for Q.7, reviewing respondents' results for each of the five telecom corporate brands, with respect to NCOM (brand name communicates what it stands for).

**Table 8: Brand Name Communicates What it Stands For**

<b>Mobilink</b>										
<b>TOTAL</b>	<b>SD</b>	<b>%</b>	<b>D</b>	<b>%</b>	<b>N</b>	<b>%</b>	<b>A</b>	<b>%</b>	<b>SA</b>	<b>%</b>
1390	0	0.00	0	0.00	0	0.00	0	0.00	1390	100.00
<b>Telenor</b>										
<b>TOTAL</b>	<b>SD</b>	<b>%</b>	<b>D</b>	<b>%</b>	<b>N</b>	<b>%</b>	<b>A</b>	<b>%</b>	<b>SA</b>	<b>%</b>
1390	0	0.00	0	0.00	0	0.00	0	0.00	1390	100.00
<b>Ufone</b>										
<b>TOTAL</b>	<b>SD</b>	<b>%</b>	<b>D</b>	<b>%</b>	<b>N</b>	<b>%</b>	<b>A</b>	<b>%</b>	<b>SA</b>	<b>%</b>
1390	0	0.00	0	0.00	0	0.00	0	0.00	1390	100.00
<b>Warid</b>										
<b>TOTAL</b>	<b>SD</b>	<b>%</b>	<b>D</b>	<b>%</b>	<b>N</b>	<b>%</b>	<b>A</b>	<b>%</b>	<b>SA</b>	<b>%</b>
1390	0	0.00	1390	100.00	0	0.00	0	0.00	0	0.00
<b>Zong</b>										
<b>TOTAL</b>	<b>SD</b>	<b>%</b>	<b>D</b>	<b>%</b>	<b>N</b>	<b>%</b>	<b>A</b>	<b>%</b>	<b>SA</b>	<b>%</b>
1390	1390	100.00	0	0.00	0	0.00	0	0.00	0	0.00

The respondents were asked if they think the brand name communicates what it stands for. Out of 1390 respondents, 1390 (100%) said yes for Mobilnk, Telenor, and Ufone.

Table 9 presents a findings summary for Q.7, reviewing respondents' results for each of the five telecom corporate brands, with respect to LNAM (like the brand name).

**Table 9: Like the Brand Name**

<b>Mobilink</b>										
TOTAL	SD	%	D	%	N	%	A	%	SA	%
1390	0	0.00	0	0.00	0	0.00	1390	100.00	0	0.00
<b>Telenor</b>										
TOTAL	SD	%	D	%	N	%	A	%	SA	%
1390	0	0.00	0	0.00	0	0.00	0	0.00	1390	100.00
<b>Ufone</b>										
TOTAL	SD	%	D	%	N	%	A	%	SA	%
1390	0	0.00	0	0.00	0	0.00	0	0.00	1390	100.00
<b>Warid</b>										
TOTAL	SD	%	D	%	N	%	A	%	SA	%
1390	0	0.00	1101	79.21	137	9.86	0	0.00	0	0.00
<b>Zong</b>										
TOTAL	SD	%	D	%	N	%	A	%	SA	%
1390	0	0.00	0	0.00	0	0.00	1390	100.00	0	0.00

The respondents were asked if they like the brand name. Out of 1390 respondents, 1390 (100%) said yes for Mobilink, Telenor, Ufone, and Zong. Table 10 presents a findings summary for Q.7, reviewing respondents' results for each of the five telecom corporate brands, with respect to RNAM (easy to recall the brand name).

**Table 10: Easy to Recall the Brand Name**

<b>Mobilink</b>										
TOTAL	SD	%	D	%	N	%	A	%	SA	%
1390	0	0.00	0	0.00	0	0.00	0	0.00	1390	100.00
<b>Telenor</b>										
TOTAL	SD	%	D	%	N	%	A	%	SA	%
1390	0	0.00	0	0.00	0	0.00	0	0.00	1390	100.00
<b>Ufone</b>										
TOTAL	SD	%	D	%	N	%	A	%	SA	%
1390	0	0.00	0	0.00	0	0.00	0	0.00	1390	100.00
<b>Warid</b>										
TOTAL	SD	%	D	%	N	%	A	%	SA	%
1390	0	0.00	137	9.86	1253	90.14	0	0.00	0	0.00
<b>Zong</b>										
TOTAL	SD	%	D	%	N	%	A	%	SA	%

1390	0	0.00	0	0.00	0	0.00	0	0.00	1390	100.00
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The respondents were asked if they can recall the brand name. Out of 1390 respondents, 1390 (100%) said yes for Mobilink, Telenor, Ufone, and Zong.

Table 11 presents a findings summary for Q.7, reviewing respondents' results for each of the five telecom corporate brands, with respect to PNAM (brand name generates positive feelings towards the brand).

**Table 11: Brand Name Generates Positive Feelings Towards the Brand**

<b>Mobilink</b>										
TOTAL	SD	%	D	%	N	%	A	%	SA	%
1390	0	0.00	0	0.00	0	0.00	0	0.00	1390	100.00
<b>Telenor</b>										
TOTAL	SD	%	D	%	N	%	A	%	SA	%
1390	0	0.00	0	0.00	0	0.00	1390	100.00	0	0.00
<b>Ufone</b>										
TOTAL	SD	%	D	%	N	%	A	%	SA	%
1390	0	0.00	0	0.00	0	0.00	1390	100.00	0	0.00
<b>Warid</b>										
TOTAL	SD	%	D	%	N	%	A	%	SA	%
1390	137	9.86	1101	79.21	0	0.00	152	10.94	0	0.00
<b>Zong</b>										
TOTAL	SD	%	D	%	N	%	A	%	SA	%
1390	0	0.00	0	0.00	0	0.00	1390	100.00	0	0.00

The respondents were asked if the brand name generates positive feelings towards the brand. Out of 1390 respondents, 1390 (100%) said yes for Mobilink, Telenor, Ufone, and Zong.

## ANNEXURE IV: BRAND LOGO

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Annexure IV presents survey data on brand logo related questions.

Table 1 presents a findings summary for Q.2, reviewing respondents' results for each of the five telecom corporate brands, with respect to one of the four logo shapes.

**Table 1: Brand Logo Shapes**

<b>FLORAL</b>				
<b>Telenor</b>				
<b>AGE</b>	<b>No</b>	<b>%</b>	<b>Yes</b>	<b>%</b>
TOTAL	0	0.00	1390	100.00
<b>RECTANGLE</b>				
<b>Ufone</b>				
<b>AGE</b>	<b>No</b>	<b>%</b>	<b>Yes</b>	<b>%</b>
TOTAL	0	0.00	1390	100.00
<b>TOWER</b>				
<b>Warid</b>				
<b>AGE</b>	<b>No</b>	<b>%</b>	<b>Yes</b>	<b>%</b>
TOTAL	0	0.00	1390	100.00
<b>ORB</b>				
<b>Mobilink</b>				
<b>AGE</b>	<b>No</b>	<b>%</b>	<b>Yes</b>	<b>%</b>
TOTAL	0	0.00	1390	100.00
<b>Zong</b>				
TOTAL	0	0.00	1390	100.00

Telenor's logo was identified by the respondents to be linked with a 'floral' pattern. Ufone logo's resemblance was that of a 'rectangle' shape. The respondents identified Warid's logo with a 'tower' shape. Mobilink's and Zong's logos were identified with 'orb' shape.

Table 2 presents a findings summary for Q.4, reviewing respondents' results for each of the five telecom corporate brands, with respect to one of the five brand personality traits 'competence'.

**Table 2: Brand Logo’s Association with Brand Personality Trait ‘Competence’**

<b>Mobilink</b>										
TOTAL	SD	%	D	%	N	%	A	%	SA	%
1390	0	0.00	152	10.94	0	0.00	1101	79.21	137	9.86
<b>Telenor</b>										
TOTAL	SD	%	D	%	N	%	A	%	SA	%
1390	0	0.00	137	9.86	152	10.94	0	0.00	1101	79.21
<b>Ufone</b>										
TOTAL	SD	%	D	%	N	%	A	%	SA	%
1390	0	0.00	137	9.86	152	10.94	1101	79.21	0	0.00
<b>Warid</b>										
TOTAL	SD	%	D	%	N	%	A	%	SA	%
1390	0	0.00	289	20.79	0	0.00	0	0.00	1101	79.21
<b>Zong</b>										
TOTAL	SD	%	D	%	N	%	A	%	SA	%
1390	0	0.00	1253	90.14	0	0.00	289	20.79	0	0.00

‘Competence’ (competence, intelligent, secure, confident) is one of the five brand personality traits used. The respondents were asked if they think the brand logo represents the brand personality trait ‘competence’. Out of 1390 respondents, 1238 (89%) said yes in case of Mobilink, 1101 (79.21%) said yes, in case of Telenor, For Ufone, 1101 (79.21%) said yes, for Warid, 1101 (79.21%) said yes.

Table 3 presents a findings summary for Q.4, reviewing respondents’ results for each of the five telecom corporate brands, with respect to one of the five brand personality traits ‘sophistication’.

**Table 3: Brand Logo’s Association with Brand Personality Trait ‘Sophistication’**

<b>Mobilink</b>										
TOTAL	SD	%	D	%	N	%	A	%	SA	%
1390	0	0.00	0	0.00	137	9.86	152	10.94	1101	79.21
<b>Telenor</b>										
TOTAL	SD	%	D	%	N	%	A	%	SA	%
1390	0	0.00	1101	79.21	0	0.00	289	20.79	0	0.00
<b>Ufone</b>										
TOTAL	SD	%	D	%	N	%	A	%	SA	%

1390	1101	79.21	0	0.00	0	0.00	289	20.79	0	0.00
<b>Warid</b>										
<b>TOTAL</b>	<b>SD</b>	<b>%</b>	<b>D</b>	<b>%</b>	<b>N</b>	<b>%</b>	<b>A</b>	<b>%</b>	<b>SA</b>	<b>%</b>
1390	1101	79.21	152	10.94	0	0.00	0	0.00	137	9.86
<b>Zong</b>										
<b>TOTAL</b>	<b>SD</b>	<b>%</b>	<b>D</b>	<b>%</b>	<b>N</b>	<b>%</b>	<b>A</b>	<b>%</b>	<b>SA</b>	<b>%</b>
1390	1101	79.21	289	20.79	0	0.00	0	0.00	0	0.00

‘Sophistication’ (sophistication, smooth, glamour, charming) is one of the five brand personality traits used. The respondents were asked if they think the brand logo represents the brand personality trait ‘sophistication’. Out of 1390 respondents, 1253 (90.14%) said yes in case of Mobilink.

Table 4 presents a findings summary for Q.4, reviewing respondents’ results for each of the five telecom corporate brands, with respect to one of the five brand personality traits ‘excitement’.

**Table 4: Brand Logo’s Association with Brand Personality Trait ‘Excitement’**

<b>Mobilink</b>										
<b>TOTAL</b>	<b>SD</b>	<b>%</b>	<b>D</b>	<b>%</b>	<b>N</b>	<b>%</b>	<b>A</b>	<b>%</b>	<b>SA</b>	<b>%</b>
1390	0	0.00	137	9.86	1101	79.21	152	10.94	0	0.00
<b>Telenor</b>										
<b>TOTAL</b>	<b>SD</b>	<b>%</b>	<b>D</b>	<b>%</b>	<b>N</b>	<b>%</b>	<b>A</b>	<b>%</b>	<b>SA</b>	<b>%</b>
1390	1101	79.21	152	10.94	137	9.86	0	0.00	0	0.00
<b>Ufone</b>										
<b>TOTAL</b>	<b>SD</b>	<b>%</b>	<b>D</b>	<b>%</b>	<b>N</b>	<b>%</b>	<b>A</b>	<b>%</b>	<b>SA</b>	<b>%</b>
1390	0	0.00	137	9.86	152	10.94	0	0.00	1101	79.21
<b>Warid</b>										
<b>TOTAL</b>	<b>SD</b>	<b>%</b>	<b>D</b>	<b>%</b>	<b>N</b>	<b>%</b>	<b>A</b>	<b>%</b>	<b>SA</b>	<b>%</b>
1390	1238	89.06	152	10.94	0	0.00	0	0.00	0	0.00
<b>Zong</b>										
<b>TOTAL</b>	<b>SD</b>	<b>%</b>	<b>D</b>	<b>%</b>	<b>N</b>	<b>%</b>	<b>A</b>	<b>%</b>	<b>SA</b>	<b>%</b>
1390	0	0.00	152	10.94	0	0.00	137	9.86	1101	79.21

‘Excitement’ (excitement, daring, imaginative) is one of the five brand personality traits used. The respondents were asked if they think the brand logo represents the brand personality trait

‘excitement’. Out of 1390 respondents, 1101 (79.21%) said yes in case of Ufone; 1238 (89.07%) said yes, in case of Zong.

Table 5 presents a findings summary for Q.4, reviewing respondents’ results for each of the five telecom corporate brands, with respect to one of the five brand personality traits ‘ruggedness’.

**Table 5: Brand Logo’s Association with Brand Personality Trait ‘Ruggedness’**

<b>Mobilink</b>										
<b>TOTAL</b>	<b>SD</b>	<b>%</b>	<b>D</b>	<b>%</b>	<b>N</b>	<b>%</b>	<b>A</b>	<b>%</b>	<b>SA</b>	<b>%</b>
1390	1101	79.21	289	20.79	0	0.00	0	0.00	0	0.00
<b>Telenor</b>										
<b>TOTAL</b>	<b>SD</b>	<b>%</b>	<b>D</b>	<b>%</b>	<b>N</b>	<b>%</b>	<b>A</b>	<b>%</b>	<b>SA</b>	<b>%</b>
1390	1253	90.14	137	9.86	0	0.00	0	0.00	0	0.00
<b>Ufone</b>										
<b>TOTAL</b>	<b>SD</b>	<b>%</b>	<b>D</b>	<b>%</b>	<b>N</b>	<b>%</b>	<b>A</b>	<b>%</b>	<b>SA</b>	<b>%</b>
1390	0	0.00	1101	79.21	152	10.94	137	9.86	0	0.00
<b>Warid</b>										
<b>TOTAL</b>	<b>SD</b>	<b>%</b>	<b>D</b>	<b>%</b>	<b>N</b>	<b>%</b>	<b>A</b>	<b>%</b>	<b>SA</b>	<b>%</b>
1390	0	0.00	152	10.94	0	0.00	1238	89.06	0	0.00
<b>Zong</b>										
<b>TOTAL</b>	<b>SD</b>	<b>%</b>	<b>D</b>	<b>%</b>	<b>N</b>	<b>%</b>	<b>A</b>	<b>%</b>	<b>SA</b>	<b>%</b>
1390	1101	79.21	152	10.94	137	9.86	0	0.00	0	0.00

‘Ruggedness’ (ruggedness, masculine, strong) is one of the five brand personality traits used. The respondents were asked if they think the brand logo represents the brand personality trait ‘ruggedness’. Out of 1390 respondents, 1238 (89.07%) said yes in case of Warid.

Table 6 presents a findings summary for Q.4, reviewing respondents’ results for each of the five telecom corporate brands, with respect to one of the five brand personality traits ‘sincerity’.

**Table 6: Brand Logo’s Association with Brand Personality Trait ‘Sincerity’**

<b>Mobilink</b>										
TOTAL	SD	%	D	%	N	%	A	%	SA	%
1390	1101	79.21	0	0.00	137	9.86	152	10.94	0	0.00
<b>Telenor</b>										
TOTAL	SD	%	D	%	N	%	A	%	SA	%
1390	0	0.00	152	10.94	137	9.86	1101	79.21	0	0.00
<b>Ufone</b>										
TOTAL	SD	%	D	%	N	%	A	%	SA	%
1390	0	0.00	1101	79.21	152	10.94	137	9.86	0	0.00
<b>Warid</b>										
TOTAL	SD	%	D	%	N	%	A	%	SA	%
1390	0	0.00	1253	90.14	0	0.00	137	9.86	0	0.00
<b>Zong</b>										
TOTAL	SD	%	D	%	N	%	A	%	SA	%
1390	137	9.86	152	10.94	0	0.00	1101	79.21	0	0.00

‘Sincerity’ (sincerity, wholesome, down-to-earth, honest) is one of the five brand personality traits used. The respondents were asked if they think the brand logo represents the brand personality trait ‘sincerity’. Out of 1390 respondents, 1101 (79.21%) said yes in case of Telenor and Zong.

Table 7 presents a findings summary for Q.7, reviewing respondents’ results for each of the five telecom corporate brands, with respect to LCOM (brand logo communicates what it stands for).

**Table 7: Brand Logo Communicates What it Stands For**

<b>Mobilink</b>										
TOTAL	SD	%	D	%	N	%	A	%	SA	%
1390	0	0.00	0	0.00	0	0.00	1390	100.00	0	0.00
<b>Telenor</b>										
TOTAL	SD	%	D	%	N	%	A	%	SA	%
1390	0	0.00	0	0.00	0	0.00	1390	100.00	0	0.00
<b>Ufone</b>										
TOTAL	SD	%	D	%	N	%	A	%	SA	%
1390	0	0.00	0	0.00	0	0.00	1390	100.00	0	0.00
<b>Warid</b>										



TOTAL	SD	%	D	%	N	%	A	%	SA	%
1390	0	0.00	137	9.86	0	0.00	1253	90.14	0	0.00
<b>Zong</b>										
TOTAL	SD	%	D	%	N	%	A	%	SA	%
1390	1390	100.00	0	0.00	0	0.00	0	0.00	0	0.00

The respondents were asked if they think the brand logo communicates what it stands for. Out of 1390 respondents, 1390 (100%) said yes for Mobilnk, Telenor, and Ufone; and 1253 (90.14%) said yes for Warid.

Table 8 presents a findings summary for Q.7, reviewing respondents' results for each of the five telecom corporate brands, with respect to LLOG (like the brand logo):

**Table 8: Like the Brand Logo**

<b>Mobilink</b>										
TOTAL	SD	%	D	%	N	%	A	%	SA	%
1390	0	0.00	0	0.00	0	0.00	1390	100.00	0	0.00
<b>Telenor</b>										
TOTAL	SD	%	D	%	N	%	A	%	SA	%
1390	0	0.00	0	0.00	0	0.00	0	0.00	1390	100.00
<b>Ufone</b>										
TOTAL	SD	%	D	%	N	%	A	%	SA	%
1390	0	0.00	0	0.00	0	0.00	1390	100.00	0	0.00
<b>Warid</b>										
TOTAL	SD	%	D	%	N	%	A	%	SA	%
1390	0	0.00	1390	100.00	0	0.00	0	0.00	0	0.00
<b>Zong</b>										
TOTAL	SD	%	D	%	N	%	A	%	SA	%
1390	0	0.00	1101	79.21	0	0.00	289	20.79	0	0.00

The respondents were asked if they like the brand logo. Out of 1390 respondents, 1390 (100%) said yes for Mobilnk, Telenor, and Ufone.

Table 9 presents a findings summary for Q.7, reviewing respondents' results for each of the five telecom corporate brands, with respect to RLOG (easy to recall the brand logo).

**Table 9: Easy to Recall the Logo**

<b>Mobilink</b>										
TOTAL	SD	%	D	%	N	%	A	%	SA	%
1390	0	0.00	0	0.00	0	0.00	1390	100.00	0	0.00
<b>Telenor</b>										
TOTAL	SD	%	D	%	N	%	A	%	SA	%
1390	0	0.00	0	0.00	0	0.00	1390	100.00	0	0.00
<b>Ufone</b>										
TOTAL	SD	%	D	%	N	%	A	%	SA	%
1390	0	0.00	0	0.00	0	0.00	1390	100.00	0	0.00
<b>Warid</b>										
TOTAL	SD	%	D	%	N	%	A	%	SA	%
1390	0	0.00	1101	79.21	0	0.00	289	20.79	0	0.00
<b>Zong</b>										
TOTAL	SD	%	D	%	N	%	A	%	SA	%
1390	0	0.00	1101	79.21	0	0.00	289	20.79	0	0.00

The respondents were asked if the brand logo is easy to recall. Out of 1390 respondents, 1390 (100%) said yes for Mobilink, Telenor, and Ufone.

Table 10 presents a findings summary for Q.7, reviewing respondents' results for each of the five telecom corporate brands, with respect to PLOG (brand logo generates positive feelings towards the brand).

**Table 10: Brand Logo Generates Positive Feelings Towards the Brand**

<b>Mobilink</b>										
TOTAL	SD	%	D	%	N	%	A	%	SA	%
1390	0	0.00	0	0.00	0	0.00	1390	100.00	0	0.00
<b>Telenor</b>										
TOTAL	SD	%	D	%	N	%	A	%	SA	%
1390	0	0.00	0	0.00	0	0.00	1390	100.00	0	0.00
<b>Ufone</b>										
TOTAL	SD	%	D	%	N	%	A	%	SA	%
1390	0	0.00	0	0.00	0	0.00	1390	100.00	0	0.00
<b>Warid</b>										
TOTAL	SD	%	D	%	N	%	A	%	SA	%
1390	0	0.00	1238	89.06	0	0.00	152	10.94	0	0.00

<b>Zong</b>										
<b>TOTAL</b>	<b>SD</b>	<b>%</b>	<b>D</b>	<b>%</b>	<b>N</b>	<b>%</b>	<b>A</b>	<b>%</b>	<b>SA</b>	<b>%</b>
1390	0	0.00	0	0.00	0	0.00	1238	89.06	152	10.94

The respondents were asked if the brand logo generates positive feelings towards the brand. Out of 1390 respondents, 1390 (100%) said yes for Mobilnk, Telenor, Ufone, and Zong.

## ANNEXURE V: BRAND COLOURS

Annexure V presents survey data on brand colours related questions.

Table 1 presents a findings summary for Q.5, reviewing respondents' results, with respect to different brand colours.

**Table 1: Brand Colours Represent Different Brand Personality Traits**

Blue Represents 'Competence'										
<b>TOTAL</b>	<b>SD</b>	<b>%</b>	<b>D</b>	<b>%</b>	<b>N</b>	<b>%</b>	<b>A</b>	<b>%</b>	<b>SA</b>	<b>%</b>
1390	0	0.00	137	9.86	0	0.00	116	8.35	1137	81.80
Red Represents 'Sincerity'										
<b>TOTAL</b>	<b>SD</b>	<b>%</b>	<b>D</b>	<b>%</b>	<b>N</b>	<b>%</b>	<b>A</b>	<b>%</b>	<b>SA</b>	<b>%</b>
1390	137	9.86	151	10.86	0	0.00	986	70.94	116	8.35
Orange Represents 'Excitement'										
<b>TOTAL</b>	<b>SD</b>	<b>%</b>	<b>D</b>	<b>%</b>	<b>N</b>	<b>%</b>	<b>A</b>	<b>%</b>	<b>SA</b>	<b>%</b>
1390	0	0.00	151	10.86	0	0.00	253	18.20	986	70.94
Purple Represents 'Sophistication'										
<b>TOTAL</b>	<b>SD</b>	<b>%</b>	<b>D</b>	<b>%</b>	<b>N</b>	<b>%</b>	<b>A</b>	<b>%</b>	<b>SA</b>	<b>%</b>
1390	0	0.00	151	10.86	137	9.86	116	8.35	986	70.94
Yellow Represents 'Excitement'										
<b>TOTAL</b>	<b>SD</b>	<b>%</b>	<b>D</b>	<b>%</b>	<b>N</b>	<b>%</b>	<b>A</b>	<b>%</b>	<b>SA</b>	<b>%</b>
1390	0	0.00	151	10.86	0	0.00	986	70.94	253	18.20
Green Represents 'Ruggedness'										
<b>TOTAL</b>	<b>SD</b>	<b>%</b>	<b>D</b>	<b>%</b>	<b>N</b>	<b>%</b>	<b>A</b>	<b>%</b>	<b>SA</b>	<b>%</b>
1390	151	10.86	0	0.00	672	48.35	230	16.55	137	9.86

1253 (90.14%) respondents 'agree' that blue colour represents 'competence' (competence, intelligent, secure, confident), 1102 (79.28%) respondents agree that red colour represents 'sincerity' (sincerity, wholesome, down-to-earth, honest), 1239 respondents agree that orange

colour represents ‘excitement’ (excitement, daring, imaginative), 1102 respondents agree that purple colour represents ‘sophistication’ (sophistication, smooth, glamour, charming), 1239 respondents agree that yellow colour represents ‘excitement’ (excitement, daring, imaginative) whereas, for green colour, there was no clear indication from the respondents’ results.

Table 2 presents a findings summary for Q.7, reviewing respondents’ results for each of the five telecom corporate brands, with respect to CCOM (brand colours communicate what it stands for).

**Table 2: Brand Colour Communicates What It Stands For**

<b>Mobilink</b>										
<b>TOTAL</b>	<b>SD</b>	<b>%</b>	<b>D</b>	<b>%</b>	<b>N</b>	<b>%</b>	<b>A</b>	<b>%</b>	<b>SA</b>	<b>%</b>
1390	0	0.00	0	0.00	0	0.00	0	0.00	1390	100.00
<b>Telenor</b>										
<b>TOTAL</b>	<b>SD</b>	<b>%</b>	<b>D</b>	<b>%</b>	<b>N</b>	<b>%</b>	<b>A</b>	<b>%</b>	<b>SA</b>	<b>%</b>
1390	0	0.00	0	0.00	0	0.00	1390	100.00	0	0.00
<b>Ufone</b>										
<b>TOTAL</b>	<b>SD</b>	<b>%</b>	<b>D</b>	<b>%</b>	<b>N</b>	<b>%</b>	<b>A</b>	<b>%</b>	<b>SA</b>	<b>%</b>
1390	0	0.00	0	0.00	0	0.00	0	0.00	1390	100.00
<b>Warid</b>										
<b>TOTAL</b>	<b>SD</b>	<b>%</b>	<b>D</b>	<b>%</b>	<b>N</b>	<b>%</b>	<b>A</b>	<b>%</b>	<b>SA</b>	<b>%</b>
1390	0	0.00	0	0.00	0	0.00	1390	100.00	0	0.00
<b>Zong</b>										
<b>TOTAL</b>	<b>SD</b>	<b>%</b>	<b>D</b>	<b>%</b>	<b>N</b>	<b>%</b>	<b>A</b>	<b>%</b>	<b>SA</b>	<b>%</b>
1390	0	0.00	1101	79.21	0	0.00	137	9.86	152	10.94

The respondents were asked if they think the brand colours communicate what it stands for. Out of 1390 respondents, 1390 (100%) said yes for Mobilink, Telenor, Ufone, and Warid.

Table 3 presents a findings summary for Q.7, reviewing respondents’ results for each of the five telecom corporate brands, with respect to LCOL (like the brand colours).

**Table 3: Like the Brand Colour(s)**

<b>Mobilink</b>										
TOTAL	SD	%	D	%	N	%	A	%	SA	%
1390	0	0.00	0	0.00	0	0.00	0	0.00	1390	100.00
<b>Telenor</b>										
TOTAL	SD	%	D	%	N	%	A	%	SA	%
1390	0	0.00	0	0.00	0	0.00	1390	100.00	0	0.00
<b>Ufone</b>										
TOTAL	SD	%	D	%	N	%	A	%	SA	%
1390	0	0.00	0	0.00	0	0.00	0	0.00	1390	100.00
<b>Warid</b>										
TOTAL	SD	%	D	%	N	%	A	%	SA	%
1390	0	0.00	0	0.00	0	0.00	1390	100.00	0	0.00
<b>Zong</b>										
TOTAL	SD	%	D	%	N	%	A	%	SA	%
1390	0	0.00	0	0.00	0	0.00	1238	89.06	0	0

The respondents were asked if they like the brand colours. Out of 1390 respondents, 1390 (100%) said yes for Mobilink, Telenor, Ufone, Warid, and Zong.

Table 4 presents a findings summary for Q.7, reviewing respondents' results for each of the five telecom corporate brands, with respect to RCOL (brand colours are easy to recall).

**Table 4: Brand Colour(s) are Easy to Recall**

<b>Mobilink</b>										
TOTAL	SD	%	D	%	N	%	A	%	SA	%
1390	0	0.00	0	0.00	0	0.00	0	0.00	1390	100.00
<b>Telenor</b>										
TOTAL	SD	%	D	%	N	%	A	%	SA	%
1390	0	0.00	0	0.00	0	0.00	0	0.00	1390	100.00
<b>Ufone</b>										
TOTAL	SD	%	D	%	N	%	A	%	SA	%
1390	0	0.00	0	0.00	0	0.00	0	0.00	1390	100.00
<b>Warid</b>										
TOTAL	SD	%	D	%	N	%	A	%	SA	%
1390	0	0.00	0	0.00	0	0.00	1390	100.00	0	0.00
<b>Zong</b>										

TOTAL	SD	%	D	%	N	%	A	%	SA	%
1390	0	0.00	0	0.00	0	0.00	1390	100.00	0	0.00

The respondents were asked if they could easily recall the brand colours. Out of 1390 respondents, 1390 (100%) said yes for Mobilnk, Telenor, Ufone, Warid, and Zong.

Table 5 presents a findings summary for Q.7, reviewing respondents' results for each of the five telecom corporate brands, with respect to PCOL (brand colours generate positive feelings towards the brand).

**Table 5: Brand Colour(s) Generate Positive Feelings Towards the Brand**

<b>Mobilink</b>										
TOTAL	SD	%	D	%	N	%	A	%	SA	%
1390	0	0.00	0	0.00	0	0.00	0	0.00	1390	100.00
<b>Telenor</b>										
TOTAL	SD	%	D	%	N	%	A	%	SA	%
1390	0	0.00	0	0.00	0	0.00	1390	100.00	0	0.00
<b>Ufone</b>										
TOTAL	SD	%	D	%	N	%	A	%	SA	%
1390	0	0.00	0	0.00	0	0.00	1390	100.00	0	0.00
<b>Warid</b>										
TOTAL	SD	%	D	%	N	%	A	%	SA	%
1390	0	0.00	0	0.00	1238	89.06	0	0.00	152	10.94
<b>Zong</b>										
TOTAL	SD	%	D	%	N	%	A	%	SA	%
1390	0	0.00	0	0.00	0	0.00	1390	100.00	0	0.00

The respondents were asked if they could easily recall the brand colours. Out of 1390 respondents, 1390 (100%) said yes for Mobilnk, Telenor, Ufone, and Zong.

# ANNEXURE VI: BRAND PERSONALITY TRAITS

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Annexure VI presents survey data on brand personality related question.

One question (Q.8) in the questionnaire survey, specifically asks the respondents on the following attributes which links a brand with various brand personality traits:

- Q.8: Competence: competent, intelligent, confident;**
- Q.8: Sincerity: sincere, down-to-earth (DTE), honest;**
- Q.8: Excitement: excitement, daring, imaginative;**
- Q.8: Ruggedness: ruggedness, masculine, strong;**
- Q.8: Sophistication: sophisticated, glamorous, charming.**

Table 1 presents a findings summary for Q.8, reviewing respondents' results for each of the five telecom corporate brands, with respect to the fifteen brand personality traits.

**Table 1: Brands Associated with Brand Personality Traits**

<b>Mobilink</b>			
<b>Competence</b>	<b>Competent</b>	<b>Intelligent</b>	<b>Confident</b>
	1390	1390	1390
<b>Excitement</b>	<b>Excitement</b>	<b>Daring</b>	<b>Imaginative</b>
	0	0	1390
<b>Sophistication</b>	<b>Glamorous</b>	<b>Charming</b>	<b>Sophisticated</b>
	1390	1390	1390
<b>Ruggedness</b>	<b>Rugged</b>	<b>Masculine</b>	<b>Strong</b>
	0	0	0
<b>Sincerity</b>	<b>Down To Earth</b>	<b>Sincere</b>	<b>Honest</b>



	0	0	0
<b>Telenor</b>			
<b>Competence</b>	<b>Competent</b>	<b>Intelligent</b>	<b>Confident</b>
	1390	1390	1390
<b>Excitement</b>	<b>Excitement</b>	<b>Daring</b>	<b>Imaginative</b>
	0	0	0
<b>Sophistication</b>	<b>Glamorous</b>	<b>Charming</b>	<b>Sophisticated</b>
	0	0	0
<b>Ruggedness</b>	<b>Rugged</b>	<b>Masculine</b>	<b>Strong</b>
	0	0	0
<b>Sincerity</b>	<b>Down To Earth</b>	<b>Sincere</b>	<b>Honest</b>
	0	0	0
<b>Ufone</b>			
<b>Competence</b>	<b>Competent</b>	<b>Intelligent</b>	<b>Confident</b>
	1390	1390	1390
<b>Excitement</b>	<b>Excitement</b>	<b>Daring</b>	<b>Imaginative</b>
	1390	1390	1390
<b>Sophistication</b>	<b>Glamorous</b>	<b>Charming</b>	<b>Sophisticated</b>
	0	0	0
<b>Ruggedness</b>	<b>Rugged</b>	<b>Masculine</b>	<b>Strong</b>
	0	1390	0
<b>Sincerity</b>	<b>Down To Earth</b>	<b>Sincere</b>	<b>Honest</b>
	0	0	0
<b>Warid</b>			
<b>Competence</b>	<b>Competent</b>	<b>Intelligent</b>	<b>Confident</b>
	0	0	0
<b>Excitement</b>	<b>Excitement</b>	<b>Daring</b>	<b>Imaginative</b>

	<b>1390</b>	<b>1390</b>	<b>1390</b>
<b>Sophistication</b>	<b>Glamorous</b>	<b>Charming</b>	<b>Sophisticated</b>
	<b>0</b>	<b>0</b>	<b>0</b>
<b>Ruggedness</b>	<b>Rugged</b>	<b>Masculine</b>	<b>Strong</b>
	<b>0</b>	<b>1390</b>	<b>1390</b>
<b>Sincerity</b>	<b>Down To Earth</b>	<b>Sincere</b>	<b>Honest</b>
	<b>1390</b>	<b>1390</b>	<b>1390</b>
<b>Zong</b>			
<b>Competence</b>	<b>Competent</b>	<b>Intelligent</b>	<b>Confident</b>
	<b>0</b>	<b>1390</b>	<b>0</b>
<b>Excitement</b>	<b>Excitement</b>	<b>Daring</b>	<b>Imaginative</b>
	<b>1390</b>	<b>1390</b>	<b>1390</b>
<b>Sophistication</b>	<b>Glamorous</b>	<b>Charming</b>	<b>Sophisticated</b>
	<b>0</b>	<b>0</b>	<b>0</b>
<b>Ruggedness</b>	<b>Rugged</b>	<b>Masculine</b>	<b>Strong</b>
	<b>0</b>	<b>1390</b>	<b>0</b>
<b>Sincerity</b>	<b>Down To Earth</b>	<b>Sincere</b>	<b>Honest</b>
	<b>1390</b>	<b>1390</b>	<b>0</b>

For Mobilink, 1390 respondents said yes to ‘CISC’ (competence, intelligent, confident) and ‘SSGC’ (sophisticated, glamorous, charming), whereas 1390 respondents said yes to ‘imaginative’. For Telenor, 1390 respondents said yes to ‘CISC’ (competent, intelligent, confident). For Ufone, 1390 respondents said yes to ‘CISC’ (competent, intelligent, confident) and ‘EDI’ (excitement, daring, imaginative), 1390 respondents said yes to ‘masculine’. For Warid, 1390 respondents said yes to ‘EDI’ (excitement, daring, imaginative) and ‘SWDH’ (sincerity, down-to-earth, honest), 1390 said yes to ‘masculine’ and ‘strong’. For Zong, 1390 respondents said yes to ‘EDI’ (excitement, daring, imaginative), 1390 respondents said yes to ‘down-to-earth’ and ‘sincere’, 1390 respondents said yes to

‘masculine’ and ‘intelligent’.

# ANNEXURE VII: LITERATURE SUMMARY

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Annexure VII presents literature summary of corporate visual identity.

**Table 1: CVI Literature Summary**

<b>BRAND NAME</b>	
Robertson (1992)	A good brand name will support a desired image and will be easily recalled by the target market.
Keller et al. (1998)	A good brand name enhances brand awareness and builds a favourable image.
Klink (2000)	How to create effective brand names with inherent meanings, using linguistics and sound symbolism?
Childers and Jass (2002)	Impact of typeface semantic cues within a marketing context.
Klink (2003)	Creating meaningful brands by linking names and logos
Stern (2006)	What does brand mean? Historical analysis and its meaning in terms of brand personality and brand reputation
Bao et al. (2008)	Effects of brand relevance, connotation and pronunciation on consumers' perception of brand names.
Le et al. (2012)	Advertising a brand name overtly expresses a product benefit consumers' accumulated brand knowledge for purchase decisions
<b>BRAND LOGO</b>	
Henderson and Cote (1998)	Develop guidelines in selecting or modifying logos to achieve desired corporate image.
van Riel and van den Ban 2001	The study indicates that people attribute different associations to each logo.
Henderson et al. (2003)	The study highlights how designs are perceived, and their effect on consumer responses, were similar between China and Singapore.
de Moonj (2005)	Identifies cultural paradoxes when interpreting logos
van den Bosch and de Jong (2005)	The role of corporate visual identity, specifically logos, in supporting a brand's reputation.

Pittard et al. (2007)	The study examines consumers' responses to the divine proportion theory in logo design across different cultures.
Machado et al. (2012)	The study highlights how logos speed up the process of brand recognition.
<b>BRAND COLOURS</b>	
Henderson and Cote (1998)	How consumers perceive colours when analysing logos?
Napoles (1998)	Logo colour is also very important due to its mnemonic quality in the areas of recognition and recall
Balmer and Gray (2000)	Colours play a strategic role in achieving desired corporate brand image.
Klink (2000)	Colour is only one element of a brand's projection endowed with inherent meaning, previous studies attesting to the influence of name.
Madden et al. (2000)	Colours evoke a variety of associations that, without prior conditioning, can be used to communicate a brand's desired image in the consumer's mind
Tavassoli, 2001	Colour provides a valuable retrieval cue for adults when learning brand names
Fraser and Banks (2004) Bear (2005)	Developed theory for temperature classification of colours.
Elliot et al. (2007)	Colour evokes affect, cognition, and behaviour congruent to the meaning
Clarke and Costall (2008)	Research on colour connotation.
Hynes (2009)	Meaning of colours in logos to maintain consistent brand image.
Kauppinen-Räsänen and Luomala (2010)	Colours instigate stimulation aspects of emotions

## ANNEXURE VIII: EFA, CFA and SEM

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Annexure VIII presents in-depth analysis of EFA, CFA and SEM.

### **Exploratory Factor Analysis**

Before discussing in detail the two factor analysis tools, following are the reasons for using EFA and CFA in this study:

1. Exploratory factor analysis (EFA) and confirmatory factor analysis (CFA) are two statistical approaches used to examine the internal reliability of a measure.
2. Both are used to investigate the theoretical constructs, or factors, that might be represented by a set of items.
3. Either can assume the factors are uncorrelated.
4. Both are used to assess the quality of individual items.
5. Both can be used for exploratory or confirmatory purposes.

For the main survey, this research employs exploratory factor analysis (EFA) to assess the data. EFA is a technique to examine patterns in data, in order to extract underlying hidden factors (De Vaus, 2002). It is used for identifying the hidden factors that account for co-variation among the variables and for summarising and reducing a larger set of observed variables to a smaller number of factors (Tabachnick and Fidell, 2000). The principal component approach was used since the aim was to identify a minimum set of variables which accounted for the maximum variance in the data (Hair et al, 1998). The number of factors was defined on the basis of the latent root criterion (Eigen value >1.00). In order to achieve the best possible interpretation of the factors, the varimax rotation method was used. This is an orthogonal rotation technique which is suitable for reducing the number of variables to smaller subsets.

Additionally, the significance of the factor loadings which determines the correlation between the variable and the underlying factor was assessed. The factor loadings above +1-0.50 were

considered practically significant (Hair et al, 1998). Furthermore, the communalities which indicate the amount of variance each variable shares with the rest of the variables in the analysis were examined (Hair et al, 1998). The variables with communalities less than 0.60 was deemed as not contributing to the variance explained and were therefore dropped from the analysis (De Vaus, 2002).

For the factors derived from the exploratory factor analysis, Cronbach alpha was computed in order to test whether each subset of items were internally consistent (Litwin, 1995). That is a method which is widely used in social sciences (De Vaus, 2002). The values equal to or above 0.70 were considered to be of an acceptable level of reliability (De Vaus, 2002).

### **Confirmatory Factor Analysis**

Confirmatory factor analysis (CFA) is a method to test whether the pre-specified relationships on the basis of the theory are present in the data (Hair et al, 1998). It is a stricter assessment of construct validity to ensure that the theoretical meaning of a construct is empirically captured by its indicators (Bagozzi et al, 1991). In order to claim that a construct is valid the following criteria should be assessed: (1) uni-dimensionality of a construct (Gerbing and Anderson, 1988); (2) reliability; (3) convergent validity; (4) discriminant validity, and (5) nomological validity (Gerbing and Anderson, 1988). Model-testing should be conducted in two separate stages. The first stage is the development of a measurement model, which confirms the relationships between a construct and its indicators (Gerbing and Anderson, 1988). The second stage is the testing of the structural model to show the causal relationships between latent constructs (Diamantopolous and Sigauw, 2000). This approach helps to tackle any likely confusion in interpreting the models when they are estimated simultaneously (Gerbing and Anderson, 1988).

Testing of the measurement model is assisted by CFA (Diamantopoulos and Sigauw, 2000). When the measurement model is estimated using CFA, the five fundamental dimensions of construct validation mentioned above can be assessed. The following paragraphs explain the role of these criteria in assessing construct validity. Uni-dimensionality of a construct should be achieved before any attempt at further theory testing (Gerbing and Anderson, 1988), since

it demonstrates that the multiple indicators of a construct are internally consistent and externally distinct from other measures. CFA ensures that a construct is uni-dimensional so that it is composed of a set of logical (theoretical) indicators (Gerbing and Anderson, 1988). It permits the computation of the criteria for assessing nomological validity, convergent validity and discriminant validity.

Nomological validity refers to the examination of the hypothesised relationships between constructs and the empirical links between indicators and their underlying dimensions (Peter and Churchill, 1986). In other words it concerns the overall fit of a model (Lages, 2000). Convergent validity is the extent to which the latent variable correlates to indicators pre-specified to measure the same latent variable (Gerbing and Anderson, 1988). It is assessed by an item's own reliability ( $p$ ), composite reliability ( $p_c$ ) and average variance extracted ( $p_v$ ) (Babin et al, 2000). Additionally, the statistically significant  $t$  values corresponding to the factor loadings for each item are taken as indicative of convergent validity (Bagozzi et al, 1991). An individual item's reliability ( $p$ ) shows the amount of variance explained by a manifest variable in its relevant construct (Diamantopoulos and Siguaw, 2000). The squared multiple correlations ( $p$ ) show the strength of the linear relationship between an indicator and the construct it relates to. The threshold value of 0.50 and above is considered to be indicative of convergent validity (Hair et al, 1998). It is calculated as  $p_j^2 = \lambda_j^2 / [\lambda_j^2 + \text{Var}(\varepsilon_j)]$ , where  $p_j$  is squared multiple correlation of the  $j$ th indicator,  $\lambda$  is indicator loadings and  $\varepsilon_j$  is error variance of the  $j$ th indicator (Fornell and Larcker, 1981).

In addition to an individual item's reliability assessment; a construct's overall reliability, i. e. composite reliability, should be assessed (Fornell and Larcker, 1981). CFA also allows the computation of composite reliability (Gerbing and Anderson, 1988; Hair et al, 1998). Unlike the conventional reliability statistics, composite reliability ( $p_c$ ) assessment assumes unequal item reliabilities.  $p_c$  value above 0.70 indicates an acceptable level (Hair et al., 1998). It is calculated as  $p_c = (\Sigma \lambda^2 / (\Sigma \lambda^2 + \Sigma (\theta)))$  where  $P_c$  is composite reliability,  $\lambda$  is indicator loadings,  $\theta$  is error variance of the indicator and  $\Sigma$  is summation over the indicators of the latent variable (Diamantopoulos and Siguaw, 2000; Fornell and Larcker, 1981; Hair et al, 1998).



The average variance extracted ( $p_v$ ) should be calculated in order to assess the total variance accounted for by the latent construct and its indicators.  $p_v$  values (the average variance extracted) less than 0.50 indicate that measurement error accounts for a greater amount of variance in the indicators than does the underlying construct (Diamantopoulos and Siguaw, 2000). This raises questions about the validity of the indicators and the measure used (Diamantopoulos and Siguaw, 2000; Fornell and Larcker, 1981). The average variance extracted ( $p_v$ ) is calculated as  $p_v = (\sum \lambda^2 / (\sum \lambda^2 + \sum (\theta)))$  where  $p_v$  is average variance extracted,  $\lambda$  is indicator loadings,  $\theta$  is error variance of the indicator and  $\Sigma$  is summation over the indicators of the latent variable (Diamantopoulos and Siguaw, 2000; Fornell and Larcker, 1981; Hair et al, 1998).

Discriminant validity shows the extent to which the indicators of one construct are distinct from the items of other latent variables (Chau, 1997; Garver and Mentzer, 1999; Peter, 1981; Peter and Churchill, 1986). When the correlation between two constructs is significantly lower than 1.00, the presence of discriminant validity is indicated (Gerbing and Anderson, 1988; Bagozzi et al, 1991). Discriminant validity can be assessed for two estimated constructs by constraining the estimated correlation parameter ( $\phi_{ij}$ ) between them to 1.00 and then performing a chi-square difference test on the values obtained for the constrained and unconstrained models (Gerbing and Anderson, 1988). The two models (constrained and unconstrained) should be tested for every possible pair of constructs one at a time rather than including all latent variables in the test simultaneously (Gerbing and Anderson, 1988). See Annexure III for CFA results.

### **Structural Equation Modelling and Assessment of Model Fit**

After estimating the measurement model, structural equation modelling is applied to test the structural model which shows the causal relationships among the latent constructs (Gerbing and Anderson, 1988). Structural Equation Modelling (SEM) provides the appropriate and most efficient estimation technique for a series of separate multiple regression equations estimated simultaneously (Hair et al, 1988). The aim of a model's overall fit is to confirm the consistency- of a theoretical model and the estimated model which is based on the observed values (Diamantopoulos and Siguaw, 2000; Hair et al., 1998). The model's overall fit is

evaluated on the basis of both incremental and absolute goodness of fit measures. There are many statistics developed to test the overall fit of a model, however none of them alone can provide an absolute assurance of model fit. Each measure can be superior to the others under different conditions such as sample size, estimation procedure, model complexity, violation of underlying assumptions of multivariate normality and variable independence (Diamantopoulos and Siguaw, 2000). Absolute fit measures establish the extent to which the sample covariances are reproduced by the observed covariance or correlation matrix (Hair et al., 1998). Some most common absolute fit indices are chi-square ( $\chi^2$ ), root mean square error of approximation (RMSEA), goodness-of-fit index (GFI) and adjusted goodness-of-fit index (AGFI).

The chi-square statistic ( $\chi^2$ ) is a test of perfect fit in which the null hypothesis is that the model fits the population data perfectly (Diamantopoulos and Siguaw, 2000). When it is statistically significant, it indicates that the null hypothesis is rejected. Unlike the conventional hypotheses testing, this is a condition for claiming good model fit in structural model estimation. Chi-square value is computed as  $(N-1) F_{\min}$ , where N is the sample size,  $F_{\min}$  is the value of the fitting function at convergence. The relevant degrees of freedom is calculated as  $1/2k(k+1) - t$ , where k is number of observed variables and t is number of parameters to be estimated (Diamantopoulosa nd Siguaw,2000).

Another absolute fit measure is root mean square error of approximation (RMSEA). It shows the degree of fit between the model and the population covariance matrix (Diamantopoulos and Siguaw, 2000). It is measured as  $(F_o/DF)^{1/2}$ , where  $F_o$  is the population discrepancy function value and DF are the degrees of freedom (Diamantopoulos and Siguaw, 2000). Values between 0.05 and under 0.08 are indicative of acceptable fit (Hair et al, 1998; Diamantopoulos and Siguaw, 2000). Any value below 0.05 shows good fit, whereas any value above 0.08 shows poorer fit (Diamantopoulos and Siguaw, 2000). The goodness-of-fit index (GFI) is a non-statistical measure which indicates the overall degree of fit while being free from the degrees of freedom (Hair et al, 1998). It compares the squared residuals predicted with the observed values. Values ranging from 0.80 to 0.89 are indicative of reasonable fit (Doll et al, 1994). Values between 0.90 and 1.00 are considered to be a good fit (Diamantopoulos and Siguaw, 2000).

The adjusted goodness-of-fit index (AGFI) is an extended version of GFI that is adjusted by the ratio of degrees of freedom for the proposed model to the degrees of freedom for the null model (Hair et al, 1998). Although the recommended threshold value is 0.90 and above (Hair et al, 1998), values ranging from 0.80 to 0.89 are considered to be a reasonable fit (Doll et al, 1994).

Incremental fit measures compare the fit of the targeted model with a null model in which the variables are uncorrelated (Diamantopoulos and Siguaw, 2000; Hair et al, 1998). Some of the most common incremental fit measures are normated-fit index (NFI), non-normated fit index (NNFI) and normated comparative fit index (CFI) The Normated-fit index (NFI) compares the base model with the suggested model without considering the degrees of freedom. It is computed as  $(\chi^2_{\text{null}} - \chi^2_{\text{proposed}}) / \chi^2_{\text{null}}$ , where  $\chi^2$  is chi-square value (Hair et al, 1998). It can have values between 0 and 1.00. Even though there is not an absolute threshold value, 0.90 and above is mostly recommended as an indication of good fit (Hair et al, 1998).

The non-normated fit index (NNFI) (Tucker-Lewis index) compares the null and the proposed models by taking the degrees of freedom of both models into consideration. It is calculated as  $[(\chi^2_{\text{null}} / \text{df}_{\text{null}}) - (\chi^2_{\text{proposed}} / \text{df}_{\text{proposed}})] / \chi^2_{\text{null}} / \text{df}_{\text{null}}$ , where  $\chi^2$  is chi-square value and df is degrees of freedom (Hair et al, 1998). Unlike all the indices in incremental fit indices, NNFI take values greater than 1.0 (Diamantopolous and Siguaw, 2000). However, the recommend level of good fit value is the same (0.90 and above is as accepted good fit) (Doll et al, 1994; Hair et al, 1998).

The normated comparative fit index (CFI) is another relative fit index which is more appropriate when analysis is run on a smaller sample size (Hair et al, 1998). Values 0.90 and above are usually considered to be a good fit (Mueller, 1996). In this thesis, the two-step approach as suggested by Gerbing and Anderson (1988) was adopted so that the testing of the structural model was preceded by the estimation of the measurement model. This approach allowed the researcher to establish valid constructs to be put into further theory testing so as to prove causal relationships between them. Structural equation modelling made it possible to confirm the pre-specified links between the endogenous and exogenous variables by running simultaneous multiple regression analyses (Hair et al, 1998).

## **Exploratory Factor Analysis and Reliability Assessment**

Exploratory factor analysis (EFA) is a useful technique for scale validation (Babin et al, 2000) since it allows the researcher to have a preliminary understanding of the relationships between the items and their relevant constructs. Since most of the items were generated from anecdotal articles and empirical studies (see Table 3.1 in Chapter III), it was thus necessary to apply EFA. The constructs were tested separately because when there are many constructs to be examined, assessing fewer measurement models yield more reliable results (Menon et al, 1996). The constructs were brand name, brand logo, brand colours and, brand personality. The tables (Table 1 – 4) are arranged in the order of higher Cronbach alpha, starting with brand name, brand colours, brand personality and brand logo. The items within each factor are presented with higher factor loadings on top.

Table 1 shows that the sample was adequate for the factor analysis in that the Kaiser-Meyer-Olkin, measure of sampling adequacy (MSA) was 0.925, which is considered as wonderful (Hair et al, 1998), and the Bartlett Test of Sphericity (BTS) suggested that the bivariate correlations among the scales' items were significantly different from zero (BTS= 6412.94,  $p= 0.00$ ). This factor captured an acceptable level of 77.97% of the variance (Hair et al, 1998).

Even though Cronbach alpha cannot indicate a construct's unidimensionality (Hair et al, 1998), it can however demonstrate that the items in the 'brand name' factor are consistent with each other (Hair et al, 1998). Table 1 also shows that the Cronbach alpha was above the recommended alpha level of 0.70. Hence it was confirmed that 'brand name' factor can be regarded as a reliable construct and it was concluded that 'brand name' factor can be considered as a basis for the confirmatory stage. The internal consistency of each factor was assessed by the Cronbach alpha measure.

**Table 1: Exploratory Factor Analysis for Brand Name**

	<b>Factors and Related Items</b>	<b>Code</b>	<b>Factor Loadings</b>	<b>Cronbach Alpha</b>
	<b>Brand Name</b>	<b>BN</b>		
1	Brand Name represents 'Excitement'	EDI	0.868	0.893
2	Brand Name represents 'Masculinity'	RMS	0.850	
3	Brand Name represents 'Sophistication'	SSGC	0.805	
4	Brand Name represents 'Sincerity'	SWDH	0.790	
5	I like the brand Name	LNAM	0.785	
6	It is easy to recall the Brand Name	RNAM	0.775	
7	Brand Name is related to the product category	PC	0.765	
8	Brand Name generates positive feelings towards the brand	PNAM	0.763	
9	Brand Name is easily remembered	ER	0.750	
10	Brand Name communicates what it stands for	NCOM	0.750	
11	Brand Name represents 'Competence'	CISC	0.733	
	Kaiser-Mayer-Olkin measure of sampling adequacy	KMO/MSA		0.925
	Total variance explained			77.97%
	Bartlett Test of Sphericity			6412.940
			p= 0.00	

Consistent with the theory, all the items were retained for the analysis.

Table 2 shows with ten items in the survey, the sample was adequate for the factor analysis in that the Kaiser-Mayer-Olkin, measure of sampling adequacy (MSA) was 0.922, which is considered as wonderful (Hair et al, 1998), and the Bartlett Test of Sphericity (BTS) suggested that the bivariate correlations among the scales' items were significantly different from zero (BTS= 6397.55, p= 0.00). This factor captured an acceptable level of 76.41% of the variance (Hair et al, 1998).

The Cronbach alpha demonstrates that the items in the 'brand colours' factor are consistent

with each other (Hair et al, 1998). Table 2 also shows that the Cronbach alpha was above the recommended alpha level of 0.70. Hence it was confirmed that ‘brand colours’ factor can be regarded as a reliable construct and it was concluded that ‘brand colours’ factor can be considered as a basis for the confirmatory stage. The internal consistency of each factor was assessed by the Cronbach alpha measure. The items within each factor are presented with higher factor loadings on top. Consistent with the theory, all the items were retained for the analysis.

**Table 2: Exploratory Factor Analysis for Brand Colours**

	<b>Factors and Related Items</b>	<b>Code</b>	<b>Factor Loadings</b>	<b>Cronbach Alpha</b>
	<b>Brand Colours</b>	<b>BC</b>		
1	Brand Colours generate positive feelings towards the brand	PCOL	0.843	0.874
2	Blue colour represents 'Competence'	BCISC	0.826	
3	Orange colour represents 'Excitement'	OEDI	0.795	
4	Red colour represents 'Sincerity'	RSWDH	0.785	
5	Brand Colours communicate what it stands for	CCOL	0.756	
6	Purple colour represents 'Sophistication'	PSSGC	0.750	
7	Yellow colour represents 'Excitement'	YEDI	0.732	
8	I like the Brand Colours	LCOL	0.713	
9	It is easy to recall the Brand Colours	RCOL	0.704	
10	Green colour represents 'Masculinity'	GSME	0.565	
	Kaiser-Mayer-Olkin measure of sampling adequacy	KMO/MSA		0.922
	Total variance explained			76.41%
	Bartlett Test of Sphericity			6397.550
			p= 0.00	

Table 3 shows with ten items in the survey, the sample was adequate for the factor analysis in that the Kaiser-Mayer-Olkin, measure of sampling adequacy (MSA) was 0.919, which is considered as wonderful (Hair et al, 1998), and the Bartlett Test of Sphericity (BTS)

suggested that the bivariate correlations among the scales' items were significantly different from zero (BTS= 6358.46,  $p= 0.00$ ). This factor captured an acceptable level of 74.03% of the variance (Hair et al, 1998).

The Cronbach alpha demonstrates that the items in the 'brand personality' factor are consistent with each other (Hair et al, 1998). Table 3 also shows that the Cronbach alpha was above the recommended alpha level of 0.70. Hence it was confirmed that 'brand personality' factor can be regarded as a reliable construct and it was concluded that 'brand personality' factor can be considered as a basis for the confirmatory stage. The internal consistency of each factor was assessed by the Cronbach alpha measure. The items within each factor are presented with higher factor loadings on top. Consistent with the theory, all the items were retained for the analysis.

**Table 3: Exploratory Factor Analysis for Brand Personality**

	<b>Factors and Related Items</b>	<b>Code</b>	<b>Factor Loadings</b>	<b>Cronbach Alpha</b>
	<b>Brand Personality</b>	<b>BP</b>		
1	Brand represents Competent	COM	0.868	0.857
2	Brand represents Confident	CON	0.845	
3	Brand represents Sincere	SIN	0.810	
4	Brand represents Sophisticated	SPH	0.810	
5	Brand represents Down-to-Earth	DTE	0.795	
6	Brand represents Glamorous	GLM	0.795	
7	Brand represents Honest	HON	0.785	
8	Brand represents Imaginative	IMG	0.785	
9	Brand represents Intelligence	INT	0.775	
10	Brand represents Strong	STR	0.765	
11	Brand represents Excitement	EXC	0.764	
12	Brand represents Charming	CHM	0.755	
13	Brand represents Masculine	MLN	0.750	
14	Brand represents Daring	DAR	0.745	
15	Brand represents Rugged	RGD	0.610	

Kaiser-Mayer-Olkin measure of sampling adequacy	KMO/MSA	0.919
Total variance explained		74.03%
Bartlett Test of Sphericity		6358.460
		p= 0.00

Table 4 shows with ten items in the survey, the sample was adequate for the factor analysis in that the Kaiser-Mayer-Olkin, measure of sampling adequacy (MSA) was 0.918, which is considered as wonderful (Hair et al, 1998), and the Bartlett Test of Sphericity (BTS) suggested that the bivariate correlations among the scales' items were significantly different from zero (BTS= 6322.87, p= 0.00). This factor captured an acceptable level of 73.68% of the variance (Hair et al, 1998).

The Cronbach alpha demonstrates that the items in the 'brand logo' factor are consistent with each other (Hair et al, 1998). Table 4 also shows that the Cronbach alpha was above the recommended alpha level of 0.70. Hence it was confirmed that 'brand logo' factor can be regarded as a reliable construct and it was concluded that 'brand logo' factor can be considered as a basis for the confirmatory stage. The internal consistency of each factor was assessed by the Cronbach alpha measure. The items within each factor are presented with higher factor loadings on top. Consistent with the theory, all the items were retained for the analysis.

**Table 4: Exploratory Factor Analysis for Brand Logo**

	<b>Factors and Related Items</b>	<b>Code</b>	<b>Factor Loadings</b>	<b>Cronbach Alpha</b>
	<b>Brand Logo</b>	<b>BL</b>		
1	It is easy to recall the Brand Logo	RLOG	0.850	
2	Brand Logo represents 'Sophistication'	SSGC1	0.817	
3	Brand Logo represents 'Sincerity'	SWDH1	0.800	
4	Brand Logo generates positive feelings towards the brand	PLOG	0.795	0.842
5	Brand Logo communicates what it stands for	LCOM	0.765	



6	Brand Logo represents 'Excitement'	EDI1	0.755
7	I like the Brand Logo	LLOG	0.735
8	Brand Logo represents 'Masculinity'	RMS1	0.733
9	Brand Logo represents 'Competence'	CISC1	0.703
Kaiser-Mayer-Olkin measure of sampling adequacy		KMO/MSA	0.918
Total variance explained			73.68%
Bartlett Test of Sphericity			6322.870
			p= 0.00

Since the introduction of covariance structure models and accompanying computer programmes such as LISREL, researchers are now able to assess the validity of a construct (unidimensionality) in a stricter manner (Steenkamp and Trijp, 1991). The causal relations between the constructs and their related items should be specified properly by confirmatory factor analysis before applying any causal relations among the constructs. Therefore, in the next stage confirmatory factor analysis was performed in order to assess the construct validity and the scales (Steenkamp and Trijp, 1991).

### **Confirmatory Factor Analysis and Measurement Models**

First the validity of the constructs was tested by confirmatory factor analysis (CFA), that is, measurement model assessment. Second, the relationships between these constructs were examined (structural equation model). In this section, the measurement models for brand name, brand logo, brand colours and brand personality are discussed.

CFA is a technique to test whether the theoretically applied structure of the underlying constructs exist in the observed data (Hair et al, 1998). It allows the assessment of all variables of the same construct relate to each other, that is, convergent validity. It is also used for testing how distinct indicators of a construct are from the variables of other underlying dimensions, that is, discriminant validity (Hair et al, 1998). In any measurement model assessment by CFA, it is also necessary to confirm the overall validity of the model, that is

nomological validity. The goodness-of-fit indices are used to test the nomological validity of the measurement models (Lages, 2000).

The maximum likelihood (ML) estimation method was used in all measurement model estimation by CFA. The model fit indicators were utilized in model validation in order to solve the unlikely problem of  $\chi^2$  (Chi-square) statistic and standard errors due to maximum likelihood application (Lages, 2000). Moreover, the covariance matrix was used in all the CFA tests since it yields more reliable values for  $\chi^2$  statistic and measurement errors compared to the correlation matrix (Baben et al, 2000). All the parameters of the indicators and the variables were estimated freely.

Table 5 shows that the goodness-of-fit indices evidenced that the measurement model was valid, thereby confirming nomological validity (Lages, 2000). The RMSEA measure was 0.048, which is within the acceptable range of 0.05 (Garver and Mentzel, 1999), and NFI, NNFI, CFI were above 0.095 threshold value and GFI and AGFI were above the 0.90 critical value (Baben et al, 2000). All of the items for the construct ‘brand name’ were retained.

**Table 5: Measurement Model for the Independent Variable ‘Brand Name’**

<b>Model Fit Indicators*</b>		$\chi^2$	Df	RMSEA
		<b>87.48</b>	<b>32</b>	<b>0.048</b>
		GFI	NFI	NNFI
		<b>0.96</b>	<b>0.98</b>	<b>98</b>
		CFI	AGFI	
		<b>0.99</b>	<b>0.93</b>	
<b>Factors and Related Items</b>		<b>Code</b>	<b>SMC</b>	<b>t-values</b>
<b>Brand Name</b>		<b>BN</b>		
1	Brand Name is easily remembered	ER	0.77	17.67
2	Brand Name is related to the product category	PC	0.78	17.54
3	Brand Name communicates what it stands for	NCOM	0.70	17.38
4	I like the brand Name	LNAM	0.76	16.47
5	It is easy to recall the Brand Name	RNAM	0.75	17.25

6	Brand Name generates positive feelings towards the brand	PNAM	0.77	17.28
7	Brand Name represents 'Competence'	CISC	0.69	17.15
8	Brand Name represents 'Sophistication'	SSGC	0.70	15.42
9	Brand Name represents 'Excitement'	EDI	0.74	16.83
10	Brand Name represents 'Masculinity'	RMS	0.71	15.88
11	Brand Name represents 'Sincerity'	SWDH	0.76	14.64
<b>Internal Consistency</b>		<b>Composite Reliability (<i>p</i>)</b>	<b>Cronbach Alpha</b>	<b>Average Variance Extracted (AVE)</b>
Brand Name		0.898	0.873	0.74
<p>* <math>\chi^2</math> = Chi-Square; df = degrees of freedom;</p> <p>RMSEA = Root Mean Square Error of Approximation;</p> <p>GFI = Goodness-of-Fit Index; NFI = Normated Fit Index;</p> <p>CFI = Comparative Fit Index; AGFI = Adjusted Goodness-of-Fit Index; SMC = Squared Multiple Correlation (a variable's own individual reliability)</p>		<p><b>Nomological Validity</b></p> <p>Satisfied.</p> <p>RMSEA &lt; 0.08;</p> <p>NFI, NNFI and CFI =&gt; 0.095;</p> <p>AGFI =&gt; 0.090;</p> <p><b>Convergent Validity</b></p> <p>Satisfied. All t-values =&gt; 1.96 (significant at 0.95 confidence level); All SMC=&gt;0.05; and AVE=&gt;0.5</p>		

The result of the CFA application showed that the convergent validity was satisfied. All t-values of the variables were higher than the critical value of 1.96 at the 0.95 confidence level (Chau, 1997). All indicators individual reliabilities (SMC) were above the threshold value of

0.50. The construct showed high composite reliabilities (all  $p > 0.70$ ) and the average variance extracted was above 0.50 (Chau, 1997). Additionally, the Cronbach alpha (0.873) exceeding the threshold value of 0.70 (Chau, 1997).

In summary, the results of nomological, convergent and discriminant validity assessments of the measurement yielded statistically and theoretically valid construct. As a result, none of the items were dropped from the CFA model.

Table 6 shows that the goodness-of-fit indices evidenced that the measurement model was valid, thereby confirming nomological validity (Lages, 2000). The RMSEA measure was 0.045, which is within the acceptable range of 0.05 (Garver and Mentzel, 1999), and NFI, NNFI, CFI were above 0.095 threshold value and GFI and AGFI were above the 0.90 critical value (Baben et al, 2000). All of the items for the construct 'brand logo' were retained.

**Table 6: Measurement Model for the Independent Variable 'Brand Logo'**

<b>Model Fit Indicators*</b>		$\chi^2$	Df	RMSEA
		<b>84.67</b>	<b>32</b>	<b>0.045</b>
		<b>GFI</b>	<b>NFI</b>	<b>NNFI</b>
		<b>0.95</b>	<b>0.97</b>	<b>0.97</b>
		<b>CFI</b>	<b>AGFI</b>	
		<b>0.97</b>	<b>0.92</b>	
<b>Factors and Related Items</b>		<b>Code</b>	<b>SMC</b>	<b>t-values</b>
<b>Brand Logo</b>		<b>BL</b>		
1	Brand Logo communicates what it stands for	LCOM	0.76	16.79
2	I like the Brand Logo	LLOG	0.73	13.35
3	It is easy to recall the Brand Logo	RLOG	0.78	11.56
4	Brand Logo generates positive feelings towards the brand	PLOG	0.79	12.77
5	Brand Logo represents 'Competence'	CISC1	0.80	16.88
6	Brand Logo represents 'Sophistication'	SSGC1	0.65	16.59

7	Brand Logo represents 'Excitement'	EDI1	0.72	15.57
8	Brand Logo represents 'Masculinity'	RMS1	0.63	14.36
9	Brand Logo represents 'Sincerity'	SWDH1	0.70	14.89
<b>Internal Consistency</b>		<b>Composite</b>	<b>Cronbach</b>	<b>Average</b>
		<b>Reliability (<i>p</i>)</b>	<b>Alpha</b>	<b>Variance</b>
				<b>Extracted</b>
				<b>(AVE)</b>
Brand Logo		0.875	0.864	0.71
<p>* <math>\chi^2</math> = Chi-Square; df = degrees of freedom;</p> <p>RMSEA = Root Mean Square Error of Approximation;</p> <p>GFI = Goodness-of-Fit Index; NFI = Normated Fit Index;</p> <p>CFI = Comparative Fit Index; AGFI = Adjusted Goodness-of-Fit Index; SMC = Squared Multiple Correlation (a variable's own individual reliability)</p>		<p><b>Nomological Validity</b></p> <p>Satisfied.</p> <p>RMSEA &lt; 0.08;</p> <p>NFI, NNFI and CFI =&gt; 0.095;</p> <p>AGFI =&gt; 0.090;</p> <p><b>Convergent Validity</b></p> <p>Satisfied. All t-values =&gt; 1.96 (significant at 0.95 confidence level); All SMC=&gt;0.05; and AVE=&gt;0.5</p>		

The result of the CFA application showed that the convergent validity was satisfied. All t-values of the variables were higher than the critical value of 1.96 at the 0.95 confidence level (Chau, 1997). All indicators individual reliabilities (SMC) were above the threshold value of 0.50. The construct showed high composite reliabilities (all  $p > 0.70$ ) and the average variance extracted was above 0.50 (Chau, 1997). Additionally, the Cronbach alpha (0.864) exceeding the threshold value of 0.70 (Chau, 1997).

In summary, the results of nomological, convergent and discriminant validity assessments of the measurement yielded statistically and theoretically valid construct. As a result, none of

the items were dropped from the CFA model.

Table 7 shows that the goodness-of-fit indices evidenced that the measurement model was valid, thereby confirming nomological validity (Lages, 2000). The RMSEA measure was 0.041, which is within the acceptable range of 0.05 (Garver and Mentzel, 1999), and NFI, NNFI, CFI were above 0.095 threshold value and GFI and AGFI were above the 0.90 critical value (Baben et al, 2000). All of the items for the construct ‘brand colours’ were retained.

**Table 7: Measurement Model for the Independent Variable ‘Brand Colours’**

<b>Model Fit Indicators*</b>		$\chi^2$	df	RMSEA
		<b>86.19</b>	<b>32</b>	<b>0.041</b>
		<b>GFI</b>	<b>NFI</b>	<b>NNFI</b>
		<b>0.96</b>	<b>0.98</b>	<b>0.98</b>
		<b>CFI</b>	<b>AGFI</b>	
		<b>0.98</b>	<b>0.93</b>	
<b>Factors and Related Items</b>		<b>Code</b>	<b>SMC</b>	<b>t-values</b>
<b>Brand Colours</b>		<b>BC</b>		
1	Brand Colours communicate what it stands for	CCOL	0.70	17.65
2	I like the Brand Colours	LCOL	0.74	13.44
3	It is easy to recall the Brand Colours	RCOL	0.77	13.57
4	Brand Colours generate positive feelings towards the brand	PCOL	0.87	17.48
5	Blue colour represents 'Competence'	BCISC	0.76	17.55
6	Red colour represents 'Sincerity'	RSWDH	0.78	16.31
7	Purple colour represents 'Sophistication'	PSSGC	0.84	17.89
8	Orange colour represents 'Excitement'	OEDI	0.80	17.48
9	Yellow colour represents 'Excitement'	YEDI	0.79	16.83
10	Green colour represents 'Masculinity'	GSME	0.61	11.14
<b>Internal Consistency</b>		<b>Composite Reliability (p)</b>	<b>Cronbach Alpha</b>	<b>Average Variance</b>

		<b>Extracted (AVE)</b>	
Brand Colour		0.887	0.872
<p>* <math>\chi^2</math> = Chi-Square; df = degrees of freedom;            RMSEA = Root Mean Square Error of Approximation;            GFI = Goodness-of-Fit Index; NFI = Normated Fit Index;            CFI = Comparative Fit Index; AGFI = Adjusted Goodness-of-Fit Index; SMC = Squared Multiple Correlation (a variable's own individual reliability)</p>		<p><b>Nomological Validity</b>            Satisfied.            RMSEA &lt; 0.08;            NFI, NNFI and CFI =&gt; 0.095;            AGFI =&gt; 0.090;  <b>Convergent Validity</b>            Satisfied. All t-values =&gt; 1.96 (significant at 0.95 confidence level); All SMC=&gt;0.05; and AVE=&gt;0.5</p>	

The result of the CFA application showed that the convergent validity was satisfied. All t-values of the variables were higher than the critical value of 1.96 at the 0.95 confidence level (Chau, 1997). All indicators individual reliabilities (SMC) were above the threshold value of 0.50. The construct showed high composite reliabilities (all  $p > 0.70$ ) and the average variance extracted was above 0.50 (Chau, 1997). Additionally, the Cronbach alpha (0.872) exceeding the threshold value of 0.70 (Chau, 1997).

In summary, the results of nomological, convergent and discriminant validity assessments of the measurement yielded statistically and theoretically valid construct. As a result, none of the items were dropped from the CFA model.

Table 8 shows that the goodness-of-fit indices evidenced that the measurement model was valid, thereby confirming nomological validity (Lages, 2000). The RMSEA measure was 0.044, which is within the acceptable range of 0.05 (Garver and Mentzel, 1999), and NFI,

NNFI, CFI were above 0.095 threshold value and GFI and AGFI were above the 0.90 critical value (Baben et al, 2000). All of the items for the construct ‘brand personality’ were retained.

**Table 8: Measurement Model for the Dependant Variable ‘Brand Personality’**

<b>Model Fit Indicators*</b>		$\chi^2$	df	RMSEA
		<b>85.73</b>	<b>32</b>	<b>0.044</b>
		GFI	NFI	NNFI
		<b>0.96</b>	<b>0.97</b>	<b>0.97</b>
		CFI	AGFI	
		<b>0.98</b>	<b>0.92</b>	
<b>Factors and Related Items</b>		<b>Code</b>	<b>SMC</b>	<b>t-values</b>
<b>Brand Personality</b>		<b>BP</b>		
1	Brand represents Down-to-Earth	DTE	0.65	11.69
2	Brand represents Sincere	SIN	0.81	16.86
3	Brand represents Honest	HON	0.77	14.73
4	Brand represents Daring	DAR	0.67	13.23
5	Brand represents Excitement	EXC	0.83	17.45
6	Brand represents Imaginative	IMG	0.79	16.27
7	Brand represents Intelligence	INT	0.77	15.17
8	Brand represents Confident	CON	0.70	16.28
9	Brand represents Competent	COM	0.82	17.37
10	Brand represents Glamorous	GLM	0.75	14.85
11	Brand represents Charming	CHM	0.72	15.37
12	Brand represents Sophisticated	SPH	0.83	16.58
13	Brand represents Rugged	RGD	0.67	13.57
14	Brand represents Strong	STR	0.64	13.49
15	Brand represents Masculine	MLN	0.69	12.39
<b>Internal Consistency</b>		<b>Composite Reliability (<math>\rho</math>)</b>	<b>Cronbach Alpha</b>	<b>Average Variance Extracted (AVE)</b>



Brand Personality	0.856	0.867	0.72
<p>* <math>\chi^2</math> = Chi-Square; df = degrees of freedom;</p> <p>RMSEA = Root Mean Square Error of Approximation;</p> <p>GFI = Goodness-of-Fit Index; NFI = Normated Fit Index;</p> <p>CFI = Comparative Fit Index; AGFI = Adjusted Goodness-of-Fit Index; SMC = Squared Multiple Correlation (a variable's own individual reliability)</p>	<p><b>Nomological Validity</b> Satisfied.</p> <p>RMSEA &lt; 0.08;</p> <p>NFI, NNFI and CFI =&gt; 0.095;</p> <p>AGFI =&gt; 0.090;</p> <p><b>Convergent Validity</b> Satisfied. All t-values =&gt; 1.96 (significant at 0.95 confidence level); All SMC=&gt;0.05; and AVE=&gt;0.5</p>		

The result of the CFA application showed that the convergent validity was satisfied. All t-values of the variables were higher than the critical value of 1.96 at the 0.95 confidence level (Chau, 1997). All indicators individual reliabilities (SMC) were above the threshold value of 0.50. The construct showed high composite reliabilities (all  $p > 0.70$ ) and the average variance extracted was above 0.50 (Chau, 1997). Additionally, the Cronbach alpha (0.867) exceeding the threshold value of 0.70 (Chau, 1997).

In summary, the results of nomological, convergent and discriminant validity assessments of the measurement yielded statistically and theoretically valid construct. As a result, none of the items were dropped from the CFA model.

Before analysing the causal relationship, the overall fit of the model to the observed data was examined in order to assess whether the model was valid. Table 9 represents the figures for the goodness-of-fit indices. The  $\chi^2$  (Chi-square), other absolute and incremental fit indices demonstrated that the model was an adequate representation of the relationships proposed

between the constructs. RMSEA was 0.042, which is below the cut-off value of 0.50 (Garver and Mentzer, 1999). The GFI and AGFI were 0.97 and 0.95 respectively, well above the recommended threshold value of 0.90 (Hair et al, 1998). The NFI, NNFI and CFI measures demonstrated that the model can be evaluated as a good fit. The figures for the latter indices were 0.97, 0.99 and 0.99 respectively, which are above 0.95 criterion value (Diamantopoulos and Siguaw, 2000). Overall, the model fit indices confirmed that the model was valid.

**Table 9: Model Fit Indices**

<b>Model Fit Indicators*</b>	<b><math>\chi^2</math></b>	<b>df</b>	<b>RMSEA</b>
	<b>87.53</b>	<b>51</b>	<b>0.042</b>
	<b>GFI</b>	<b>NFI</b>	<b>NNFI</b>
	<b>0.97</b>	<b>0.97</b>	<b>0.99</b>
	<b>CFI</b>	<b>AGFI</b>	
	<b>0.99</b>	<b>0.95</b>	
<p>* <math>\chi^2</math> = Chi-Square; df = degrees of freedom; RMSEA = Root Mean Square Error of Approximation; GFI = Goodness-of-Fit Index; NFI = Normated Fit Index; CFI = Comparative Fit Index; AGFI = Adjusted Goodness-of-Fit Index; SMC = Squared Multiple Correlation (a variable's own individual reliability)</p>	<p><b>Nomological Validity</b> Satisfied. RMSEA &lt; 0.08; NFI, NNFI and CFI =&gt; 0.095; AGFI =&gt; 0.090;</p> <p><b>Convergent Validity</b> Satisfied. All t-values =&gt; 1.96 (significant at 0.95 confidence level); All SMC=&gt;0.05; and AVE=&gt;0.5</p>		