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**THE PERSONALITY OF VISUAL ELEMENTS:
CREATING A FRAMEWORK FOR THE
DEVELOPMENT OF VISUAL IDENTITY
BASED ON BRAND PERSONALITY
DIMENSIONS**

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Dissertation presented to IADE - Faculdade de Design, Tecnologia e Comunicação of the Universidade Europeia, to fulfill the necessary requirements to obtain the Master's degree in Design and Advertising under the scientific supervision of Doctor Edirlei Soares de Lima, Assistant Professor at IADE - Universidade Europeia, and Doctor Rodrigo Antunes de Moraes, Coordinator of the Master's Program and all Pedagogical Practices at IADE - Universidade Europeia.

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Keywords

Brand identity; brand personality; visual brand identity; brand design, branding.

abstract

In order to be successful in today's competitive environment, brands must have well-established identities. Thus, during the branding process it is necessary to attribute to the brands the personality traits and the visual elements that best represent the desired identity. With advances in the communication field, scholars have analyzed how different visual elements (e.g. logo, typography and color) can represent the desired brand personality. However, typically these elements are analyzed separately, since few studies analyze the association of personality traits with the set of visual elements of the brand, so called "visual identity". Therefore, this work aims to develop a methodological framework that allows the creation of visual identity based on brand personality, being assigned to each Dimension of Brand Personality suggested by Aaker (1997) a set of visual elements, namely, within the scope of this research, colors, typographies and shapes, which best represent the desired personality traits. Through a quanti-quali approach, the associations suggested in the developed framework were tested through the application of a questionnaire to a sample of Brazilian and Portuguese consumers, to gather information about their perceptions. Preliminary results suggest that the brand design elements in the proposed framework can successfully generate the desired brand personality perception in consumers.

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CHAPTER 1. INTRODUCTION

Among several definitions, a brand can be understood as any characteristic used to identify a seller's products and/or services and promote their distinction (AMA, 2022). In order to create consumer perceptions and influence purchase decision processes, brands must present identities that promote competition differentiation (Kapferer, 2008; Aaker, 2012), enabling a better positioning and, therefore, a greater competitive advantage in the market (Janonis et al., 2007). The concept of brand identity can be understood as the way in which “a company is being identified” (Mindrut et al., 2015, p. 395), and comprises six main facets – physique, personality, culture, self-image, reflection and relationship (Kapferer, 2008) –, which act simultaneously and relate to each other, constituting a “live system of elements, possessing internal and external sides and determining possible limits for brand development and variation” (Janonis et al., 2007, p. 73).

Like humans, brands can present personality traits that act in their differentiation process. According to Aaker, brand personality is "the set of human characteristics associated with a brand" (Aaker, 1997, p.347), and serves as an effective marketing tool to generate emotional and symbolic connections with consumers (Goldsmith & Goldsmith, 2012), which influence the creation and maintenance of competitive advantages (Keller, 2012; Kang et al., 2016). In 1997, Aaker proposed five dimensions for brand personality, namely: sincerity, excitement, competence, sophistication and ruggedness. Through this, the concept reached new levels of notoriety and interest by the scientific community (Davies et al., 2018), from which a growing number of studies on the subject were developed (e.g., d'Astous & Boujbel, 2007; Kaplan et al., 2010).

Consequently, a large volume of studies has emerged with the aim of understanding the relationship of influence between the personality and the visual elements of the brand. However, despite the growing scope of the subject, these studies analyze the visual elements separately, such as logos (e.g. Riel & van den Ban, 2001; Ribeiro, 2021), colors (e.g. Clarke & Costall, 2007; Labrecque & Milne, 2012), typographies (e.g. Mackiewicz & Moeller, 2004; Shaikh, 2007), and shapes (e.g. Adîr et al., 2012; Mehtälä, 2020). Therefore, it is noticeable in the literature a scarcity of studies that analyze these elements acting together, that is called the “brand visual identity”. In that regard, the concept of brand visual identity can be defined as a collection of visual elements that can define the personality of a brand (Strunck, 2012).

Thus, this research aims to develop a methodological framework that enables the development of the visual identity based on the desired brand personality. Using as basis the framework developed by Aaker (1997), a set of visual elements will be assigned to each brand personality dimension, namely, within the scope of this research, colors, typographies and shapes, which best represent the desired personality traits. In this way, the suggested framework aims to become a potential guide tool for professionals in the field of design and/or marketing/advertising, in terms of brand design within the branding process, in a general context. Furthermore, the proposed model will be intentionally generalist, so that it can be used in the application of any brand, without limitations by market segmentation, which can be better discussed in further research.

In a general view, this research consists of 7 chapters. Chapter 2 presents the methodology of this study, being classified as quanti-quali, however, predominantly qualitative. Chapter 3 presents the literature review of the main concepts addressed in this research, namely brand identity, brand personality, brand visual identity and branding, in addition to the subtopics and themes involved directly and indirectly. For this, the works of researchers of greater recognition in the brand personality area were considered, such as Aaker (1997), Keller (2003), Kapferer (2008), Kotler and Keller (2012). In chapter 4, through an extensive analysis of existing studies, it is presented the information gathered about the association between the elements of the visual identity of brands and their respective personality traits.

Once the theoretical framework is concluded, chapter 5 presents the development of the suggested framework in this research, so called Dimensions of Brand Visual Identity, based on the information collected from the literature review in chapters 3 and 4. Chapter 6 presents results and discussion of the collected data regarding the testing of the associations of the set of visual elements to the brand personality dimensions, suggested in the framework developed, given the application of the methods described in chapter 1, such as a questionnaire to a sample of consumers.

Finally, chapter 7 presents the conclusions of the results on chapter 6, as well as the overall research, including limitations and future research discussions.

CHAPTER 2. METHODOLOGY

2.1 Theoretical framework

Through the extensive bibliographic review carried out in chapters 3 and 4 of this research, one understands the range of studies developed in the field of brand identity, specifically, within the scope of the present research, the associations of the field of psychology to the elements of design. Through chapter 4, it is possible to note the variety of research studies dedicated to the association of personality traits to different elements of design that make up the brand's visual identity, namely, within the scope of this research, colors, typographies, and shapes. However, this range becomes evident only at the core of the analysis of the elements in a segregated way, which by itself, in its own conception, annuls the concept of brand visual identity. As discussed in the third chapter of this study (see chapter 3, section 3.3), in short, it can be said that the visual identity is essentially characterized by the joint action of the different visual elements of brand design. That is, if one speaks of identity, by synthesis, one speaks of union. Assuming this concept for the designation of visual identity, it is possible to verify, at a certain level, the lack of research that explores the association of the brand personality to the whole of the identity, and not just to each of the elements individually.

Based on this premise, and considering the gap to be better filled in the field of design, in line with the field of branding in general, the primary objective of this research is to analyze, explore and understand the direct relationship of influence between the brand visual identity and the desired brand personality, considering the visual identity in its entirety, that is, in view of the joint action of the elements, a concept that is still little explored by scholars. Starting from the union of these studies of individual elements, this research aims to develop a methodological framework that will act as a guiding tool for professionals in the field of design in the face of the branding process, considering branding as the means in which the translation of the brand personality desired by brands is carried out to generate perceptions on consumers, being located in the communication process as a media tool between objective and conception.

Finally, in this process it can be established the three research questions that are intended to be answered in this research:

- Q1: In what way is it possible to develop the brand visual identity based on the desired brand personality dimension?
- Q2: To what extent can the brand's visual elements (colors, typographies, and shapes) visually translate the personality traits of the desired brand personality dimension to the consumers?
- Q3: How do the consumers perceive the set of visual elements, in conjunct action, suggested in the framework?

2.2 Methodological approach

For the methodological application of this research, three models of design methodologies were used in an integrated, simultaneous and convergent way, considering the description by Vasconcelos (2009), given his definition of design methodology:

“The design methodology could then be understood as a schematic process supported by different stages, with the objective of improving and helping the designer (or the design team) in the development or conception of solutions for a certain problem through a product or artifact, offering a support of methods, techniques or tools” (Vasconcelos, 2009, p. 24).

In this context, according to Vasconcelos (2009), these models consist of, namely: (1) Design Methods, presented in 1970 by John Christopher Jones presented in 1970; (2) A Systematic Method For Designers, presented between 1963 and 1965 by Bruce Archer, (3) Bruno Munari's model, presented in 1981; and (4) Pedro Panetto's model, presented in his Brand Design course (Panetto as cited in Ribeiro, 2021).

For a better understanding of the methodological application outlined, this research can be framed in a macro perspective - in reference to the application of the models in all the phases of the study, in order to sustain a basis for the research to be substantiated - and micro perspective – in reference to the application of the models in more specific phases and processes during the continuity of the study. Initially, considering the literature review as a primary component of the

methods applied in this research (see chapter 3), the models by Jones (1992) and Archer (1963-1965) were set as a basis for the methodological process of this work.

Jones' model (1992) consists of three phases, respectively: (1) divergence, in which possibilities already existing in the market are explored; (2) transformation, which aims at creative exploration and constitutes the character of inspiration; and (3) convergence, in which uncertainty reduction and an assertive result are sought. According to Vasconcelos (2009), this model can be summarily defined as the act of “breaking the problem into pieces, regrouping them in a new way and testing to discover the consequences of the practical application of the new arrangement of pieces” (Jones as cited in Vasconcelos, 2009, p. 40).

Archer's model also consists of three phases, respectively: (1) the analytical phase, in which information is collected about an investigation problem; (2) the creative phase, in which deductions are made to develop ideas that can serve as solutions to the identified problem; and (3) the executive phase, in which a proposal that may be an answer to the problem in question will be presented. In this model it is suggested that in his work the designer “should combine intuition with cognition and that, with the formalization of the creative process, the work would tend to be more scientific, based on methodologies and possible to be understood and replicated” (Van Der Linden et al. as cited in Ribeiro, 2021, p. 72). In this way, a structural basis for the methodological application of this research is identified in these models, identifying three main phases.

In a first phase, an extensive and descriptive bibliographical research is constituted, which characterizes the attributions, already carried out by researchers, of personality traits to the different elements of the brand's visual identity. In a second phase, the data collected through bibliographic research, initially segregated, will be grouped according to their indications of similarities to the brand personality dimensions in which they fit most appropriately, in order to assign a set of colors, typographies and shapes to each of the five dimensions of brand personality (Aaker, 1997), thus constituting the desired methodological framework. In a third and final phase, the developed framework will be duly tested, in order to verify the veracity of the suggested associations of the visual elements to the brand personality dimensions. Through the application of a questionnaire to a sample of consumers, these were asked to associate ten fictitious brands - developed with each set of visual elements suggested in the framework - with a brand personality dimension, gathering the sample's perceptions of the visual identities developed.

This whole process, in association with the referenced models, can be seen in the diagram shown in Figure 1.

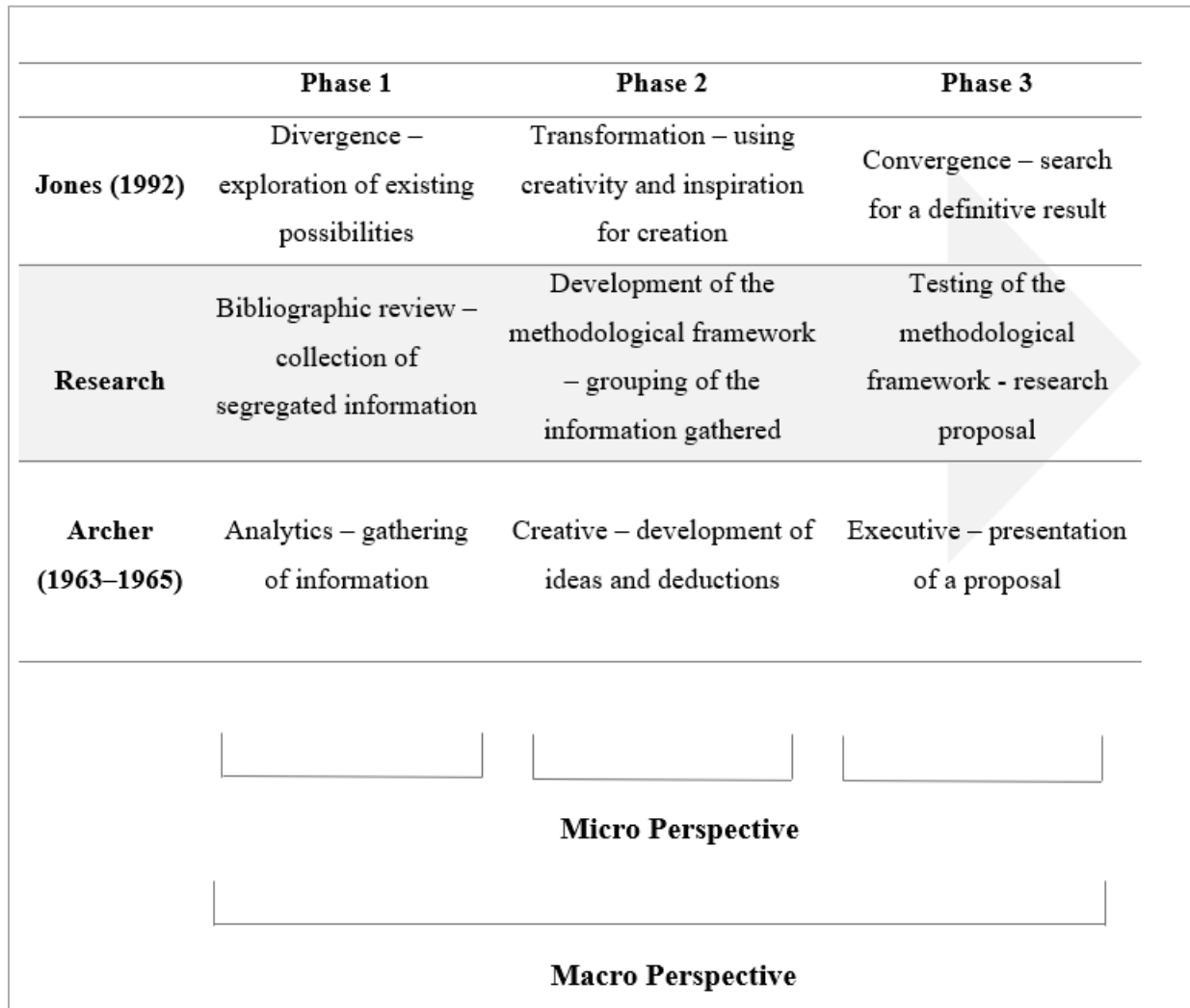


Figure 1: Research project diagram

In the micro perspective, the models of Bruno Munari (2006) and Pedro Panetto (Panetto as cited in Ribeiro, 2021) were applied with a strong foundation, in greater applicability to the processes referring to phases 2 and 3 of this research (see Figure 1), since phase 1 refers to the collection of information already existing in the literature, this not being a creation process, unlike phases 2 and 3 mentioned above.

Munari's model (2006) consists of 10 phases, namely: (1) definition of the problem; (2) components of the problem; (3) data collection; (4) analysis of collected data; (5) application of creativity; (6) selection of materials and technologies; (7) experimentation; (8) development of a model; (9) model verification; and (10) construction drawing for the model. According to Vasconcelos (2009), Munari identified the design process as the result of “the daily work of a scientific artist” (Vasconcelos, 2009, p. 54), which highlights the relevance of the symbolic and artistic aspects present in his methodological model. This becomes even more evident in reference to phases 5 – creativity – and 8 – development of a model –, highlighted by Ribeiro (2021):

“The main function of his method is that it acts as a tool that stimulates creativity through logical reasoning that separates the parts of the development of a project in stages, and that keeps the professional in a logical and linear line, but that should never limit itself to this, serving as a basis” (Ribeiro, 2021, p. 69).

Panetto's model is referenced in a systematic analysis carried out by Ribeiro (2021), according to the Pedro Panetto method, evidenced in the author's own Brand Design course (Panetto as cited in Ribeiro, 2021, p. 82). This model consists of three function pillars, namely: (1) the symbolic function, in which associations are made to the highlighted ideas; (2) the aesthetic function, in which the symbolisms associated with the visual components used are applied; and (3) the practical function, in which refinement and improvement of the developed project are carried out. Regarding the aesthetic function, there is a focus on the dominant character of the symbolic associations to the visual elements, since Panetto suggests the communicative power of elements such as shapes and colors for the generation and consolidation of the perception of a brand, “reaching the point that a brand can be simplified and communicated only through color and secondary shapes, where the logo is not necessary.” (Panetto as cited in Ribeiro, 2021, p. 84). According to Ribeiro (2021), the composition of these functions outlined by Panetto can be clarified through a sequence of associations:

“This sequence starts from the principle of symbolism to reach form and from form to practicality, in order to know if the design is solid and communicative, serving as a guide for the designer, since for him the main thing is not the form

or the aesthetics, but rather the meaning, the symbolic function, which is the starting point in the idealization of the project” (Ribeiro, 2021, p. 82).

Thus, considering the diagram of this research (see Figure 1), it is identified in the models of Munari (2006) and Panetto a greater applicability to the phases referring to the process of development of the methodological framework, where there will be evidenced symbolic associations to visual elements, as well as a greater creative focus will be evidenced through the grouping of information collected separately, constituting, in itself, the essence of the concept of visual identity, and the process of testing the suggested framework, in order to verify and evaluate the developed project.

In summary, considering the convergence between the different methodological models used in view of the macro and micro perspectives, the methodological application of this research can be evidenced through the study design presented in the diagram of Figure 2.

Finally, it is concluded that this research is characterized as descriptive research of applied nature, requiring practical application in view of the developed project. For this, it was used in this work a quanti-quali approach, through the application of tools such as bibliographic research, in reference to chapters 3 and 4, and field research, in reference to the questionnaire applied to a sample of consumers to evaluate their perceptions of brand visual elements, in association with brand personality dimensions. Thus, a pair of visual identities of fictitious brands were created by the author of the present study to each of the five brand personality dimensions, and presented to the sample through the questionnaire with the objective of analyzing whether the sample would perceive and associate each visual identity with the respective brand personality dimension of its creation. Therefore, the discussions surrounding the data collected are presented in chapter 6.

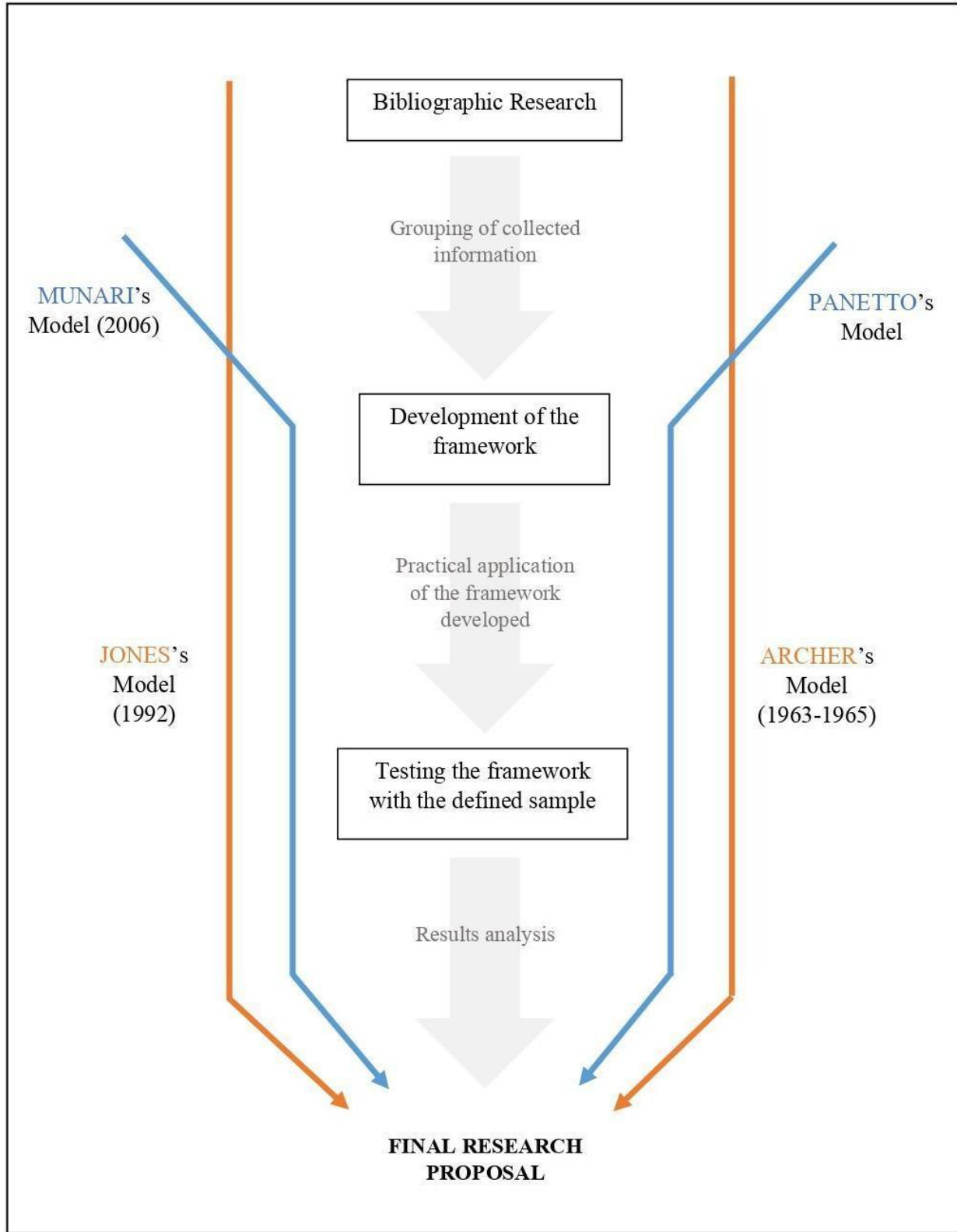


Figure 2: Diagram of the methodological approach of this research

CHAPTER 3. BIBLIOGRAPHIC RESEARCH - BRAND AS PERCEPTION GENERATORS

3.1 Theoretical framework

Over the years, through advances in studies of the concept of visual brand identity, it is possible to see a considerable range of research work in the literature that analyze the attribution of personality traits to different elements of brand design. However, it becomes evident that this amplitude is characterized by the segregation of visual elements, analyzing them separately. Since the main objective of this research is the analysis, interpretation and regrouping of the studies verified in the literature, for the consequent construction of the methodological framework, something that, until now, has been little or almost not explored by scholars, firstly, it is necessary to have a deep understanding of the concepts that will be addressed in this research and that, primarily, constitute, in joint action, the study theme of this work.

Therefore, this chapter explores the interpretation of the central concepts of this research, namely brand identity, brand personality, brand visual identity and branding. These basic definitions are followed by chapter 4, which presents the research background referring to the associations – already existing in the literature – of the personality traits to the different elements of the visual brand identity.

3.2 The identity as the essence of the brand

3.2.1 Concept definitions

With advances in studies in the field of marketing, since the 1960s the concept of brand has brought together several meanings. According to the American Marketing Association (AMA, 2022), a brand is defined as a “name, term, design, symbol, or any other feature that identifies one seller's goods or services as distinct from those of other sellers”¹. From another perspective, a brand can be defined as the way in which an entity wants its target audience to think and feel about

¹ Available at <https://www.ama.org/topics/branding/>. Access date: 30/11/2022.

its products and/or services (Van Den Heaver's as cited in Mindrut et al., 2015, p. 394). According to some researchers (Shiva, 2005; Kotler & Keller, 2012), the brand concept can also be defined as the way in which a product and/or a service differentiates itself from its competitors through its positioning.

Through older references (Levy, 1959; Guiraud, 1971; Mick, 1986), a brand can be understood as a sign that aims to acquire and communicate meaning. This concept is used by Urde (2013) to identify organizations as an "object" and brand identity as a "sign", starting from the understanding of brand identity as a distillation of the total corporate identity (Balmer, 2010):

"When that corporate brand identity is communicated and interpreted, it will create an equivalent or more developed sign in the minds of customers and non-customer stakeholders. The corporate brand identity is thus the outcome of a process of encoding. The task of responsible management is therefore to define the corporate 'sign' and align it into a single entity (the focus of this article), communicate it (a process that falls beyond the scope of this article) and thereby initiate a decoding process in the hearts and minds of receivers (Shannon and Weaver, 1964; de Saussure, 1983). This acquisition of meaning happens in a social setting, and a corporate brand is a social construction (Blumer, 1969; Solomon, 1983; Silverman, 1993)." (Urde, 2013, p. 744).

Based on these concepts, brand identity is understood as the way in which a brand wants to be identified (Mindrut et al., 2015). Other studies define brand identity as a set of brand associations that marketing strategists aspire to create and maintain (Aaker, 2012), or as a brand reference that must be consistent and long-lasting (Kapferer, 2008). According to Mindrut et al. (2015), this consistency is formed by factors such as culture, personality, positioning, vision, social relations and others that are practiced by the entity.

However, it is possible to verify in the literature authors who contest the idea of solidity attributed to brand identity definitions, describing it as fluid, dynamic and multiple in its processes (Csaba & Bengtsson, 2006; Silveira et al., 2013; Lucarelli & Hallin, 2014). In this way, the brand identity is evidenced as the result of a co-creation process, so that its construction is not given in isolation, but rather through dynamics between the brand identity and the organization's stakeholders (Csaba & Bengtsson, 2006). Based on these concepts, Silveira et al. (2013, p. 28)

define brand identity as “dynamic, constructed over time through mutually influencing inputs from managers and other social constituents (e.g., consumers)”. Based on this principle, Kornum et al. (2017) identifies a “nested system of identities” (Kornum et al. 2017, p. 432), generated through a process of synergies in which different identities (the one intended by the brand and the influences received by stakeholders) interact with each other in complementary modes.

Recognizing the role of identity as a brand differentiation tool (Kapferer, 2008; Keller, 2012; Aaker, 2012), research shows the importance of identity for the development of relationships between brands and consumers, defining as principles of the brand identity durability, understanding and consistency (Grundey as cited in Janonis et al., 2007). In this context, durability takes place through communication as a way for the brand to be heard on a daily basis and remain visible; understanding takes place through the constant re-adaptation of the brands to the evidenced changes; and consistency comes about through brands reflecting consumer benefits and expectations. Kapferer (2008) constitutes six main elements in his research: product and/or service, name, symbol, logo, communication, personage and producer, which act as sources for determining the brand identity, its strengths and weaknesses, the content of the brand and its internal values. Regarding the source of communication, considering that “brands have a power of speech”, and that “they only exist when they communicate” (Kapferer, 2008, p. 187), the importance of communication is perceived as one of the main foundations for the consolidation of the brand's visual identity, as Janonis et al. (2007) states:

“Currently the society is closely connected with communication. Everybody wishes for communication or is included into the communication process unwillingly. It is extremely difficult to remain thriving and establish one's identity under the circumstance of severe competition. Communication ensures two things: sending of a message and the guarantee that it has been received. Communication implies not only the means of technique but inventiveness as well. It represents the necessity to conceive brand identity” (Janonis et al., 2007, p. 70).

Brand identity can be considered as an internal perspective, created before being presented to external audiences (Barnett et al., 2006). Suggesting a way to rationally synthesize the conception

of a brand identity, Kapferer (2008) suggests the following questions to be answered: (1) what is the purpose and individual vision of a brand?; (2) what distinguishes a brand?; (3) how satisfaction can be achieved?; (4) what is the brand value?; (5) what are brand competence, validity and legitimacy?; (6) what are the characteristics of your recognition?. According to Kapferer (2008), the identity of an organization consists of a feeling that highlights its essence, differentiating it from other organizations. In this sense, one of the meanings attributed to identity is “the understanding of being oneself, seeking one’s aim, being distinguished form others and being able to resist and withstand time alterations” (Janonis et al., 2007, p. 70).

In summary, it appears that the concept of brand identity can be identified as the central character of a brand (Barnett et al., 2006), since it includes several factors, such as uniqueness, meaning, objective, values and personality, in such a way that it gives the brand the opportunity of a better positioning and, therefore, a greater competitive advantage in the market (Janonis et. al, 2007).

3.2.2 Brand identity prism

Although there are divergences regarding the dimensions of brand identity (Coleman et al., 2011), many models include symbolic, visual and physical representations (Kapferer, 2008; Simões et al., 2005; Aaker, 2012). As evidenced in Figure 3, Kapferer (2008) proposes in his study the brand identity prism, attributing six facets to his model: physique, personality, culture, self-image, reflection, and relationship.

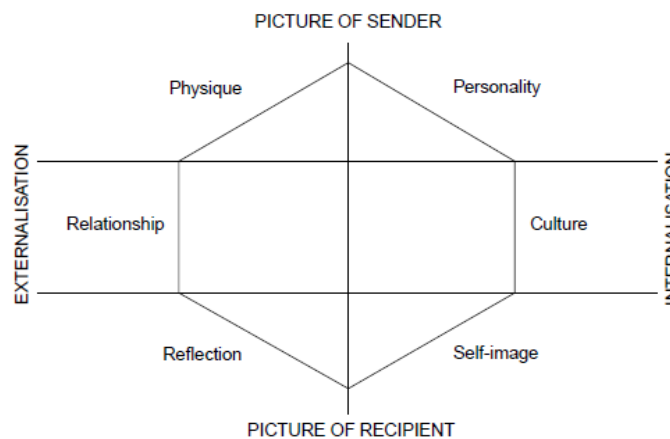


Figure 3: Brand identity prism (Kapferer, 2008, p.183)

Assuming communication as a basic principle of brand identity (Kapferer, 2008), the physique and personality facets define the sender, while the reflection and self-image facets define the receiver. The intermediate facets, relationship and culture, act as the connection between the sender and the receiver. Through the vertical division of the prism, the facets on the left side – physique, relationship and reflection – make up the external expression of the brand, and the facets on the right side – personality, culture and self-image – are internalized in the brand itself.

According to Kapferer (2008), the first step for the development of a brand is the definition of its physical characteristics, determining what it is concretely, what it does and what it looks like. Therefore, the physical facet represents the specificities and qualities of the brand, considering that “physique is both the brand’s backbone and its tangible added value” (Kapferer, 2008, p. 182). The second facet – personality – represents the construction of the brand's character through communication, so that the way in which the brand communicates highlights the characteristics it would have if it were a human being. The culture facet represents the basic principles that manage a brand, since “a brand should have its own culture, from which every product derives” (Kapferer, 2008, p. 184).

Regarding the three remaining facets, the relationship represents the role played by brands as one of the central nucleus of transactions and exchanges between human beings. Then, Kapferer suggests that the brand is a reflection of its consumers, with the reflection facet representing the attempt of brands to “a brand will always tend to build a reflection or an image of the buyer or user which it seems to be addressing” (Kapferer, 2008, p. 186). Finally, the author clarifies the difference between the reflection and self-image facets, showing that reflection refers to a process external to the consumer, in which he identifies his own characteristics in the brand, while self-image refers to an internal process of the consumer, referring to their self-image, that is, the way they see themselves, which influences their purchasing choices, developing a relationship with themselves through their attitudes towards certain brands (Kapferer, 2008).

According to Kapferer (2008), the usefulness of the prism is considered from the notion that the six facets do not act in isolation, but that they interrelate at all times. In summary, the prism presents the brand identity as a “live system of elements” (Janonis et al., 2007, p. 73), which determines limits in which the brand identity can be changed or developed. Considering this process of interrelationship, and within the scope of this study, the first and second facets, namely

physique and personality, will be addressed in greater depth in sections 3.3 and 3.4, under the scope of different researchers.

3.3 Brand personality and the generation of emotional connections

3.3.1 Contextualizing the concept

Brand personality can be defined as "the set of human characteristics associated with a brand" (Aaker, 1997, p. 347). Unlike product-related attributes, which tend to serve a utilitarian function for consumers, brand personality tends to serve an observed or self-expressive function (Keller, 1993).

The attribution of human characteristics to brands by consumers can go even further, expanding from the notion of personality as just a set of human traits/behaviors, but to the complete personalization of a brand, to the point where consumers can easily think of brands as if they were celebrities or famous historical figures (Rook, 1985), facilitating, in this sense, the processes of worship and evangelization. In this way, it is denoted that the primordial function of the brand personality goes beyond the distinction of brands among themselves, serving as one of the main points of connection between consumers and brands, since consumers develop emotional and symbolic connections with the brands, becoming engaged with them in such a way that they perceive these connections as truly special (Goldsmith & Goldsmith, 2012).

Studies indicate that perceptions of brand personality traits can be influenced by some factors, such as: the direct or indirect contact that the consumer has with the brand (Plummer, 1985); the personality traits of people associated with the brand (such as the CEO, employees and associated celebrities), which end up being "transferred" directly to the brand itself (McCracken, 1989); and/or product-related attributes, such as product category associations, brand name, symbol or logo, advertising style, price, and distribution channel (Batra et al., 1993). Through these and other factors, it is understood that the attribution of human traits can vary in its diverse demographic extensions, such as in the idealization of gender, age, social class and nationality culture.

In the context of marketing, brand personality can be "reflected through the features, specification and communication such as advertisement and promotion of the brand" (Rup, 2021, p.127). According to Aaker (1997), by associating human personality traits to a brand, marketers

can differentiate the brand from its competitors and enable its consumers to better identify with the brand, therefore, generating a greater probability of satisfaction of their needs. Thus, it appears that the association of human personality traits to brands acts as a potentiator for consumers to develop relationships with a specific brand, which allows this association to be frequently used as part of the marketing strategy (Aaker, 1997).

In this sense, researchers have shown that in addition to the distinguishing ability of brands, brand personality can be a tool for the development of marketing and communication plans, in order to promote and sustain competitive advantages (Keller, 2012; Kang et al., 2016). According to Kakitek (2018), in this way, the brand personality ends up becoming a significant contribution to brand management, so that the attribution of human personality traits to the brand is idealized as part of the brand identity itself. Therefore, considering the power that consumers' perceptions play in the process of developing their relationships with brands and, consequently, their loyalty, it becomes evident that, for successful brand management, it is necessary to understand how different brand personalities are related to consumers' purchase intention (Rup, 2021).

Based on the verification that brand personality is an essential factor to predict and understand consumers' inclinations (Molinillo et al., 2017), it is understood that the relationship between the consumer and the brand depends on the perception and acceptance of the brand by the consumer. This is since the brand is one of the motivating factors for customers and partners of a channel to establish a preference for a particular product and/or service, the brand itself being proof of customer satisfaction (Rup, 2021).

3.3.2 Dimensions of Brand Personality

In 1997, Aaker proposed a scale to provide a basis for building a theory on the symbolic use of brands (Aaker, 1997). Despite the fact that until this date there were already researchers studying and highlighting various facts within the subject, for example, about how the personality of a brand allows the consumer to express an "ideal self" (Malhotra, 1988), his "own self" (Belk, 1988) or even specific dimensions of the "I" (Kleine et al. 1993), it appears that the brand personality scale developed by Aaker opened the way for researchers to suggest that brands, as well as people, assume characteristics of human personality (Keller, 2003; Freling & Forbes, 2005).

As specified by Aaker (1997), until the time of her work, the scales used to examine the relationship between brands and human personality did not obtain entirely reliable results, which led to the creation of her scale:

“To examine how the relationship between brand and human personality may drive consumer preference, two types of brand personality scales are used. The first type are ad hoc scales, which typically are composed of a set of traits ranging from 20 to 300. However, though useful, these scales tend to be atheoretical in nature-often developed for the purposes of a specific research study. As a result, key traits may be missing from such scales. Furthermore, the traits that are selected often are chosen arbitrarily, which casts doubt on the scales' reliability and validity. The second type of brand personality scales are those that are more theoretical in nature, but are based on human personality scales that have not been validated in the context of brands (e.g., Bellenger, Steinberg, and Stanton 1976; Dolich 1969). However, though some dimensions (or factors) of human personality may be mirrored in brands, others might not. As a result, the validity of such brand personality scales often is questionable.” (Aaker, 1997, p. 348).

Basing the research on psychologists' studies of human personality (Azoulay & Kapferer, 2003), Aaker sought in her study to define the concept of brand personality and to develop a methodological framework to measure it. Starting mainly from the theory of human personality dimensions, based on the Five Factor Model, commonly known as the Big Five (Geuens, et al., 2009; Kaplan et al., 2010), through her scale (see Figure 4), Aaker developed 5 dimensions of brand personality, namely: sincerity, excitement, competence, sophistication and ruggedness.

Therefore, each dimension has its facets, such as realism, honesty, integrity and joy, for the sincerity dimension; boldness, vivacity, imagination and contemporaneity, for the dimension of animation; reliability, intelligence and success, for the competence dimension; class and charm, for the dimension of sophistication; and masculinity and resistance, for the robustness dimension. Within the facets, each one has its own personality traits, that being 42 personality traits in total. (see Figure 4).

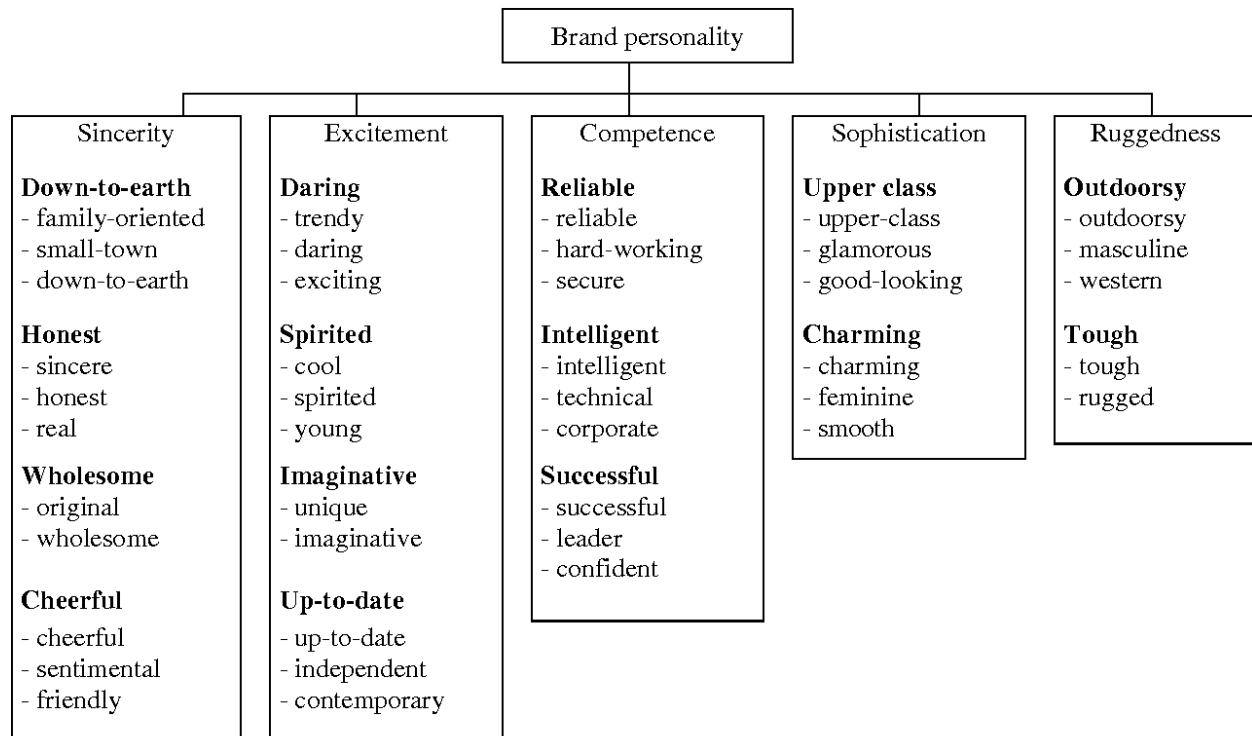


Figure 4: Dimensions of Brand Personality (Muniz & Marchetti, 2012, p. 173)

Through Aaker's scale, “the different types of brand personalities can be distinguished, and the multiple ways in which the brand personality construct influences consumer preference may be understood better” (Aaker, 1997, p. 348). In this way, Aaker formalized the identification of brand personality dimensions, and attributed greater interest to the topic by presenting a multidimensional model, duly tested and therefore reliable (Davies et al., 2018).

As reviewed in the literature, Aaker's brand personality model came to represent the main mode of operationalization within the theme (Eisend & Stokburger-Sauer, 2013; Matzler et al., 2016). Despite this, its framework was the target of some criticisms, such as the excessive simplicity and generalization of the scale (Austin et al., 2003; Smith et al., 2006), the absence of negative factors (Bosnjak et al., 2007), and the difficulties in the application and replication of the scale in different cultural contexts (Geuens et al., 2009). Aaker, however, states as one of the objectives of her research the creation of a generalized scale:

“The objective of this research is to address these limitations by drawing on research on the ‘Big Five’ human personality structure to develop a theoretical framework of brand personality dimensions (Norman 1963; Tupes and Christal 1958) and a reliable, valid, and generalizable scale that measures these dimensions.” (Aaker, 1997, p. 347).

Furthermore, other criticisms were pointed out by some researchers. In a study using neural magnetic resonance analyzes in their interviewees, Yoon et al. (2006) verify that data on brand personality and human personality were processed in different parts of the brain, concluding that the processing of products and brands may not be similar to the processing of human personality. On the other hand, several studies show that human personality measurement scales can be adapted and used to measure brand personality (Huang, et al., 2012; Kang et al., 2016). Davies et al., (2018) criticize in their research the theoretical basis of psychologists used by Aaker to build her scale, stating that the development of the structure of the Big Five model of human personality obtained little theoretical basis for its own definition.

On the other hand, these raised notes contributed to the development of new scales for measuring brand personality, such as scales designed specifically for the brand personality of countries (d'Astous & Boujbel, 2007; Rojas-Mendez, et al. 2013) and cities (Kaplan et al., 2010). Nevertheless, scales with a higher level of segmentation in their applicability have been developed, such as for retail markets (d'Astous & Levesque, 2003), non-profit organizations (Venable et al., 2005), and universities (Rauschnabel et al., 2016). Geuens et al. (2009), for example, suggested five new dimensions for brand personality, namely: responsibility, activity, aggressiveness, simplicity, and emotionality. Later, this proposal was considered as a parsimonious and embracing measurement scale (Goldsmith & Goldsmith, 2012), as well as valid and reliable in all brands, product categories and cultures (Matzler et al. 2016).

However, despite the criticisms received, Aaker's study (1997) and her respective methodology have become dominant in the general study of brand personality, and the concept developed in her research has been extensively used by several researchers since its inception, which is why it will be the reference scale for the concept of brand personality used in this research.

3.4 Visual Brand Identity

Starting from the concept of brand identity, the visual brand identity is considered as one of its main elements. Despite the variety of terminologies associated with brand design, such as corporate design and corporate visual identity, the so-called brand visual identity concept can be understood as a set of visual elements that form a highly important asset for brands, since it represents the corporate image graphically and through symbols, generating differentiation from other organizations (Chajet & Shachtman, 1999). More recently, Strunck (2012) suggested a generalized definition of the concept, which will be adopted as the concept basis for this research:

“The visual identity is the set of graphic elements that will formalize the visual personality of a name, idea, product or service. These elements act more or less like people's clothes and ways of behaving. They must inform, substantially, at first sight. Establish, with those who see them, an ideal level of communication.” (Strunck, 2012, p. 81).

As discussed previously in this research, since communication is a conditional factor for the existence of brand identity (Kapferer, 2008), from the moment consumers interact with brands, they are exposed to visual stimuli and other elements that make up the brand image (Schroeder, 2004; McQuarrie & Phillips, 2008). In general, these stimuli are presented in the literature as a logo, colors, typography, shapes, language and slogan (van Nes, 2012; Wrona, 2015; Wheeler, 2017), defining the visual identity as a set of these and other elements that act as visual representatives of the brand identity.

However, over the course of the 2000s, new approaches have emerged in reference to the concept of brand visual identity, by attributing greater generality to the elements that compose it. Initially, although the concept has a greater focus on the representation of the logo, more recent studies propose that the visual identity becomes increasingly comprehensive, going beyond just a graphic symbol and encompassing various elements that represent the brand, to generate knowledge and recognition in external and internal audiences (Melewar et al., 2006).

This is since, with the advancement of technologies, visual elements have established a more prominent position in the advertising field (McQuarrie & Phillips, 2008), being brand communication an increasingly visual process (Schroeder, 2004). Faced with this phenomenon,

researchers suggest that through the visual component of brand advertising, impressions about brands and their personalities can be communicated more effectively. Therefore, consumers are more likely to complete a positive decision-making process towards the brand, compared to verbal advertisements (Manic, 2015).

Thus, the brand's visual identity is understood by scholars as a set of visual elements that represent the visible part of the brand's identity, generating perceptions in the consumer's mind (Wheeler, 2017; Pohjola as cited in Virtanen, 2018). In addition to the elements mentioned earlier in this chapter, such as the logo, colors, typography, shapes, language and slogan, other elements are suggested in the literature, such as: illustrations, photographs and icons (Pohjola as cited in Virtanen, 2018); packaging and product design (Zaichkowsky; 2010); and, even more, the architecture of the physical environments of domain and/or of representation of the brand (Pohjola as cited in Virtanen, 2018). The union of these elements can be represented through the diagram in Figure 5 (Virtanen, 2018, p. 15):

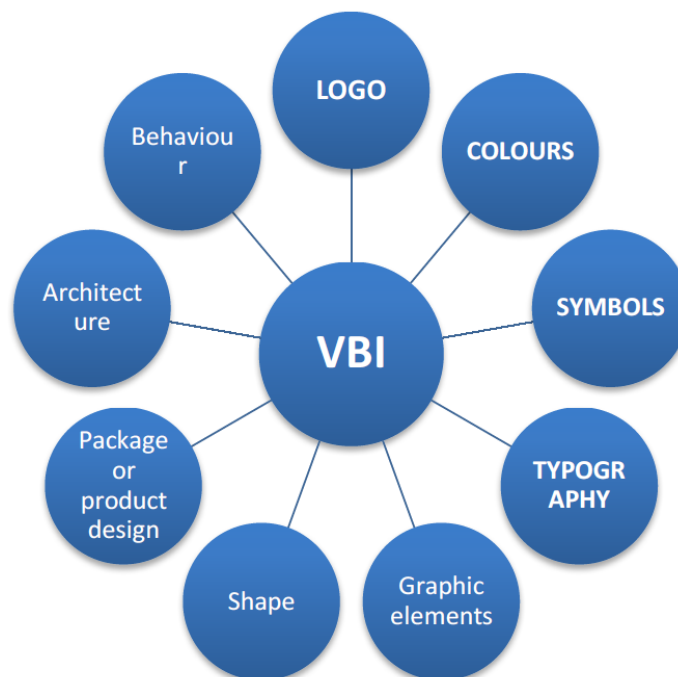


Figure 5: Visual identity elements (Virtanen, 2018, p. 15)

In this context, it is proposed in the literature that the visual brand identity can be defined as “the holistic look and feel of a brand, manifest as consistency among the brand, its strategy, and all its individual visual elements, ongoing over time.” (Phillips et al., 2014a, p. 318). Analyzing the perception of art directors from advertising agencies about the brand's visual identity, Phillips et al. (2014a) suggest in their work that the visual identity should not be just a list of visible elements, but rather a visual style that identifies the brand. In this context, the elements not only form the visual identity, but serve as a means to develop it. When asking the interviewed art directors to analyze two ads for the Malibu brand (see Figure 6), Phillips et al. (2014b) propose that the visual identity is, therefore, the *tertium quid* - the third thing, from Latin - that is, the aspect that only exists through the combination of all visible elements, being dependent on all of them:

“VBI [Visual Brand Identity] is not solely about duplicating specific ad elements, though. Consider the two Malibu rum ads [see Figure 4]. Both ads have a similar layout, with a recipe in the top right corner, the product package in the middle of the page, and the tagline and logo in the bottom right corner. However, many of the ads' visual elements are quite different. The ad on the right features a large package shot as a dominant element, and there are many bottles in the ad; the ad on the left shows a distant image of one bottle alone, with its label removed. The ad on the right is set at a club or bar; the ad on the left on a beach. Despite these differences, Malibu rum is a brand that has a strong and consistent visual identity. Both Malibu ads use the visual rhetorical figure of personification (Delbaere, McQuarrie, & Phillips, 2011), where the product comes alive, to convey the message that the rum mixes well with fruit juice. This personification links the ad executions by visual theme instead of specific visual elements. Thus, VBI goes beyond the sum of the individual visual elements of an ad, to the *tertium quid* of the holistic visual style of the brand arising from both.” (Phillips et al., 2014b, p. 226).



Figure 6: Malibu brand ads (Phillips et al., 2014b, p. 227)

This definition suggested by Phillips et al. (2014b) highlights the relevance of visual consistency for the concept of brand identity, in the same way that it also allows the concept greater freedom in its alterability of elements.

This idea is proposed in studies, through new ways in which communication has been developed, especially in the digital environment. Therefore, this new reality driven by the advancement of technologies reinforces the idea that the elements of the visual identity should not be strictly fixed, allowing some level of flexibility that makes possible a greater adaptability of the brands in the different media in which they can communicate, adapting to a multimodal scenario and following the expectations of its consumers without compromising its qualities of identification and distinction (Kapferer, 2008; Lindon et al., 2011; Keller, 2012).

Van Nes (2012) suggests that the economic and cultural dynamics, accentuated from the 1990s, enabled brands to create more organic, vivid and variable identities, such as, for example, through the use of virtual signatures that change sporadically. In order to define this alterability, it is understood that when brands become more flexible one or more of the structural elements of the

visual identity is modified, but never all of them simultaneously (Van Nes, 2012). Thus, the brand's visual identity is understood by Van Nes (2012) as composed of stable elements that do not reveal any level of alterability, or by one or more elements that allow some level of flexibility, always maintaining, however, its visual consistency.

This approach appears to be congruent with what is proposed by Phillips et al. (2014a), which highlights the need for regular planning for new advertising campaigns, unlike the design of a product and/or packaging, which can remain fixed over the course of years. Thus, it is suggested that, in the context of advertising, “branding in advertising is ongoing, with new visual elements continually added and subtracted.” (Phillips et al., 2014a, p. 318). In summary, it can be concluded that the visual brand identity is recognized as a significant factor in branding, since visual content can have a greater impact on consumers compared to verbal content (McQuarrie & Phillips, 2008), serving as a basis for differentiation between brands and thus influencing perceptions and stimulating associations with the brand (Pohjola as cited in Virtanen, 2018).

3.5 Branding: building brand identity through design and advertising

The term branding can be defined as the process of “endowing products and services with the power of a brand” (Kotler & Keller, 2012, p. 242). Since the main objective of branding is to differentiate between products and/or services (Keller, 2003; Kotler & Keller, 2012), this process is recognized as a powerful tool for the development of competitive advantage for brands.

According to Kotler and Keller (2012), branding has existed for centuries as a means of distinguishing products and services from one another. Since the 90s, the concept has emerged as one of the main priorities of brand management, since the brand can be considered as the most valuable intangible asset of a company (Keller & Lehmann, 2006). Thus, Keller and Lehmann (2006) propose that one of the main characteristics of branding is the focus on the intangibles of the brand itself, that is, aspects of the brand image that are not limited to physical and tangible attributes.

To brand a product/service, Kotler and Keller (2012) suggest that it is necessary to teach consumers who – in an analogy of brand personalization – the product is, what it does and why it is relevant to the consumer. That is, in general, there is a need to “give consumers a label for the

product (i.e. ‘here is how you can identify the product’) and to provide meaning for the brand to consumers” (Keller, 2003, p. 8). In this way, branding can be understood as a way of providing consumers with the desired knowledge and perceptions about products and services, through the creation of mental structures that clarify their decision-making process, while adding value to the brand (Keller, 2003). For this to be possible, Kotler and Keller (2012) propose that marketing professionals should develop a branding strategy – also called brand architecture – that reflects the number and nature of common and distinctive elements of the brand.

In his research, Keller (2003) suggests a four-step process for the development of an effective branding strategy, namely: (1) ensure brand identification by consumers, and brand association in the minds of consumers in the face of a specific need; (2) concretely establish the totality of brand meanings in the minds of consumers; (3) obtain the desired responses through brand perceptions generated in the consumer's mind; and (4) convert these responses into positive attitudes that generate a loyal relationship between consumers and brands. Through these steps, it is possible for brands to develop the desired brand image and brand equity. In reference to these terms, Keller (2003) proposes in his work:

“Brand equity provides a common denominator for interpreting marketing strategies and assessing the value of a brand. [...] Brand imagery [image] is how people think about a brand abstractly rather than what they think the brand actually does. Thus, imagery refers to more intangible aspects of the brand such as user imagery, usage imagery, brand personality and values and brand history, heritage and experiences” (Keller, 2003, p. 9 e 12).

For the development of successful strategies and the attribution of the desired brand value, consumers must be convinced of the differences of the product or service, through a brand positioning composed of rational and emotional components, which make an appeal “both to the head and to the heart” (Kotler & Keller, 2012, p. 243) of the consumer. In this way, marketing communication tools are identified as tools by which brands can inform and persuade consumers about their unique aspects, directly or indirectly (Keller, 2003).

According to Hartnett et al. (2016), in the context of advertising, direct branding is characterized by the use of the brand name in advertisement, while indirect branding is characterized by the use of other brand elements that do not show the respective name, but that are associated with the consumer’s memory of the brand. Thus, advertising is shown as one of the

main tools for the effective development of branding strategies, alongside with other relevant marketing and communication tools (Keller, 2003). The branding process can therefore be applied in different ways, such as during the design of a product, the development of packaging and the selection of visual elements that will be used in brand advertising projects (Phillips et al., 2014).

Teixeira et al. (2010) suggest that, in the context of advertising, branding is verified in the presence of the audiovisual and in the notoriety shown to the brand in the face of the advertised content. Thus, branding can be identified as one of the principles for an effective advertising project, since consumers must have a registered memory of brands so that their purchasing decisions are influenced (Romaniuk, 2009).

Finally, based on the studies referred in the previous sections of this work, it is concluded that branding can be understood as a communicational tool of translation between brands and consumers (see Figure 7), since it translates the message desired by brands, based on the desired identity (Kapferer, 2008), so that it is perceived effectively by consumers, through the concepts of brand image and equity (Keller, 2003; Kotler & Keller, 2012). However, despite the unilateral dominance of communication – from brands to consumers, that is, from left to right – this process also has a bilateral feature – from consumers to brands, that is, from right to left –, once that branding can also act in the reorganization and redefinition of certain aspects of the brand identity (or just in the way it is presented), through sufficiently negative attitudes of consumers towards the brand - namely, negative perceptions of the brand image and/or equity –, starting the rebranding process.

In this context, this research is framed in the process of the issuing of the message (see Figure 7), since the main object of study in this work is the relationship between the pillars of the brand identity, considering that the personality is translated visually through the visual identity, so that it is perceived by the consumer in the way that it is desired by the brand. In chapter 4, therefore, this relationship will be directly analyzed, in reference to the personality traits attributed to the brand's visual elements, according to what has been verified in the literature.

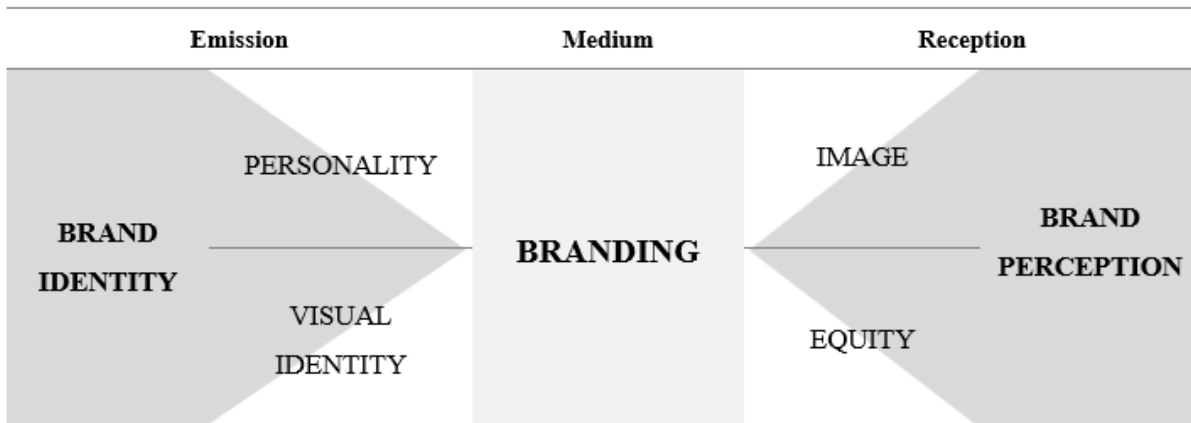


Figure 7: Branding as a tool for brand identity visual translation

CHAPTER 4. BIBLIOGRAPHIC RESEARCH - ASSOCIATION OF PERSONALITY TRAITS TO THE BRAND'S VISUAL ELEMENTS

4.1 Theoretical framework

After comprehending the general concept of brand visual identity (see section 3.4), this work seeks to establish how visual elements can visually translate the defined brand personality, since brand elements are perceived as tools that not only serve to identify and differentiate the competition, but also to generate the desired perception of the brand personality (Keller, 2012).

According to Kotler and Keller (2012), advertising is one of the main and most effective elements of the marketing mix to communicate with consumers and express brand personality. Pringle and Binet (2005) suggest that brand personality is built with each advertisement, since many tools used by advertising - colors, symbols, shapes and people - affect the consumer's perception of brand personality. Thus, it is possible to highlight the importance that these elements have in view of the perception of brands by consumers.

Over the years, some visual elements have been studied by researchers, such as logos (Henderson & Cote, 1998; van Riel & van den Ban, 2001), colors (Bottomley & Doyle, 2006; Labrecque & Milne, 2012), typography (McCarthy & Mothersbaugh, 2002; Shaikh et al., 2006; Shaikh, 2007), product formats (Veryzer & Hutchinson, 1998; Westerman et al., 2012) and background images (Mandel & Johnson, 2002). Another strand of research analyzes the consistency of these elements for the desired brand meanings, such as the use of strong typography to indicate brand strength (Childers & Jass 2002) or functional colors for functional products (Bottomley & Doyle 2006; Labrecque & Milne 2012).

Therefore, in this chapter the associations already made in previous research, referring to the representation of personality traits by visual elements, will be highlighted. Within the scope of this research, the elements' color, typography and shape are the object of study, which are considered by researchers among the main elements of brand design, alongside with the logo (Walsh et al., 2011; Kauppinen-Räsänen and Luomala, 2010). However, the logo will not be studied in this work, not only for being an element that has already been widely studied individually in the literature, but also that, due to the complexity and wide variability of its own composition, there are already some frameworks that were developed exclusively for the elaboration of this element

(e.g. Ribeiro, 2021). This is due to the fact that the logo is an element that can encompass, in itself, other visual elements of the brand, such as colors and typography. According to Phillips et al. (2014a), for art directors the brand logo can be considered as central to its visual identity and “the logical place to start in selecting visual elements to create a new ad execution” (Phillips et al., 2014a, p. 324), understanding that the choice of the other visual elements can serve as an aid for the creation of the own logo.

In this way, it is suggested that the identification of a brand can be carried out only by the colors and shapes of its visual identity, the logo not being necessary (Panetto as cited in Ribeiro, 2021). Furthermore, as discussed in section 3.4, it is understood that the brand's visual identity goes beyond just the logo, representing a selection of elements and, even more, an essence and a general feel of the brand's personality (Phillips et al., 2014b).

4.2 Color

Color is a visual element widely studied in the literature. As a marketing tool, this element is considered an important brand attribute, since it can assign different symbolic meanings that are used to create and maintain the desired brand image (Madden et al., 2000; Bottomley & Doyle, 2006; Clarke & Costall, 2008). In the context of advertising, color is considered an effective persuasion tool (Myers-Levy & Peracchio, 1995), which can attract consumers and form perceptions (Labrecque & Milne, 2012), influencing the process of decision making (Eckman et al., 1990).

Through colors, brands can establish a consistent visual identity, which contributes to the effective positioning and differentiation of the brand from the competition (Labrecque & Milne, 2012). For this reason, color is identified as one of the most representative visual elements of brand identity, since it is commonly used in different processes, such as advertising projects, packaging, distribution and, above all, the product itself. This makes consumers habitually associate certain brands with specific colors, in such a way that consumers that have a loyal relationship with the brand may present negative reactions to significant changes in the color palette of the visual identity.

According to the literature, some examples of the potentiality of this element can be listed. Labrecque and Milne (2012) cite the case of the Victoria's Secrets and H&R Block brands, which

used colors as the main elements in their rebranding strategies with the aim of achieving their desired brand personalities, as well as the Susan G. Komen Breast Cancer Foundation, that predominantly uses the color pink to generate awareness to the cause. According to Clarke and Costall (2008), this process can also be easily observed at a market sectoral level, such as the significant alteration of the dominant colors in the fashion industry, in reference to the change of seasons. Thus, it is understood that colors are rich in symbolism, being able to evoke emotions, feelings, associations and specific memories, and influencing motivations and behaviors, however, varying according to the context (Elliot & Maier, 2007).

Regarding the association of colors with brand personality, based on an extensive literature review by various authors (e.g. Mahnke, 1996; Clarke & Costall, 2008; Fraser & Banks, 2004), Labrecque and Milne (2012) propose in their study a set of two to three colors for each brand personality dimension, according to the framework developed by Aaker (1997), being these: (1) sincerity: white, yellow and pink; (2): excitement: red, orange and yellow; (3) competence: blue and brown; (4) sophistication: black, purple and pink; and (5) ruggedness: brown and green.

A similar association was suggested by Jabbar (2014), using the research by Hynes (2009) and Clarke and Costall (2008) as a bibliographic basis, suggesting a dimension for each color analyzed, namely: (1) blue: competence dimension; (2) purple: sophistication dimension; (2) orange: excitement dimension; (3) red: sincerity dimension; (4) yellow: excitement dimension; and (5) green: ruggedness dimension. Although not associated by the author with a respective brand personality dimension, the colors pink and brown are also highlighted by Jabbar (2014) in his bibliographical analysis, attributing specific symbolic characteristics to these elements, namely: (1) pink: truth, justice, protective, homely and stable; and (2) brown: homely, dependable, warm, earthly and nature. The color red, even though it was associated with the dimension of sincerity by Jabbar (2014), the author's literature review (Jabbar, 2014) attributes symbolic characteristics more associated with the dimension of excitement, namely: fun, playfull, happy, passionate, dynamic and excitement. Thus, it appears that this color may have a more congruent association with the excitement dimension, as suggested by Labrecque and Milne (2012).

In short, the associations addressed in this subchapter, respectively in reference to the studies by Labrecque and Milne (2012) and Jabbar (2014), are gathered and organized in Table 1:

Table 1: Color association to personality traits by researchers

Brand personality dimension	Labrecque and Milne (2012)	Jabbar (2014)
Sincerity	White, yellow and pink	Red
Excitement	Red, orange and yellow	Orange and yellow
Competence	Blue and brown	Blue
Sophistication	Black, purple and pink	Purple
Ruggedness	Brown and green	Green

4.3 Typography

Perceived as an art by the fields of psychology and design, the typography can be considered as “the craft of endowing human language with a durable visual form, and thus with an independent existence” (Bringhurst, 2004, p. 11), or as the act of producing letters, shapes, numbers and symbols through the understanding of the principles of design (Solomon, 1986). According to Warde (Warde as cited in Shaikh, 2007), this element is more associated with science, since one of its objectives is the transmission of ideas and thoughts. Bringhurst (2004) suggests 5 main objectives of the use of typography, namely: (1) interest the reader; (2) reveal the tenor and assign meaning to the text; (3) determine the structure and flow of the document; (4) assign harmony and cohesion between the text and other visual elements; and (5) induce the ideal condition for reading, which is a resting state.

In the advertising context, it’s shown in the literature that typography acts on the legibility and memorability of advertisements (McCarthy & Mothersbaugh, 2002; Childers & Jass, 2002) and influences consumers’ perceptions of the personality of brands (Batra et al., 1993). According to researchers, the symbologies of the visual language of typography can represent different effects, such as: sonority, connecting the writer to the reader through the desired tone of voice (Spiekermann, 2003); visual texture; humor; and rhetorical posture, which can be serious, energetic, colloquial or friendly (Kostelnick, 1990). In the context of brands, the choice of

typography is essential to generate the desired message tone, since this element has the ability to attribute emotional connections to the text (Saltz, 2009). In summary, these associations can be exemplified through Figure 8 (Tiryakioğlu as cited in Nakilcioğlu, 2013, p. 39):



Figure 8: Typography symbologies (Tiryakioğlu as cited in Nakilcioğlu, 2013, p. 39)

These symbologies are generated by the visual differences between the different types of typography, a means by which consumers can generate perceptions about brands (Henderson et al., 2004). Typically, typographies are represented by categories called families, which consist of a group of typographies related to each other through similar physical characteristics (Shaikh, 2007). However, there is a vast diversity of classifications for typographies in the literature, since over the years “type has not evolved in a tidy and logical progression” (Shaikh, 2007, p. 10) and, currently, due to the advancement of technologies such as Google Fonts², the number of existing typographies grows exponentially every day. According to White (2005), there are eight categories of typography, namely: serif, sans serif, geometrics, humanists, script, glyphic, blackletter, monospaced, decorative e symbols.

When analyzing the perceptions of typographies' personality traits, some level of congruence between researchers is observed. Using as a basis for this research the studies by McCarthy and Mothersbaugh (2002), Shaikh et al. (2006) and Shaikh (2007), it appears that only the first, respectively, was carried out in the context of brands, which may justify the attribution of negative

² <https://fonts.google.com/about>

associations to certain typographies and/or categories of typographies, evidenced in the studies of Shaikh et al. (2006) and Shaikh (2007). Furthermore, despite the eight categories of typography proposed by White (2005), only four out of the total were duly examined in the studies by Shaikh et al. (2006), Shaikh (2007), and McCarthy and Mothersbaugh (2002). Therefore, in this research only these four typography categories – serif, sans serif, script and monospaced – will be considered. In addition, the display category will also be analyzed, which although not suggested by White (2005), was duly studied according to the perceptions of personality traits by Shaikh et al. (2006) and Shaikh (2007).

Serif typefaces are perceived as stable, practical, mature and formal (Shaikh et al., 2006). On the other hand, they were also associated with delicate, beautiful and old (Shaikh, 2007). However, professional and formal were also personality traits suggested by McCarthy and Mothersbaugh (2002), verifying a predominance of these traits.

Sans serif typefaces are perceived more neutrally compared to the other categories. In Shaikh et al.'s (2006) research, no relevant associations were attributed to this category. The study by Shaikh (2007) showed associations of this category with the traits robust, cheap, ugly, cool and young, however, it showed that these perceptions were not as consistent as verified in the other categories analyzed by the sample. This can be justified since the main characteristic of this typography category is the absence of a physical aspect – the serif –, instead of the attribution of physical aspects, which can make the category excessively generalist and, therefore, difficult to generate associations. However, through older research, it is suggested that typefaces in the sans serif category are typically perceived as having a cleaner, more modern look (Kostelnick & Roberts, 1998), particularly in comparison to the serif category.

On the other hand, according to Shaikh (2007), among the analyzed sans serif typographies, two obtained considerable associations: *Century Gothic* was attributed the personality trait feminine, and *Berlin Sans* was attributed the personality traits active, exciting, noisy, strong and warm. However, it is observed that both typefaces, despite being categorized as sans serif, have a more evident physical aspect, which is the rounded shape of the letters. According to Parker (1997), typographies with more rounded features are typically evidenced as friendly and youthful.

Typographies in the script category are perceived as youthful, happy, creative, rebellious, feminine, casual, cuddly (Shaikh et al., 2006), friendly, fun and unprofessional (Mackiewicz & Moeller, 2004). However, the attribution of the traits elegant (Rowe, 1982), sophistication,

dramatic (McCarthy & Mothersbaugh, 2002), valuable and delicate (Shaikh, 2007) is also verified. This small convergence between the attributions can be explained by the fact that there is a differentiation between two group types of script typographies used in the mentioned studies: (1) typefaces considered more decorative, which show off more physical details and, usually, have letters with a more rounded shape (e.g. *Gigi*, *Comic Sans*, *Kristen*); and (2) typefaces considered to mimic handwriting, which usually feature letters with an italic effect, more elongated and resembling the handwriting of ancient letters (e.g. *Vivaldi*). In Mackiewicz and Moeller's (2004) research, for example, sample participants describe *Comic Sans* typography as useful for friendly, childish, casual and unserious writing, while *Vivaldi* typography was perceived by most of the sample as elegant.

Monospaced typefaces are perceived as simple, unimaginative, boring and conforming (Shaikh et al., 2006). However, when analyzing the effect of monospaced typography in advertising, McCarthy and Mothersbaugh (2002) suggest that greater spacing between letters can connote the simplicity or purity of a brand.

Display typefaces are perceived as masculine, assertive, rude, sad, coarse (Shaikh et al., 2006), ugly, cheap and bad (Shaikh, 2007). Interestingly, according to Shaikh (2007) the *Curlz* typeface was perceived in the study as the most feminine typeface in the display category, and gathered different attributions from those verified for its category, being associated with the traits soft, delicate, relaxed, active, exciting, happy, warm, and young. This phenomenon can be justified in view of the decorative characteristics of *Curlz* typography, which fit the description of group n.º (1) of script typographies, evidenced in the previous paragraph. In contrast, *Impact* typography was perceived as the most masculine, rough, rugged and stiff in the display category, which can be explained by the fact that heavier typographies – in matters of stroke width and thickness – are typically perceived as stronger, more aggressive, and more masculine, while lighter typefaces – with finer strokes – are perceived as delicate, gentle and feminine.

In conclusion, the associations addressed in this section are gathered in Table 2. In addition to the typography categories mentioned and analyzed in the previous paragraphs – serif, sans serif, script, monospaced and display –, the decorative category can also be found in Table 2. This categorization was also carried out accordingly to their distinguished physical characteristics. This is due to the fact that, according to the studies analyzed (Parker, 1997; Shaikh et al., 2006; Shaikh 2007), it is possible to verify that some physical characteristics of a typeface seem to have a higher

influence in the perception of its personality traits than its own category, what makes it possible for a script typeface, usually associated with traits such as professionalism, formality, elegance and old age (Rowe, 1982; McCarthy & Mothersbaugh, 2002; Shaikh, 2007), be associated with considerably different traits, such as young, unprofessional, cheerful, and fun (Mackiewicz & Moeller, 2004; Shaikh et al., 2006), as it is the case of the *Comic Sans* typeface, for example, in Mackiewicz and Moeller's (2004) research. The same occurrence was verified for the *Curlz* typeface in Shaikh's (2007) research, which although a display typeface, generated very similar perceptions as the *Comic Sans* typeface.

Due to this phenomenon, Table 2 shows then 6 categories of typographies, considering their most predominant physical characteristics, and their respective associations with the personality traits verified in the literature.

Table 2: Typography association to personality traits

Typography	Characteristics	Traits Associated
Serif	Thinner strokes, squarer letters.	Professionalism, formality, stable, practical, mature, delicacy, beauty and old age.
Sans Serif	Thinner strokes, slightly rounded letters.	Clean and modern.
Script	Thinner strokes, tendency to italics, mimics a "traditional" old style handwriting.	Sophistication, dramatic, valuable, elegant and delicate.
Monospaced	Thinner strokes, spaced letters.	Simplicity and purity.
Display	Thicker strokes.	Masculine, rough, rugged, strong, noisy, warm.
Decorative	Thin or thick strokes, more rounded letters, intensity of serifs in curvature and prolonged on the exterior of the letters.	Young, happy, creative, girly, rebellious, casual, cute, friendly, fun, unprofessional, active and lively.

Finally, unlike the analysis of colors carried out in the previous section, limitations arise when associating typographies with brand personality dimensions. According to what has been verified in the literature, until the moment of this work, the specific association to the framework developed by Aaker (1997) has not yet been carried out by researchers. Therefore, based on studies that carried out similar analyzes – evidenced in this section –, this association will be proposed in the following chapters of this work, based on the association of the personality traits evidenced in the analyzed literature with each one of the brand personality dimensions.

4.4 Shape

Within the scope of psychology, it is studied how different shapes and figures can generate perceptions in consumers, in association with other visual elements. A shape can be understood as “a finite arrangement of geometric elements such as points, lines and planes, each with a definite boundary and finite, but non-zero extend” (Prats et al., 2009, p. 4). According to Gold (2019), when compared to the study of visual elements such as colors, shapes generate different perceptions and symbolic attributions by people. Similar to the other visual elements of a brand, it is understood that shapes have a language, which can generate symbolic meanings for the brand identity. In the field of marketing, it is suggested that understanding the symbolism of shapes in relation to the effects on consumers' memory can, in fact, influence consumers' perception (Peck & Barger, 2009), since shapes are considered as important elements for brand identity strategies (Adîr et al., 2012).

When analyzing this concept in the field of game design, Mehtälä (2020) defines the language of shapes as a way of communicating the personality of a character or an environment, through common shapes which people are familiar with. According to Mehtälä (2020), this is due to the fact that forms are constantly present in our daily lives:

“Often when people are presented with the three main shapes, circle, square and triangle, they can instantly associate a certain shape with certain emotion, feeling or meaning. The reason behind this is that these shapes are constantly seen in the environment as well as even in people, and so they get caught in our subconscious.” (Mehtälä, 2020, p. 2).

This idea is also suggested by Larson et al. (2012), suggesting in their research that this familiarity used by human beings, in association of shapes with everyday elements, can be associated, for example, with facial expressions. In this sense, Larson et al. (2012) suggest that, considering that faces with expressions of irritation and/or stress present more angles (e.g. eyebrows pointed downwards) and faces with expressions of happiness present more roundness (e.g. highlighting the cheeks when smiling), angular shapes pointing downwards are generally perceived as threatening, while curvy shapes such as circles and ovals are perceived as pleasing.

In general, there are symbolic associations in the literature with three specific shapes, predominantly: circular, triangular and square. Circular shapes are associated with the concepts of union, generosity, harmony and femininity (Tinga, 2019; Moura, 2020; Pahwa, 2023). One of the physical aspects perceived as positive by consumers is the symmetry that these shapes have (Henderson & Cote, 1998). In logo design studies, it is evident that the use of round shapes and the absence of straight lines can attribute to the logo the symbolism of lightness (Larson et al., 2012; Jiang et al. 2016), balance (Adîr et al., 2012), and sincerity (Grohmann as cited in Gold, 2019), due to the mental stimulus of comfort that these forms generate when presented visually, generating a natural disassociation with the characteristic of robustness of a brand (Jiang et al., 2016). Furthermore, when compared to asymmetric shapes, they are commonly perceived as less exciting (Luffarelli et al., 2019). In reference to character design studies, the more rounded shapes can be associated with the concepts of youth, innocence and kindness, these associations being supported by the Baby-Face Bias principle, that being the notion that “people and things with round features, large eyes, small noses, high foreheads, short chins, and relatively lighter skin and hair are perceived as babylike and, as a result, as having babylike personality attributes: naivet , helplessness, honesty, and innocence” (Lidwell et al., 2010, p. 34). According to Naghdi (2000), this is due to the presence of circular shapes in places such as clouds, foliage and other areas that, commonly, are perceived as welcoming and kind by humans.

Triangular shapes are associated with the concepts of intelligence and power (Tinga, 2019; Moura, 2020; Pahwa, 2023). According to Henderson and Cote (1998), these shapes are at some level symmetrical, due to a general asymmetry generated by their angular characteristic – three points of connection between the lines. The effect of this asymmetry can generate perceptions of confidence, sharpness, agility, danger, aggressiveness (Batchelor as cited in Meht l , 2020), and

excitement (Luffarelli et al. 2019). When associated with personality traits, triangular shapes are perceived as outdoorsy and tough, which generates an association with the ruggedness personality trait (Prats et al., 2009). Furthermore, Larson et al., (2012) suggest that the most angular point of a triangular shape – that is, the balance point between the other two lateral points – can generate more negative perceptions when pointed downwards, and more positive perceptions when pointed upwards.

Square shapes are associated with the concepts of stability, reliability and technology (Tinga, 2019; Moura, 2020; Pahwa 2023). According to Mehtälä (2020), these shapes can attribute personality traits to characters such as strength, seriousness, calm and confidence. Frutiger and Andrew (1998) suggest that these perceptions can be generated from the constant use of square shapes to represent limits on properties, such as a floor or wall, which can be unconsciously associated with the concepts of seriousness and reliability.

Regarding other types of shapes, there is a lack of studies in the literature dedicated to a greater variety of analyses, which constitutes a theme yet to be explored with greater amplitude in the academic field. Exceptionally, Adîr et al. (2012) suggest in their logo design research a greater range of associations to different shapes, considering in their analysis shapes such as rectangle, ellipse, spiral and, regarding variations in dimensionality characteristics (e.g. 2D and 3D), variations of circle, square and triangle shapes to, respectively, sphere, cube and pyramid shapes. These associations are shown in Figure 9:

Geometric shape	Suggestive induction
circle	perfection, balance
square	stability, power
rectangle	duration, progress
ellipse	continue searching
triangle	harmony, urge towards
spiral	advancement, detaching
sphere	perfection, finality
pyramid	integration, convergence
cube	stability, integrity

Figure 9: Suggestive induction of shape association in logo design (Adîr et al., 2012, p. 63)

However, it is possible to verify a strong congruence of associations made on digital platforms by various professionals in the field of Graphic Design and Multimedia, in educational blogs, creative industry agencies and online professional courses. Through the analysis of these platforms, it is possible to verify that these professionals commonly make similar associations to the same elements when developing projects of graphic design. When it comes to spiral shapes, for example, it appears that these shapes are commonly used to represent cycles, growth, vitality, modernity and creativity. This is because these are shapes usually found in objects of nature. Organic shapes are commonly used to represent nature and originality, and are associated with the symbolic associations of fresh, organic and ecological, which generates consumer perceptions of connection with the natural environment (Tinga, 2019; Moura, 2020; Tailor Brands, 2023; Iakovlev, 2023).

Summing up, the associations addressed in this section, referring to circular, square, triangular, spiral and organic shapes are gathered and organized in Table 3:

Table 3: Shape association to personality traits

Shapes	Traits Associated
Circular	Perfection, balance, union, generosity, harmony, femininity, lightness, sincerity, youth, innocence and kindness
Triangular	Harmony, strong drive, intelligence, power, confidence, sharpness, agility, danger, aggressiveness, excitement, outdoorsy and tough
Square	Stability, reliability, technology, strength, seriousness, calm
Spiral	Advancement, detachment, cycles, growth, vitality, modernity and creativity
Organic	Nature, originality, fresh, organic and ecological

Finally, similar to the typography element, limitations arise in the face of the analysis of the personality traits of the shapes, specifically: (1) due to the little variety of analyzed shapes, being found in the literature a greater focus on the study of circular, triangular and square shapes, noting

the need for a greater number of academic researches to study other types of shapes and formats, such as organic shapes; and (2) due to the need for a greater volume of research that addresses this theme, mainly in view of the association of shapes to the dimensions of Aaker's brand personality (1997), which was not found in the literature. Likewise, this association will be proposed in chapter 5.

CHAPTER 5. DEVELOPMENT OF THE FRAMEWORK - DIMENSIONS OF BRAND VISUAL IDENTITY

5.1 Association of the elements to brand personality dimensions

5.1.1 Color

It is possible to verify in the literature direct associations of colors to the brand personality dimensions, previously studied by researchers. As evidenced in chapter 4 (section 4.2), using with greater focus the research by Labrecque and Milne (2012) and Jabbar (2014), there is a congruence in the associations made in the study of the different researchers, as it can be seen on Table 1. A single incongruity is verified, referring to the color red, being associated by Jabbar (2014) to the sincerity dimension, while it is associated by Labrecque and Milne (2012) to the excitement dimension. However, as explained in section 4.2, according to Jabbar (2014), the color red highlights symbolic characteristics such as fun, passion, dynamism and animation, which in their own meaning may be more aligned with the excitement dimension, as proposed by Labrecque and Milne (2012).

Furthermore, as mentioned in section 4.2, although the colors pink and brown are not associated by Jabbar (2014) with a respective brand personality dimension, the symbolic attributions to the color pink – truth, justice, protection, homely and stable – can be associated with the sincerity dimension, especially in reference to the facets down to earth, due to the “stability” trait, and honest, due to the “truth” and “justice” traits. The symbolic attributions to the color brown – homely, dependable, warm, earthy and nature – can be associated with the robustness dimension, in reference to the outdoorsy facets, due to the “earthy” and “nature” traits, and tough, due to the “reliable” trait. In short, these associations for the colors pink and brown are congruent with the associations proposed by Labrecque and Milne (2012).

Thus, considering the studies analyzed in section 4.2 for the color element, referring to the colors white, yellow, pink, red, orange, blue, brown, black, purple and green, it is suggested in this research the associations shown in Figure 10:

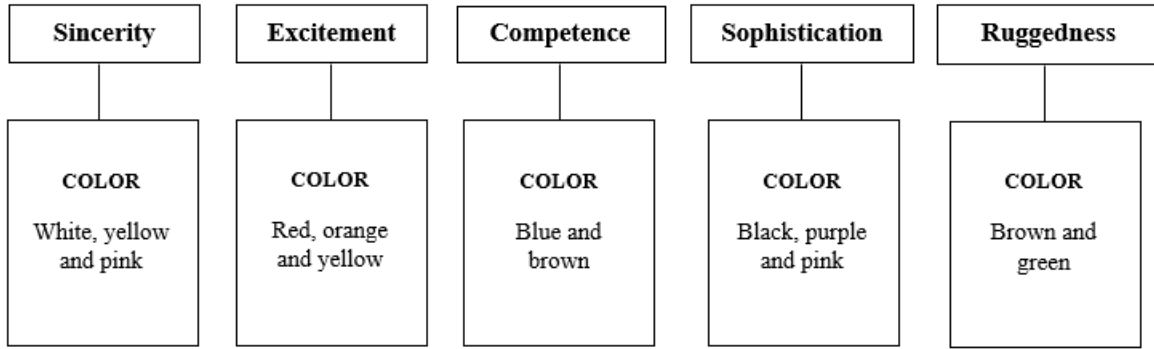


Figure 10: Color association to brand personality dimensions

5.1.2 Typography

As mentioned in this chapter, no direct associations between typography and brand personality dimensions were found in the literature. However, due to the similarity of associations of personality traits in different studies, through the perceptions summarized in Table 2 of section 4.3, it is possible to suggest associations of the categories of typographies listed in the table – serif, sans serif, script, monospaced, display and decorative – to brand personality dimensions.

Serif typefaces could be associated with the competence dimension, since the personality traits highlighted, such as professional, formal and stable (Mackiewicz & Moeller, 2004; Shaik et al., 2006; Shaik, 2007), could be similar to traits in this dimension, such as hardworking, corporate, reliable, and secure.

The typefaces in the Sans Serif category could be associated with the excitement dimension, once their personality traits, namely, clean and modern, are possibly similar to the up-to-date and contemporary traits of the competence dimension, in particular.

Script typefaces could be associated with the sophistication dimension, since one of the personality traits in this category refers to the name of the dimension itself, which is sophistication (McCarthy & Mothersbaugh, 2002). Furthermore, the remaining traits highlighted, these being dramatic, valuable, elegant and delicate, could also be similar to the remaining personality traits of the sophistication dimension, highlighting the traits glamorous, of the upperclass facet, and smooth, of the charming facet.

Monospaced typefaces could be associated with the sincerity dimension, since the attributed personality traits, simplicity and purity, could be similar to the traits down to earth and small town, of the down to earth facet, and real, of the honest facet.

Display typefaces could be associated with the ruggedness dimension, since the personality traits masculine, rough, rugged and stiff, attributed to the category (Shaikh et al., 2006; Shaikh, 2007), could be similar to the traits masculine, of the outdoorsy facet, and tough and rugged, of the tough facet.

Finally, decorative typefaces could be associated with two dimensions: (1) sincerity and (2) excitement. Regarding the association with the sincerity dimension, the personality traits friendly, active and lively personality associated with this category may be similar to the traits of the cheerful facet, namely cheerful and friendly. On the other hand, regarding the association with the excitement dimension, the traits young, creative, rebellious, active and lively, attributed to the decorative category, could be similar to the traits daring, spirited, young and imaginative, in reference to three of the four facets of the dimension, these being daring, spirited and imaginative. Other typographies that display the physical characteristics of the decorative category, such as the group n.º (1) of the script typography mentioned in section 4.3, could also be considered as decorative since it is likely that they will be associated with its personality traits.

In summary, considering the aforementioned possibilities and the studies analyzed in section 4.3 for the typography element, referring to the serif, sans serif, script, monospaced, display and decorative categories, are suggested the associations shown in Figure 11.

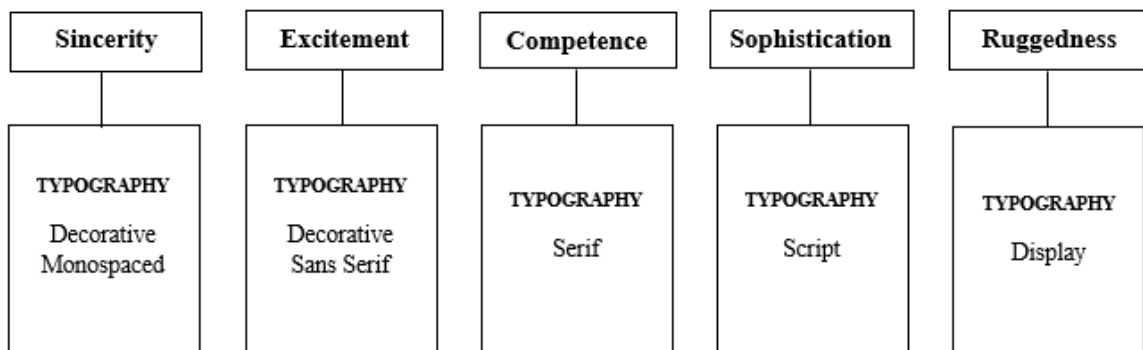


Figure 11: Typographic association to brand personality dimensions

5.1.3 Shape

Just like the typography element, no direct associations were found between the shape element and the brand personality dimensions. According to the studies analyzed in section 4.4, it is possible to verify through Table 3, the associations of personality traits to the shapes studied by scholars, namely: circular, triangular, square, spiral and organic. From the attribution of these traits, it is possible to suggest the association of the mentioned shapes to the respective dimensions of brand personality.

Circular shapes could be associated with two dimensions: (1) sincerity and (2) sophistication. Regarding the sincerity dimension, in addition to the personality trait sincerity, associated with this category of shapes and being directly representative of the name of the dimension, the traits perfection, balance, union (Tinga, 2019; Moura, 2020; Pahwa, 2023) and kindness (Luffarelli et al., 2019), attributed to circular shapes, could be similar to the traits wholesome, down to earth, family oriented and friendly, respectively, of the sincerity dimension. This is because these traits could generate similar perceptions, such as the sense of “unity” and “family oriented”, and of “kindness” and “friendly”, for example. Regarding the sophistication dimension, the personality traits femininity (Tinga, 2019; Moura, 2020; Pahwa, 2023) and lightness (Larson et al., 2012; Jiang et al. 2016), associated with circular shapes, could be similar to the feminine and smooth traits, of the respective dimension.

Triangular shapes could also be associated with two dimensions: (1) excitement and (2) ruggedness. Regarding the excitement dimension, in addition to the personality trait excited, associated with this category of shapes (Luffarelli et al. 2019), representing the name of the respective dimension, the traits urge towards (Adîr et al., 2012), danger and agility (Batchelor as cited in Mehtälä, 2020), also associated with triangular shapes, could be similar to the daring and spirited traits, attributed to the dimension. Regarding the ruggedness dimension, the traits outdoorsy and tough, associated with the triangular shapes, are equivalent to the traits outdoorsy and tough, also attributed to the respective dimension. In addition, the aggressiveness personality, associated with this category of shapes (Batchelor as cited in Mehtälä, 2020), could be similar to the rugged trait, from the ruggedness dimension.

Square shapes could be associated with the competence dimension, since the personality traits attributed to this category of shapes, such as stability, reliability (Tinga, 2019; Moura, 2020; Pahwa

2023), strength and seriousness (Mehtälä, 2020), could be similar to the traits reliable, secure, confident and hardworking, attributed to the respective dimension.

Spiral shapes could be associated with the excitement dimension, along with triangular shapes. This is because the traits related to detachment, vitality, modernity and creativity, associated with spiral shapes, could be similar to independent, spirited and young, up-to-date and contemporary, and imaginative traits, respectively.

Organic shapes could be associated with the sincerity dimension, as well as the circular shapes, since the personality trait originality, attributed to this category of shapes, is equivalent to the trait original of the respective dimension. Furthermore, the trait “real” of this dimension could be similar to the trait “organic” associated with organic shapes, since it could represent the sense of something natural, truthful and unaltered.

Summarizing, considering what was explored in section 4.4 for shape element, referring to the categories of circular, triangular, square, spiral and organic shapes, the associations suggested are shown in Figure 12.

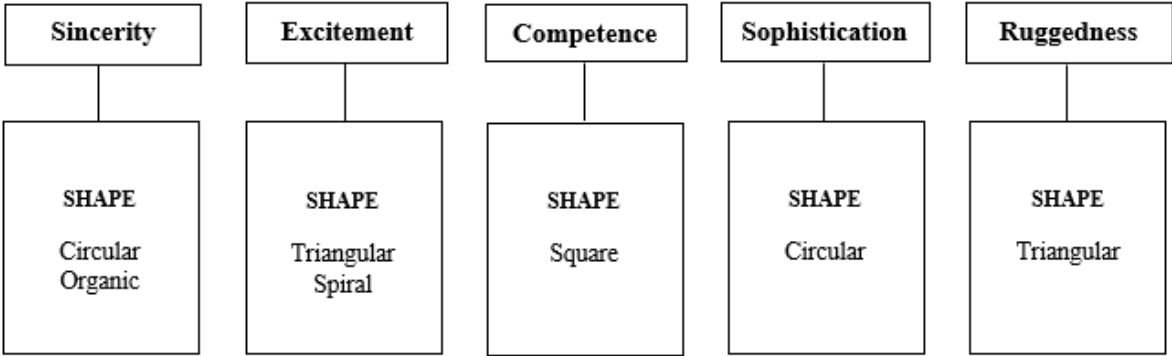


Figure 12: Shape association to brand personality dimensions

5.2 Development of the Dimensions of Brand Visual Identity framework

Considering what was exposed in previous sections, putting together the analyzed information of the visual elements - color, typography and shape - by different scholars in the literature, and associating the set of elements with the brand personality dimensions, it is suggested the methodological framework presented in Figure 13, so called Dimensions of Brand Visual Identity. Through this framework, a set of visual elements is suggested for each Dimension of Brand Personality (Aaker, 1997), with the aim of generating more effectively the perception of the personality traits of the desired dimension, namely:

- Sincerity: colors white, yellow and pink; typographies in the decorative and monospaced categories; and circular and organic shapes.
- Excitement: colors red, orange and yellow; typographies in the decorative and sans serif categories; and triangular and spiral shapes.
- Competence: colors blue and brown; typographies in the serif category; and square shapes.
- Sophistication: colors black, purple and pink; typographies in the script category; and circular shapes.
- Ruggedness: colors brown and green; typographies in the display category; and triangular shapes.

However, it is important to highlight that the association of this set of visual elements does not suggest the exclusive use of these elements for the successful generation of perception of the desired brand personality dimension. Since the creative process of developing a brand's visual identity is a complex process in itself, there are various possibilities for using the different types of visual elements available to a professional in the area of design, branding and/or marketing, especially considering that the creative process is inherent to each professional.

In this way, since this research is based on an extensive bibliographic review, the proposed framework suggests rather that the use of some of these elements in combination, or a greater use of some of the elements on the set highlighted in the respective developed visual identity, even if combined with other elements outside of the set, could in some level enable a better visual translation of the outlined brand personality traits, in order to generate the desired perceptions in consumers.

Furthermore, the data regarding the testing of the associations suggested in the framework evidenced in Figure 13 is presented in chapter 6, according to the results obtained through the application of a questionnaire to a sample of consumers.

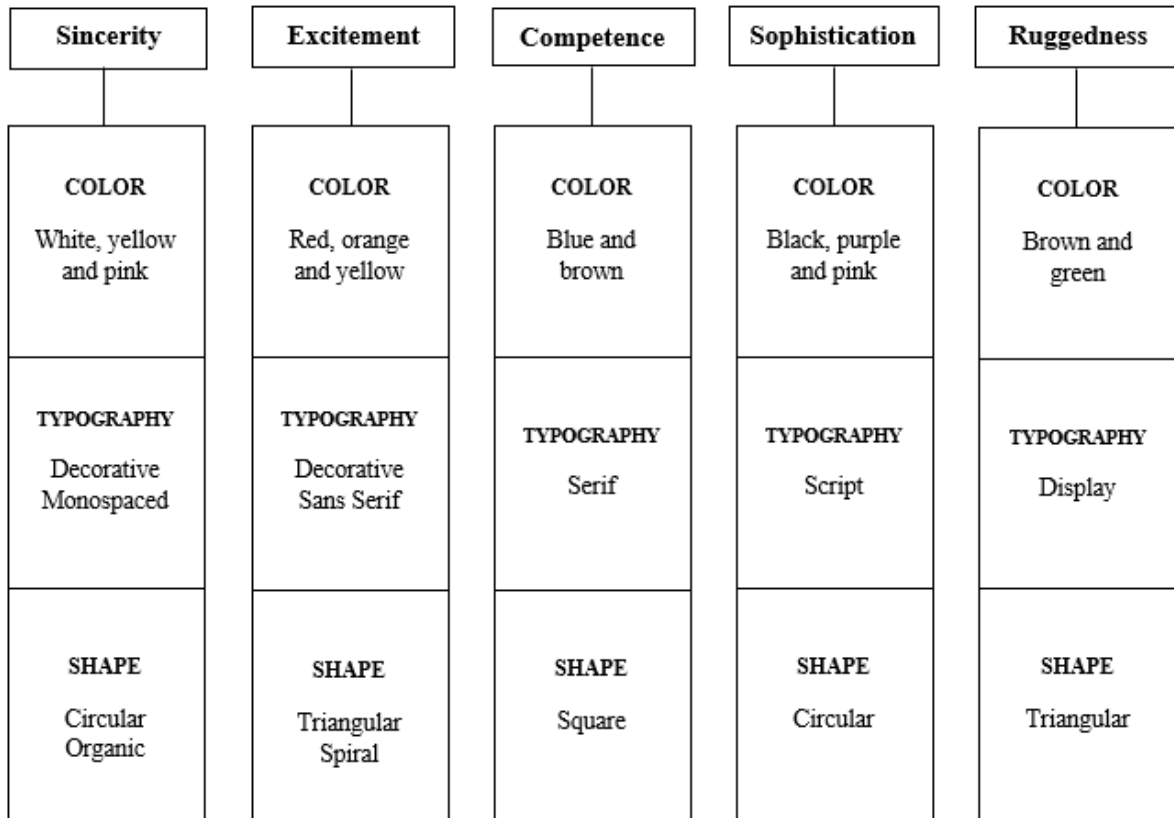


Figure 13: Dimensions of Brand Visual Identity

CHAPTER 6. EVALUATION OF THE PROPOSED DIMENSIONS OF BRAND VISUAL IDENTITY

6.1 Sample description

To evaluate the proposed framework, a questionnaire was applied online during April 19 - May 4, 2023, through the Microsoft Forms platform (see Appendix). Participants were invited to answer it through social media messages containing a link with direct access to the questionnaire. The respective sample was composed of a total of 127 participants ($N = 127$), of predominantly Brazilian (78%) and Portuguese (21%) nationalities, with an average age of 31.3 years (standard deviation of 8.4), with most of the sample (55%) being between 20 and 30 years old. Profession and/or education qualifications were not considered as determinant for participation.

6.2 Procedure

The questionnaire was developed and applied with the objective of analyzing whether the sample would perceive and associate the visual identities with the expected brand personality dimensions.

Thus, ten visual identities of fictitious brands were created by the author of the present study, five pairs, being one pair assigned to each of the five brand personality dimensions of Aaker's framework (1997). The visual identities developed were presented in the questionnaire through a banner, containing four branded merchandising materials: a mug, a business card, a notebook and a bag (see Table 5). To avoid biased experiences, the name of all brands was defined the same, that being "Brandname", changing only its visual composition according to the visual elements used for its creation. Finally, since all the brands have the same name, they are identified through a numeric identification, according to the order of appearance in the questionnaire. In addition, to avoid biased experiences, the brands assigned to the same personality dimension were placed in a non-sequential order in the questionnaire, as shown in Table 5.

However, as explained in section 5.2, the proposed framework does not suggest the use of all the visual elements combined in the same visual identity, for the successful association to the respective dimension, but rather it suggests the combination of some of the visual elements, or the

use of some of these elements highlighted in the created visual identities, even if combined with other visual elements outside of the framework. Since the element color is the one with a greater number of variations assigned in the framework, when compared to the other two elements – typography and shape – (see Figure 12), a pair of visual identities were created in order to allow the analyzes of all the elements suggested in the framework. This categorization is presented descriptively in Table 4.

Table 4: Visual elements used to the developed brand visual identities



Dimension	Brand (No.)	Elements of the framework used		
		Color	Typography	Shape
Sincerity	1	White, yellow and pink	Decorative	Organic
	4	Yellow	Monospaced	Circular
Excitement	5	Red	Sans serif	Triangular
	8	Red and orange	Decorative	Spiral
Competence	3	Blue and brown	Serif	Square
	10	Blue	Serif	Square
Sophistication	6	Black and purple	Script	Circular
	9	Pink	Script	Circular
Ruggedness	2	Green	Display	Triangular
	7	Brown and green	Display	Traingular

Table 5: Identification of the developed brand visual identities

Dimension	No.	Banner
Sincerity	1	
	4	

	5	
Excitement	8	
Competence	3	

	10	 <p>A brand identity kit featuring a white mug with the brand name in blue, a blue business card, a blue spiral notebook, and a blue tote bag with a metal handle. The brand name is displayed in a blue serif font at the top of the page.</p>
Sophistication	6	 <p>A brand identity kit featuring a black mug with the brand name in white script, a black business card with purple swirls, a black spiral notebook with purple swirls, and a black tote bag with purple swirls and a metal handle. The brand name is displayed in a white script font at the top of the page.</p>
	9	 <p>A brand identity kit featuring a white mug with the brand name in pink script, a pink business card, a pink spiral notebook, and a pink tote bag with a metal handle and a pattern of pink circles. The brand name is displayed in a pink script font at the top of the page.</p>

<p>Ruggedness</p>	<p>2</p>	
	<p>7</p>	

Thus, these ten visual identities developed in this study were presented in a questionnaire composed of 17 questions, 7 of which were sociodemographic and 10 related to brand analysis (see Appendix). In the latter, through the use of a Likert scale, participants were asked to classify each visual brand in the scale of 1 (most associable) to 5 (least associable), considering the five brand personality dimensions. Each dimension was presented with its set of personality traits, to provide context of the dimensions for the participants.

6.3 Results and discussion

A total of 127 valid responses were obtained through the application of the questionnaire, which will be analyzed in this section.

When asked to classify the dimensions of brand personality of the fictitious brands presented, for 7 out of 10 brands (brands No. 2, 3, 6, 7, 8, 9, and 10), the highest percentage of participants selected as “most associable” the expected brand personality dimension defined accordingly to the proposed methodological framework. However, for 3 brands (brands No. 1, 4, and 5), the highest percentage of responses did not correspond to the expected brand's personality dimension. This result indicates that only the sincerity dimension displayed different results from those evidenced in the literature. The same is evidenced to the excitement dimension, however, to a lesser extent, since one of its brands (No. 5) presented some inconclusive results. The percentages of responses for each brand are presented in Table 6 and Figure 14.

Curiously, in the case of brands No. 1 and No. 4, although both brands belong to the sincerity dimension, both brands had the highest percentage of responses on the association scale for the excitement dimension (44% for brand No. 1 and 64% for brand No. 4). This may have occurred since the visual elements assigned to these dimensions are similar, as is the case with the color yellow and the decorative typography. The color yellow, for example, assigned to both dimensions, was presented as the predominant color of brand No. 4, which may have contributed to the incorrect association. However, in both cases, the correct dimension – sincerity – was established by the sample in the second place as most associable with the respective brands, what evidence that, to some extent, these elements still generate the perception of the sincerity personality traits to the consumers.

Regarding brand No. 5, the highest percentage of responses (30%) established the competence dimension as the most associable to the brand, being established by the participants in second place (25%), however, the correct dimension, this being the excitement dimension. It is observed, therefore, that in the case of brand No. 5, as well as in the case of brands No. 1 and No. 4, conflicts were established for the sample of the visual translation of the excitement dimension, as well as, in the case of brands No. 1 and No. 4 specifically, for the sincerity dimension (see Table 6 and Figure 14).

Table 6: Percentage of responses to each brand (No.)

Brands (No.)	Associations to each dimension (from most to least associable)				
	1 (most associable)	2	3	4	5 (least associable)
1	Excitement (44%)	Sincerity (28%)	Sophistication (23%)	Competence (5%)	Ruggedness (0%)
2	Ruggedness (46%)	Competence (32%)	Sincerity (16%)	Excitement (5%)	Sophistication (1%)
3	Competence (44%)	Ruggedness (33%)	Sincerity (9%)	Sophistication (9%)	Excitement (6%)
4	Excitement (64%)	Sincerity (20%)	Sophistication (9%)	Competence (6%)	Ruggedness (1%)
5	Competence (30%)	Excitement (25%)	Sophistication (18%)	Sincerity (14%)	Ruggedness (13%)
6	Sophistication (52%)	Ruggedness (23%)	Competence (14%)	Sincerity (6%)	Excitement (5%)
7	Ruggedness (43%)	Competence (27%)	Sincerity (16%)	Excitement (13%)	Sophistication (2%)
8	Excitement (67%)	Sincerity (18%)	Sophistication (7%)	Competence (6%)	Ruggedness (2%)
9	Sophistication (46%)	Excitement (33%)	Sincerity (17%)	Competence (2%)	Ruggedness (2%)
10	Competence (40%)	Ruggedness (28%)	Sincerity (16%)	Sophistication (10%)	Excitement (6%)

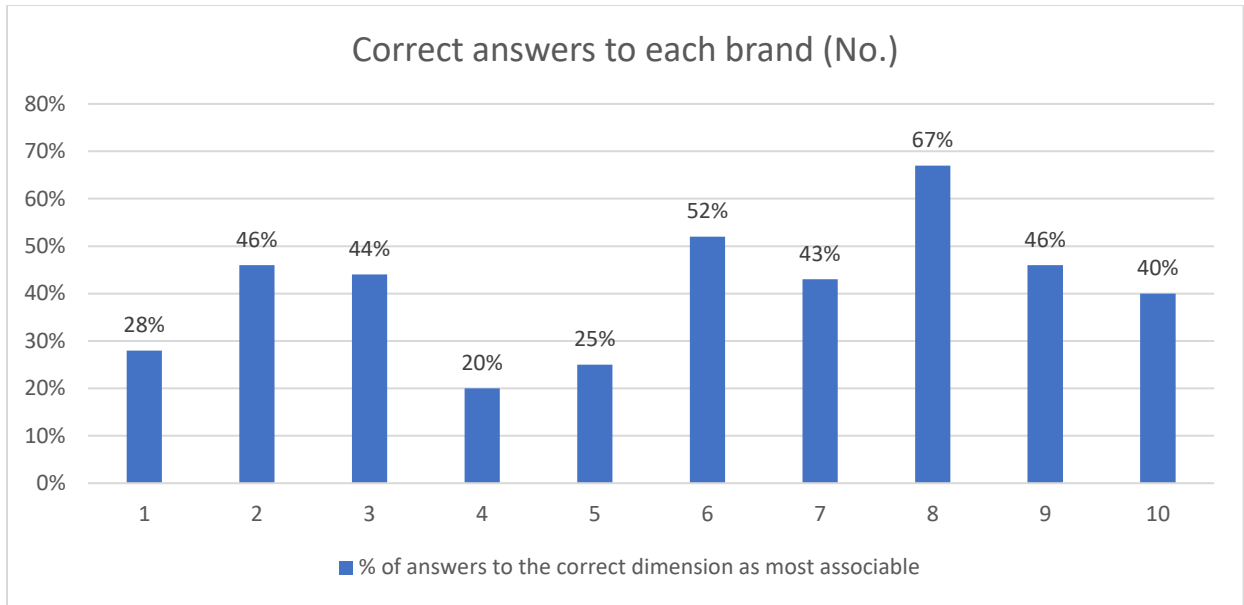


Figure 14: Percentage of correct answers to each brand (No.)

In order to analyze the effect of participants' age on the results, a two-way analysis of variance (ANOVA) was conducted. For this test, the participants were divided into five age groups: Group 1: 20-25 (N=42); Group 2: 26-30 (N=28); Group 3: 31-35 (N=18); Group 4: 36-40 (N=22); and Group 5: 41+ (N=17). For the analysis of the results, a significance level $p = 0.050$ was used. The results revealed a statistically significant difference in mean between at least two groups ($F(4, 122) = 2.800, p = 0.029$) for brand No. 5 (see Table 8). A post hoc comparison using the Tukey HSD analysis revealed a significant effect of age on the answers (for the age Groups 2 and 5 ($p = 0.029, 95\% \text{ C.I.} = [-0.75, -0.03]$), and for the age Groups 3 and 5 ($p = 0.034, 95\% \text{ C.I.} = [-0.82, -0.02]$) (see Table 9). Out of those, the participants within the Group 5 had a larger percentage of correct answers (47%) than the participants within the Group 2 (14%) and Group 3 (11%). Therefore, it is possible to assume that older participants (+41 years old) tend to identify the brand personalities better than younger participants.

Table 8: ANOVA analyses of participants' age groups for brand No. 5

ANOVA

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	2,013	4	,503	2,800	0,029
Within Groups	21,924	122	,180		
Total	23,937	126			

Table 9: Tukey HSD analysis of participants' age groups for brand No. 5

Multiple Comparisons

Tukey HSD

(I) Group	(J) Group	Mean Difference	Std. Error	Sig.	95% Confidence Interval	
		(I-J)			Lower Bound	Upper Bound
1	2	0,119	0,103	0,779	-0,17	0,41
	3	0,151	0,119	0,714	-0,18	0,48
	4	-0,011	0,112	1,000	-0,32	0,30
	5	-0,268	0,122	0,188	-0,60	0,07
2	1	-0,119	0,103	0,779	-0,41	0,17
	3	0,032	0,128	0,999	-0,32	0,39
	4	-0,130	0,121	0,819	-0,46	0,20
	5	-0,387*	0,130	0,029	-0,75	-0,03
3	1	-0,151	0,119	0,714	-0,48	0,18
	2	-0,032	0,128	0,999	-0,39	0,32
	4	-0,162	0,135	0,752	-0,53	0,21
	5	-0,418*	0,143	0,034	-0,82	-0,02
4	1	0,011	0,112	1,000	-0,30	0,32
	2	0,130	0,121	0,819	-0,20	0,46
	3	0,162	0,135	0,752	-0,21	0,53
	5	-0,257	0,137	0,336	-0,64	0,12
5	1	0,268	0,122	0,188	-0,07	0,60
	2	0,387*	0,130	0,029	0,03	0,75
	3	0,418*	0,143	0,034	0,02	0,82
	4	0,257	0,137	0,336	-0,12	0,64

In order to analyze the correlation between the answers reported by participants and their nationalities, an Independent-Samples T-Test analysis was conducted. The participants were divided in two groups: Group 1: Brazilian (N=100); and Group 2: Portuguese (N=27). The T-Test analysis revealed a significant effect of nationality on the answers for brands: No. 1 ($t(125) = -2.62, p = 0.01$), with the mean score for Group 1 ($M = 0.23, SD = 0.43$) being lower than the mean score for Group 2 ($M = 0.48, SD = 0.50$); No. 3 ($t(125) = -2.71, p = 0.007$), with the mean score for Group 1 ($M = 0.38, SD = 0.48$) being lower than the mean score for Group 2 ($M = 0.67, SD = 0.48$); No. 4 ($t(125) = -3.02, p = 0.002$), with the mean score for Group 1 ($M = 0.15, SD = 0.35$) being lower than the mean score for Group 2 ($M = 0.41, SD = 0.50$); No. 6 ($t(125) = -2.64, p = 0.009$), with the mean score for Group 1 ($M = 0.46, SD = 0.50$) being lower than the mean score for Group 2 ($M = 0.74, SD = 0.44$); and No. 10 ($t(125) = -2.31, p = 0.022$), with the mean score for Group 1 ($M = 0.35, SD = 0.47$) being lower than the mean score for Group 2 ($M = 0.59, SD = 0.50$). As can be noticed by the results, the participants within the Group 2 had higher rates of correct answers for the brands associations to the brand personality dimensions than participant of Group 1. However, these results cannot be considered conclusive due to the noticeable difference in the number of participants within each group (N=100 for Group 1 and N=27 for Group 2), which may have a significant influence on the results.

An ANOVA analysis on the academic qualifications revealed no significant effects on the results.

Overall, through the analyzed data it is possible to conclude that the proposed framework displays some level of accuracy, in relation to the generation of perception of the desired brand personality, according to the elements presented in its visual identity. Among the sets of visual elements attributed to the 5 dimensions of brand personality (see Figure 13), it is observable that only one of the sets, that is, one of the dimensions – sincerity – presented different results than the studies analyzed in the literature review. This specific result, however, generates opportunities for future research to refine the visual elements associated with the sincerity brand personality dimension. Nonetheless, it is observable that the remaining sets of visual elements, attributed to the remaining dimensions, were to some extent confirmed as accurate by the results evidenced in the data obtained in this study.

CHAPTER 7. CONCLUSION AND DISCUSSION

7.1 General conclusions

This research was elaborated with three main purposes, namely: (1) to obtain a better and more comprehensive understanding about the visual representation of brand personality, and about the process of attributing meaning to the visual elements of a brand through branding; (2) to organize and gather all the information segregated in the literature about the visual representation of brand personality traits through brand design elements, so that this information can be united in a single work; and (3), from this union, to develop a methodological framework that can identify, according to what was studied in the bibliographic review of other scholars, which elements of the brand's visual identity - specifically, in this research, colors, typographies and shapes - can visually represent the personality dimension desired by the brand, according to their respective personality traits.

Indeed, it is observed that the desired objectives were successfully achieved. Objectives 1 and 2 were achieved through the literature review, not only on the concepts of brand personality and brand visual identity, but also on the main elements studied in this research – color, typography and shape –, which occurred despite certain limitations. As a result of the union of this highly segregated information in the literature, regarding the visual representation of brand personality, it was then possible to achieve objective 3 through the testing of the proposed framework.

Regarding the research questions presented in chapter 2, it is possible to conclude that:

- Q1: In what way is it possible to develop the brand visual identity based on the desired brand personality dimension?
- A1: Through the information gathered in the bibliographic review, as well as through the application of the questionnaire, in reference to the testing of the proposed framework, it was evidenced that it is possible to build the visual identity from the desired brand personality, through the selection of the visual elements that could most successfully visually translate the desired brand personality traits. This happens since these elements have a direct influence on the perception of brand personality generated by consumers.

- Q2: To what extent can the brand's visual elements (colors, typographies, and shapes) visually translate the personality traits of the desired brand personality dimension to the consumers?
- A2: For testing the framework, a set of visual identities of fictitious brands were developed, that is, brands which consumers could not have any kind of made-up assumptions about. Also, these brands had no indication of any product/service, market segment and/or another important brand factors, such as communication language, for example. Even though, out of ten visual identities developed, seven were associated with the correct brand personality dimensions. This evidences that even without any other information about the brand, and having access to just a few merchandising products, for 70% of the developed visual identities most consumers perceived the personality traits that were intended for them to perceive. These results highlight the influence power that brand design has in generating brand personality perception, even before consumers can deepen their knowledge about the brands through any other type of engagement with it.
- Q3: How do the consumers perceive the set of visual elements, in conjunct action, suggested in the framework?
- A3: Through the results of the testing of the proposed framework, by the analysis of the data collected, it is noted that certain visual elements generate perceptions in the minds of consumers, to an extent of some embedded perceptions of these elements that is present in the subconscious of the human mind. Therefore, this study verifies that it is possible to induce the desired perceptions of brand personality through the joint action of elements evidenced in the brand visual identity, created according to the proposed framework.

7.2 Results overview and limitations

According to the results obtained through the practical application of the developed methodological framework, it was possible to observe that most of the visual identities developed successfully represented their respective brand personality dimension, demonstrating a certain level of accuracy in the extensive bibliographic review gathered prior in this research, and the

association of certain visual elements to the brand personality dimensions, made by the author of this research. As previously mentioned, it could be said that, out of the 5 brand personality dimensions, the sincerity dimension is the only one in which the attribution of elements may require further and more precise research, considering, however, the similarity of these elements with the excitement dimension. However, as verified in the results, the correct dimension, sincerity, was selected by the sample as the second dimension most associated with both brands that had another dimension selected as “most associable” by the sample, which shows a certain level of influence of these elements for the successful generation of this perception.

Regarding the limitations, in general it appears that a greater scope of specific studies about the association of personality traits to some of the visual elements, respectively, typographies and shapes, could have had a positive impact on the accuracy of the proposed framework. Of the three visual elements studied in this research – color, typography, and shape – only the color element is found in the literature to have already been directly associated with the dimensions of brand personality by scholars. Thus, for the remaining elements, the association to the respective dimensions had to be carried out by the research author herself, this being a subject that could be better studied, exclusively, as it was for the element color. In addition, regarding the bibliographical research on the form element, there was some difficulty in finding academically relevant data on the representation of personality traits through the variations of elements in this category, which also could have made the association of this element with the brand personality dimensions more challenging.

In concern to the practical application of the proposed framework, a larger sample could have had a better efficiency in the answers, mainly in evaluating the influence between the demographic data and the answers obtained in the questionnaire. With a larger number of participants, the results could have been more definitive, especially in the context of the brands that did not obtain very conclusive results, such as both the brands in the sincerity dimension. Furthermore, in order to provide non-biased experiences to the participants, it was necessary to maintain the entire set of words – personality traits – referring to each dimension, since these represent the different facets that constitute the dimension, so as not to influence the participants' response by excluding certain specific traits. However, the wide variety of different words gathered in the option of each brand dimension in the questionnaire may have had negative effects on the sample, generating some level of confusion in the moment of choosing the most associable dimensions, since the very set of

words within the dimensions may have different meanings, due to the several facets that a single dimension has.

7.3 Future research

Future research can explore other possibilities of brand design elements that make up the brand's visual identity, in order to make the proposed methodological framework even more comprehensive. However, it may also be possible to explore additional elements within the categories already studied in this research, namely, colors, typographies, and shapes. With the advances in studies in the communication and design fields, the possibilities for renewing and updating the work developed in this research are countless. In addition, the application of the methodological framework for the development of the visual identity of brands may also be explored in the future, given its levels of usefulness and applicability by professionals in the field of brand design and/or branding.

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Questionário - Dimensões da Identidade Visual

O atual questionário enquadra-se no trabalho de investigação intitulado "A personalidade dos elementos visuais: criação de um quadro metodológico para a construção da identidade visual a partir das dimensões da personalidade de marca", que decorre no âmbito do Mestrado em Design e Publicidade, do IADE (Instituto de Artes Visuais, Design e Marketing), em Lisboa, Portugal. O presente questionário tem o objetivo de avaliar o quadro metodológico desenvolvido nesta pesquisa, de modo a analisar a relação de influência entre a identidade visual de marca (ou seja, o conjunto dos elementos de design da marca, nomeadamente, no âmbito desta pesquisa - cores, tipografias e formas) e a percepção da personalidade de marca. Para isto, a sua colaboração é fundamental.

A sua identidade não será revelada, e este estudo não lhe trará nenhuma despesa ou risco. As informações recolhidas através deste questionário serão futuramente analisadas, para permitir uma melhor compreensão dos fatos, mas qualquer informação pessoal será confidencial e não será revelada a terceiros, nem publicada.

Estando ciente destas informações, solicito que acuse a sua compreensão e concordância face a este consentimento informado na pergunta abaixo.

1

***Consentimento Informado:** declara ter total compreensão das informações evidenciadas acima? *

Sim

Dados Demográficos

2

Idade *

3

Nacionalidade *

4

Habilitações académicas *

- Abaixo do 12º Ano
- 12º Ano
- Licenciatura
- Mestrado
- Doutorado
- Pós-Doutorado

5

Caso tenha um curso de educação superior (licenciatura, mestrado e/o doutorado), indique qual é o seu curso:

6

Situação profissional *

- Desempregado
- Estudante
- Empregado por conta própria
- Empregado por outrem
- Trabalhador-Estudante

7

Caso esteja empregado(a), indique qual a sua atividade profissional:

Análise - Dimensões da Personalidade de Marca

Em 1997 a pesquisadora Jennifer Aaker desenvolveu um framework para a categorização da personalidade de marcas, composto por 5 dimensões: (1) Sinceridade, (2) Animação, (3) Competência, (4) Sofisticação e (5) Robustez. Cada dimensão é composta por um conjunto de palavras que representam traços de personalidade, atribuíveis às marcas.

Nesta seção lhe serão apresentadas identidades visuais de marcas fictícias, solicitando-lhe que faça a associação de cada identidade visual apresentada com as dimensões da personalidade de marca, ou seja, com o conjunto de palavras, que achar mais compatível.

8

Na sequência de 1 (mais associável) a 5 (menos associável), classifique o conjunto de palavras que melhor associa à identidade visual da Marca 1:

(Para isto, basta carregar e arrastar as opções, posicionando-as na ordem que achar mais pertinente).

*



(SINCERIDADE): Pé no chão, orientado para a família / honesto, sincero / original / alegre, amigável e sentimental

(ANIMAÇÃO): Ousado, tendência, emocionante / Espirituoso, legal, jovem / Imaginativo, único / Atualizado, independente, contemporâneo

(COMPETÊNCIA): Confiável, trabalhador, seguro / Inteligente, técnico, corporativo / Bem-sucedido, líder, confiante

(SOFISTICAÇÃO): Classe alta, glamouroso, bonito / Charmoso, feminina, suave

(ROBUSTEZ): Ar livre, masculino, ocidental / Resistente, robusto

9

Na sequência de 1 (mais associável) a 5 (menos associável), classifique o conjunto de palavras que melhor associa à identidade visual da Marca 2:

(Para isto, basta carregar e arrastar as opções, posicionando-as na ordem que achar mais pertinente).

*



(SINCERIDADE): Pé no chão, orientado para a família / honesto, sincero / original / alegre, amigável e sentimental

(ANIMAÇÃO): Ousado, tendência, emocionante / Espirituoso, legal, jovem / Imaginativo, único / Atualizado, independente, contemporâneo

(COMPETÊNCIA): Confiável, trabalhador, seguro / Inteligente, técnico, corporativo / Bem-sucedido, líder, confiante

(SOFISTICAÇÃO): Classe alta, glamouroso, bonito / Charmoso, feminina, suave

(ROBUSTEZ): Ar livre, masculino, ocidental / Resistente, robusto

10

Na sequência de 1 (mais associável) a 5 (menos associável), classifique o conjunto de palavras que melhor associa à identidade visual da Marca 3:

(Para isto, basta carregar e arrastar as opções, posicionando-as na ordem que achar mais pertinente).

*



(SINCERIDADE): Pé no chão, orientado para a família / honesto, sincero / original / alegre, amigável e sentimental

(ANIMAÇÃO): Ousado, tendência, emocionante / Espirituoso, legal, jovem / Imaginativo, único / Atualizado, independente, contemporâneo

(COMPETÊNCIA): Confiável, trabalhador, seguro / Inteligente, técnico, corporativo / Bem-sucedido, líder, confiante

(SOFISTICAÇÃO): Classe alta, glamouroso, bonito / Charmoso, feminina, suave

(ROBUSTEZ): Ar livre, masculino, ocidental / Resistente, robusto

11

Na sequência de 1 (mais associável) a 5 (menos associável), classifique o conjunto de palavras que melhor associa à identidade visual da Marca 4:

(Para isto, basta carregar e arrastar as opções, posicionando-as na ordem que achar mais pertinente).

*



(SINCERIDADE): Pé no chão, orientado para a família / honesto, sincero / original / alegre, amigável e sentimental

(ANIMAÇÃO): Ousado, tendência, emocionante / Espirituoso, legal, jovem / Imaginativo, único / Atualizado, independente, contemporâneo

(COMPETÊNCIA): Confiável, trabalhador, seguro / Inteligente, técnico, corporativo / Bem-sucedido, líder, confiante

(SOFISTICAÇÃO): Classe alta, glamouroso, bonito / Charmoso, feminina, suave

(ROBUSTEZ): Ar livre, masculino, ocidental / Resistente, robusto

12

Na sequência de 1 (mais associável) a 5 (menos associável), classifique o conjunto de palavras que melhor associa à identidade visual da Marca 5:

(Para isto, basta carregar e arrastar as opções, posicionando-as na ordem que achar mais pertinente).

*



(SINCERIDADE): Pé no chão, orientado para a família / honesto, sincero / original / alegre, amigável e sentimental

(ANIMAÇÃO): Ousado, tendência, emocionante / Espirituoso, legal, jovem / Imaginativo, único / Atualizado, independente, contemporâneo

(COMPETÊNCIA): Confiável, trabalhador, seguro / Inteligente, técnico, corporativo / Bem-sucedido, líder, confiante

(SOFISTICAÇÃO): Classe alta, glamouroso, bonito / Charmoso, feminina, suave

(ROBUSTEZ): Ar livre, masculino, ocidental / Resistente, robusto

13

Na sequência de 1 (mais associável) a 5 (menos associável), classifique o conjunto de palavras que melhor associa à identidade visual da Marca 6:

(Para isto, basta carregar e arrastar as opções, posicionando-as na ordem que achar mais pertinente).

*



(SINCERIDADE): Pé no chão, orientado para a família / honesto, sincero / original / alegre, amigável e sentimental

(ANIMAÇÃO): Ousado, tendência, emocionante / Espirituoso, legal, jovem / Imaginativo, único / Atualizado, independente, contemporâneo

(COMPETÊNCIA): Confiável, trabalhador, seguro / Inteligente, técnico, corporativo / Bem-sucedido, líder, confiante

(SOFISTICAÇÃO): Classe alta, glamouroso, bonito / Charmoso, feminina, suave

(ROBUSTEZ): Ar livre, masculino, ocidental / Resistente, robusto

14

Na sequência de 1 (mais associável) a 5 (menos associável), classifique o conjunto de palavras que melhor associa à identidade visual da Marca 7:

(Para isto, basta carregar e arrastar as opções, posicionando-as na ordem que achar mais pertinente).

*



(SINCERIDADE): Pé no chão, orientado para a família / honesto, sincero / original / alegre, amigável e sentimental

(ANIMAÇÃO): Ousado, tendência, emocionante / Espirituoso, legal, jovem / Imaginativo, único / Atualizado, independente, contemporâneo

(COMPETÊNCIA): Confiável, trabalhador, seguro / Inteligente, técnico, corporativo / Bem-sucedido, líder, confiante

(SOFISTICAÇÃO): Classe alta, glamouroso, bonito / Charmoso, feminina, suave

(ROBUSTEZ): Ar livre, masculino, ocidental / Resistente, robusto

15

Na sequência de 1 (mais associável) a 5 (menos associável), classifique o conjunto de palavras que melhor associa à identidade visual da Marca 8:

(Para isto, basta carregar e arrastar as opções, posicionando-as na ordem que achar mais pertinente).

*



(SINCERIDADE): Pé no chão, orientado para a família / honesto, sincero / original / alegre, amigável e sentimental

(ANIMAÇÃO): Ousado, tendência, emocionante / Espirituoso, legal, jovem / Imaginativo, único / Atualizado, independente, contemporâneo

(COMPETÊNCIA): Confiável, trabalhador, seguro / Inteligente, técnico, corporativo / Bem-sucedido, líder, confiante

(SOFISTICAÇÃO): Classe alta, glamouroso, bonito / Charmoso, feminina, suave

(ROBUSTEZ): Ar livre, masculino, ocidental / Resistente, robusto

16

Na sequência de 1 (mais associável) a 5 (menos associável), classifique o conjunto de palavras que melhor associa à identidade visual da Marca 9:

(Para isto, basta carregar e arrastar as opções, posicionando-as na ordem que achar mais pertinente).

*



(SINCERIDADE): Pé no chão, orientado para a família / honesto, sincero / original / alegre, amigável e sentimental

(ANIMAÇÃO): Ousado, tendência, emocionante / Espirituoso, legal, jovem / Imaginativo, único / Atualizado, independente, contemporâneo

(COMPETÊNCIA): Confiável, trabalhador, seguro / Inteligente, técnico, corporativo / Bem-sucedido, líder, confiante

(SOFISTICAÇÃO): Classe alta, glamouroso, bonito / Charmoso, feminina, suave

(ROBUSTEZ): Ar livre, masculino, ocidental / Resistente, robusto

17

Na sequência de 1 (mais associável) a 5 (menos associável), classifique o conjunto de palavras que melhor associa à identidade visual da Marca 10:

(Para isto, basta carregar e arrastar as opções, posicionando-as na ordem que achar mais pertinente).

*



(SINCERIDADE): Pé no chão, orientado para a família / honesto, sincero / original / alegre, amigável e sentimental

(ANIMAÇÃO): Ousado, tendência, emocionante / Espirituoso, legal, jovem / Imaginativo, único / Atualizado, independente, contemporâneo

(COMPETÊNCIA): Confiável, trabalhador, seguro / Inteligente, técnico, corporativo / Bem-sucedido, líder, confiante

(SOFISTICAÇÃO): Classe alta, glamouroso, bonito / Charmoso, feminina, suave

(ROBUSTEZ): Ar livre, masculino, ocidental / Resistente, robusto

Este conteúdo não é criado nem endossado pela Microsoft. Os dados que você enviar serão enviados ao proprietário do formulário.



Questionnaire - Visual Identity Dimensions

The current questionnaire is part of the research work entitled "The personality of visual elements: creation of a methodological framework for the construction of visual identity from the dimensions of brand personality", which takes place within the scope of the Master in Design and Advertising, from IADE (Institute of Visual Arts, Design and Marketing), in Lisbon, Portugal. This questionnaire aims to evaluate the methodological framework developed in this research, in order to analyze the influence relationship between the brand's visual identity (that is, the set of brand design elements, namely, within the scope of this research - colors , typography and shapes) and the perception of brand personality. For this, your collaboration is essential.

Your identity will not be revealed, and this study will come at no cost or risk to you. The information collected through this questionnaire will be analyzed in the future, to allow a better understanding of the facts, but any personal information will be confidential and will not be revealed to third parties, nor published.

Being aware of this information, I request that you acknowledge your understanding and agreement against this informed consent in the question below.

* Mandatory

1

*** Informed consent:**do you declare to have full understanding of the information shown above?*

Yes

demographic data

two

Age*

3

Nationality*

4

Academic qualifications*

- Under 12th grade
- 12th grade
- Graduation
- Master's degree
- Doctorate degree
- Post doctoral

5

If you have a higher education course (bachelor's, master's and/or doctorate), indicate which course you are studying:

6

Professional situation*

- Unemployed
- Student
- Self-employed
- employed by others
- Student worker

7

If you are employed, please indicate your professional activity:

Analysis - Brand Personality Dimensions

In 1997, researcher Jennifer Aaker developed a framework for categorization of brand personality, consisting of 5 dimensions: (1) Sincerity, (2) Animation, (3) Competence, (4) Sophistication and (5) Robustness. Each dimension is composed of a set of words that represent personality traits, attributable to brands.

In this section, visual identities of fictitious brands will be presented, asking you to associate each visual identity presented with the dimensions of the brand personality, that is, with the set of words that you find most compatible.

8

In sequence from 1 (most associable) to 5 (least associable), classify the set of words that best associate with the visual identity of Brand 1:

(To do this, just click and drag the options, placing them in the order you find most relevant).

*



(SINCERITY): Down to earth, family oriented / honest, sincere / original / cheerful, friendly and sentimental

(ANIMATION): Bold, on trend, exciting / Witty, cool, young / Imaginative, unique / Up to date, independent, contemporary

(COMPETENCE): Reliable, Hardworking, Secure / Smart, Technical, Corporate / Successful, Leader, Confident

(SOPHISTICATION): Upper class, glamorous, handsome / Charming, feminine, smooth

(RUGGLES): Outdoors, Masculine, Western / Hardy, Robust

9

In sequence from 1 (most associable) to 5 (least associable), classify the set of words that you best associate with the visual identity of Brand 2:

(To do this, just click and drag the options, placing them in the order you find most relevant).

*



(SINCERITY): Down to earth, family oriented / honest, sincere / original / cheerful, friendly and sentimental

(ANIMATION): Bold, on trend, exciting / Witty, cool, young / Imaginative, unique / Up to date, independent, contemporary

(COMPETENCE): Reliable, Hardworking, Secure / Smart, Technical, Corporate / Successful, Leader, Confident

(SOPHISTICATION): Upper class, glamorous, handsome / Charming, feminine, smooth

(RUGGLES): Outdoors, Masculine, Western / Hardy, Robust

10

In sequence from 1 (most associable) to 5 (least associable), classify the set of words that you best associate with the visual identity of Brand 3:

(To do this, just click and drag the options, placing them in the order you find most relevant).

*



(SINCERITY): Down to earth, family oriented / honest, sincere / original / cheerful, friendly and sentimental

(ANIMATION): Bold, on trend, exciting / Witty, cool, young / Imaginative, unique / Up to date, independent, contemporary

(COMPETENCE): Reliable, Hardworking, Secure / Smart, Technical, Corporate / Successful, Leader, Confident

(SOPHISTICATION): Upper class, glamorous, handsome / Charming, feminine, smooth

(RUGGLES): Outdoors, Masculine, Western / Hardy, Robust

11

In sequence from 1 (most associable) to 5 (least associable), classify the set of words that best associate with the visual identity of Brand 4:

(To do this, just click and drag the options, placing them in the order you find most relevant).

*



(SINCERITY): Down to earth, family oriented / honest, sincere / original / cheerful, friendly and sentimental

(ANIMATION): Bold, on trend, exciting / Witty, cool, young / Imaginative, unique / Up to date, independent, contemporary

(COMPETENCE): Reliable, Hardworking, Secure / Smart, Technical, Corporate / Successful, Leader, Confident

(SOPHISTICATION): Upper class, glamorous, handsome / Charming, feminine, smooth

(RUGGLES): Outdoors, Masculine, Western / Hardy, Robust

12

In sequence from 1 (most associable) to 5 (least associable), classify the set of words that best associate with the visual identity of Brand 5:

(To do this, just click and drag the options, placing them in the order you find most relevant).

*



(SINCERITY): Down to earth, family oriented / honest, sincere / original / cheerful, friendly and sentimental

(ANIMATION): Bold, on trend, exciting / Witty, cool, young / Imaginative, unique / Up to date, independent, contemporary

(COMPETENCE): Reliable, Hardworking, Secure / Smart, Technical, Corporate / Successful, Leader, Confident

(SOPHISTICATION): Upper class, glamorous, handsome / Charming, feminine, smooth

(RUGGLES): Outdoors, Masculine, Western / Hardy, Robust

13

In sequence from 1 (most associable) to 5 (least associable), classify the set of words that best associate with the visual identity of Brand 6:

(To do this, just click and drag the options, placing them in the order you find most relevant).

*



(SINCERITY): Down to earth, family oriented / honest, sincere / original / cheerful, friendly and sentimental

(ANIMATION): Bold, on trend, exciting / Witty, cool, young / Imaginative, unique / Up to date, independent, contemporary

(COMPETENCE): Reliable, Hardworking, Secure / Smart, Technical, Corporate / Successful, Leader, Confident

(SOPHISTICATION): Upper class, glamorous, handsome / Charming, feminine, smooth

(RUGGLES): Outdoors, Masculine, Western / Hardy, Robust

14

In sequence from 1 (most associable) to 5 (least associable), classify the set of words that best associate with the visual identity of Brand 7:

(To do this, just click and drag the options, placing them in the order you find most relevant).

*



(SINCERITY): Down to earth, family oriented / honest, sincere / original / cheerful, friendly and sentimental

(ANIMATION): Bold, on trend, exciting / Witty, cool, young / Imaginative, unique / Up to date, independent, contemporary

(COMPETENCE): Reliable, Hardworking, Secure / Smart, Technical, Corporate / Successful, Leader, Confident

(SOPHISTICATION): Upper class, glamorous, handsome / Charming, feminine, smooth

(RUGGLES): Outdoors, Masculine, Western / Hardy, Robust

15

In sequence from 1 (most associable) to 5 (least associable), classify the set of words that best associate with the visual identity of Brand 8:

(To do this, just click and drag the options, placing them in the order you find most relevant).

*



(SINCERITY): Down to earth, family oriented / honest, sincere / original / cheerful, friendly and sentimental

(ANIMATION): Bold, on trend, exciting / Witty, cool, young / Imaginative, unique / Up to date, independent, contemporary

(COMPETENCE): Reliable, Hardworking, Secure / Smart, Technical, Corporate / Successful, Leader, Confident

(SOPHISTICATION): Upper class, glamorous, handsome / Charming, feminine, smooth

(RUGGLES): Outdoors, Masculine, Western / Hardy, Robust

16

In sequence from 1 (most associable) to 5 (least associable), classify the set of words that best associate with the visual identity of Brand 9:

(To do this, just click and drag the options, placing them in the order you find most relevant).

*



(SINCERITY): Down to earth, family oriented / honest, sincere / original / cheerful, friendly and sentimental

(ANIMATION): Bold, on trend, exciting / Witty, cool, young / Imaginative, unique / Up to date, independent, contemporary

(COMPETENCE): Reliable, Hardworking, Secure / Smart, Technical, Corporate / Successful, Leader, Confident

(SOPHISTICATION): Upper class, glamorous, handsome / Charming, feminine, smooth

(RUGGLES): Outdoors, Masculine, Western / Hardy, Robust

17

In sequence from 1 (most associable) to 5 (least associable), classify the set of words that best associate with the visual identity of Brand 10:

(To do this, just click and drag the options, placing them in the order you find most relevant).

*



(SINCERITY): Down to earth, family oriented / honest, sincere / original / cheerful, friendly and sentimental

(ANIMATION): Bold, on trend, exciting / Witty, cool, young / Imaginative, unique / Up to date, independent, contemporary

(COMPETENCE): Reliable, Hardworking, Secure / Smart, Technical, Corporate / Successful, Leader, Confident

(SOPHISTICATION): Upper class, glamorous, handsome / Charming, feminine, smooth

(RUGGLES): Outdoors, Masculine, Western / Hardy, Robust

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