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Temporary Logo Change – a Marketing Tool to Affect the Brand Image

An exploratory study

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Executive Summary

The purpose of this thesis is to explore a new trend revolving around the use of temporary logos as marketing tools to communicate with customers. Until now, to the best of the author's knowledge, brand logos have never been studied in this context. Literature only addressed permanent logo changes and did not differentiate between other types of changes. This paper is meant to tap into this research gap and bridge it by conducting an exploratory, qualitative study. The goal is to answer the research question: *What are temporary logo changes and how can businesses use them effectively?*

For this purpose, the researcher conducted 14 semi-structured interviews with respondents from all over the world to gain a deep insight into this newly emerging form of marketing communication. In those interviews, 5 distinct marketing campaigns have been discussed. These campaigns have been selected after careful evaluation of campaigns' success, goals, and industry, as well as presumed relevance, familiarity, and popularity of the brand for the respondents based on nationality. The goal was to gain maximum diversity in answers.

The findings of this research tap into various aspects of branding. Firstly, the author was able to define temporary logo changes as *content and/or style changes of a brand logo for an intentionally limited period of time for a specific marketing campaign*. Secondly, based on the insights gained from the interviews, it was possible to extract the most important factors that affected the evaluation of the temporary logo: 1) familiarity with the brand, 2) the purpose for which the campaign was created and the logo was designed, 3) the fit with other marketing communication and the current brand image, and 4) the perception of scarcity in terms of a limited-edition. Finally, the researcher discovered that temporary logos were used for two types of campaigns in this study: *'Brand Image Extension Campaigns'* and *'Brand Image Focus Campaigns'*. The former tries to extend the current brand image by communicating a specific, purpose-driven idea about a brand, such as the brand's commitment to sustainability. The goal is to add new associations to the current brand image or strengthen weak associations that have not been actively considered yet by the public. The later focuses the current brand image by highlighting certain associations that customers are already aware of and further developing relationships with them. The goal is to reinforce the aspects of the brand image that the brand wants to be associated with and make customers more aware of those.

Keywords: *Brand Logos, Temporary Logo Changes, Brand Image, Integrated Marketing Communication, Campaigns*

Preface

This thesis has been a journey. I have learned about brand logos, how temporarily changing them can create an advantage for businesses, and how this could be relevant in practice. This research has led me to the realization that marketing is not only an integrated part of our daily lives, but it is also fascinating and full of unexplored possibilities. On the other hand, I have learned more about myself, my passion for brand management, and came to the conclusion that this is what I would like to do in the future.

I would like to thank my supervisor, Professor Leif Egil Hem, who has helped me on this journey. With relentless encouragement, constructive criticism, and wisdom, he has accompanied me throughout the writing process. I am more than happy to say that it has been a pleasure to exchange opinions with you and learn from you. Writing this thesis would not have been possible without your support.

Furthermore, I would like to express my gratitude to all the respondents who have participated in this research. The interviews were interesting because of your opinions, interesting insights, and knowledge. Thank you for sharing them with me and dedicating your time to this research.

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Vienna, December 20th 2020

Jessica Nemec

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1. Introduction

Today's world is fast-paced and always changing. There is more and more competition among brands and businesses are becoming increasingly creative when it comes to reaching out to customers as well as grasping their attention. Brand logos are one of the most important visual brand cues (Wallace, 2001) and as part of the corporate visual identity (Van den Bosch et al., 2005), have always held a unique position in a company's branding strategy. On the one hand, they can be seen as communication tools of the brand (Karaosmanoglu and Melewar, 2006). On the other hand, they also represent complex associative networks (Anderson, 1983) and individual relationships with customers (e.g., Park et al., 2013; Fogg, 2003; Müller et al., 2013). But, even though they carry great importance for both and are one of the most salient brand elements, they were never seen as the appropriate marketing tool to convey messages to customers. Instead, they were seen as static representations of what the business is about.

Over the last few decades, it was argued that brand logo changes could endanger what the brand stands for and possibly trigger a negative reaction of the most committed customers (Walsh et al., 2010). An example of this is the logo change of the international company, Gap Inc., who had to transition back to their old logo after a strong media backlash from customers only days after revealing their new logo (Elliot, 2010). Furthermore, if the change was not carried out well, the associations in the customers' minds, which trigger certain attitudes (Keller, 1993), could be weakened and the overall brand image could seem incoherent. Only few researchers pointed to the positive effects, such as that a contemporary look could attract new customers and give the brand a modern look (Henderson and Cote, 1998; Kohli et al., 2002).

The consensus seemed to be that companies should not change their logo unless it was necessary for the brand's future strategic development or visual perception. Furthermore, researchers recommended that if any changes were made, then they had to be carefully planned and implemented over time (Keller, 2013). This resulted in what the researcher in this paper calls '*permanent logo changes*' – lasting adjustments to a brand logo.

However, recently, a new trend arose: brands started temporarily changing their logos for different marketing campaigns. Not only did these brands get more publicity and attention, but they also created an opportunity for themselves. Certain types of campaigns allowed the brands to be associated with important movements, global trends, and relevant ideas or topics such as sustainability, women's rights, and equality. In that sense, they were able to enhance

their brand image and create new associations in the customers' minds. Other types of campaigns, offered the unique possibility to further deepen the relationship with their current customers and strengthen their brand perception by reinforcing core brand associations.

One of many examples is the Lacoste 'Save our Species' temporary logo campaign (IUCN, 2020): In 2018, the brand launched its first collection of polo T-shirts without the typical crocodile logo that the company is so well-known for. Instead, Lacoste featured endangered species as temporary logos on their T-Shirt. It partnered up with the International Union for Conservation of Nature (IUCN) for this cause and attracted widespread media attention. The T-Shirts were immediately sold out.

In light of the relevance of this new trend in today's marketing efforts, the author believes that it is important to develop a deep understanding of this new field of application of brand logos. Therefore, the researcher will explore temporary logo changes through practice examples in this thesis. The goal is to investigate the role of temporary logos in theory as well as in practice. The major questions that the researcher will discuss are:

- What are temporary logos?
- Which types of temporary logo campaigns are there?
- How are they perceived?
- How can managers use temporary logo changes as a marketing tool?

1.1 Research Question

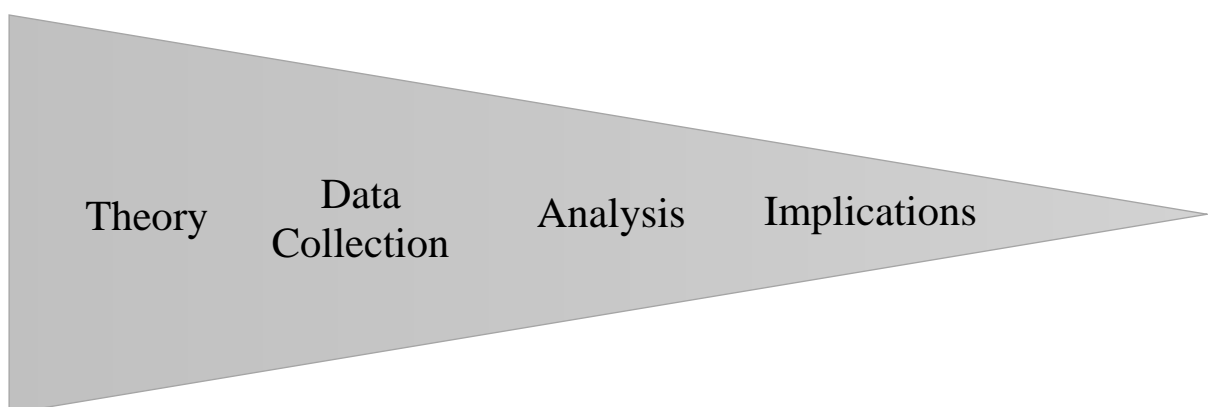
Currently, marketing literature fails to provide a definition and insight about temporary logo changes. The application, benefits, and use of this new tool is also unclear for businesses. The author recognizes these issues and addresses them in this research. Therefore, the research question that this exploratory study focuses on is: *What are temporary logo changes and how can businesses use them effectively?*

This study is meant to broaden the understanding of marketers about temporary logo changes used for marketing campaigns and their role in brand management. The author will define temporary logo changes and draw a comparison to permanent logo changes. The goal of this thesis is to identify factors that contribute to a positive perception of temporary logo changes, identify differences between campaigns, showcase different approaches of these campaigns from which the reader can learn, and conclude with consequences for customers.

1.2 Structure

In the first part of this paper, section 2, the author will establish a theoretical background of brand logos to foster a general understanding and clarify their connection to the brand. In this context the researcher will clarify what a brand is and explain the role of a brand logo. An important contribution to this part is the structural model of the theory (see 2.3). It outlines the brand logo development process and highlights its two dimensions: goals and design. Finally, permanent and temporary logo changes will be introduced and relevant theory will be discussed. Even though it is not representative of temporary logo changes, the author will lean on the literature and use it as a guide for the research. Therefore, the first chapters will focus on information that is necessary to proceed with a detailed analysis.

The second part of this paper focuses on the research. In section 3, 4 and 5, the author goes in depth about the approach taken when conducting the research. In particular, methodological choices, data collection procedures and the quality of the research design are discussed. In section 6, the author shows the results of fourteen qualitative interviews, which focused on five different brands: Lacoste, Johnnie Walker, McDonald's, Coca Cola and Audi. Finally, these results were analysed, patterns were discovered, and conclusions were drawn. These findings are discussed in section 7, in which the author also draws connections and contradictions to research on permanent logo changes. Ultimately, the author concludes with theoretical and managerial implications as well as limitations and future research possibilities.



2. Theory

In this section the author introduces the reader to the foundations of brands and brand logos. At first the reader will dive into the basics of what a brand is, how it communicates and how brand logos are connected with that. Then, the reader will learn about the brand logo development process. Finally, the author will point out the two types of logo changes discussed in this thesis: permanent logo changes and temporary logo changes.

2.1 What is a Brand?

A brand is a complex concept. There is a variety of definitions of what a brand actually is. Some focus on the visual part e.g. the brand logo; some others consider it a separate entity, a legal instrument, or a company; and some personify it and see it as a personality or a symbol of a relationship (Maurya and Mishra, 2012). Furthermore, “a brand may identify one item, family of items or all items of that seller” (Maurya and Mishra, 2012, p.123). That means that companies, as well as product lines, may be called brands.

The American Marketing Association defines a brand as a “name, term, sign, symbol, or design, or a combination of them, intended to identify the goods and services of one seller or group of sellers and to differentiate them from those of competition” (Keller, 2013, p.30). It can be expressed through various brand elements. Some of the most common *brand elements* are brand names, URLs, logos, symbols, characters, packaging, and slogans (Keller, 2013).

The definition the author chose to adopt in this paper is based on the idea that a brand is an image in the customers’ minds (Keller, 1993; see 2.1.2). That means that the author will not distinguish between the different types but instead see a brand as a set of associations.

2.1.1 Brand Identity

Brand identity helps a brand to be noticed, remembered, as well as recognized. As Kapferer (2008) explains, it is on the sender’s side. The brand creates its own identity and tries to communicate it through the before mentioned brand elements as well as various marketing efforts such as advertisements. Brand identity is important to create a brand that is coherent with all of its elements, durable in terms of longevity, as well as realistic (Kapferer, 2008).

Kapferer (2008) established the identity prism to highlight the **six facets** which brand use to create their own identity. They can also be considered as the boundaries within which a brand

can change and grow. They can be divided in external and internal facets. The *external ones* are *physique*, *relationship*, and *reflection*. They are the ones that can be seen from the outside and give the brand an outward expression. Physique is mainly about the physical qualities such as packaging or other visual features. Relationship describes the bond between the brand and its customers, e.g., trust. Reflection refers to a reflection of the customer when using the brand's products or services. Brands usually create a reflection of the target group, which consists of the most important buyers, as how they want to be seen. The *internal facets* are *personality*, *culture*, and *self-image*. Those are the ones within the brand that give meaning and purpose. Personality is about the character of the brand, e.g., honesty. Culture consists of the underlying values and principles of the brand. Finally, self-image which focuses on how a brand speaks to the customer's self-image and the type it wants to foster.

Based on this we can conclude that brand identity is an important concept that influences the perception of the brand and how the brand communicates, i.e., the brand elements.

2.1.2 Brand Image

As opposed to brand identity, which is on the sender's side of a brand's communication funnel, brand image is on the receiver's side. It focuses on how customer perceive the brand, how they decode the brand's communication, and all of the brand elements (Kapferer, 2008).

Keller (1993) defines a brand image as a set of associations in the customers' minds. She differentiates between **attributes** (product-related features and non-product-related features), **benefits** (personal value gain from the product/service), and **attitudes** (brand evaluations, as defined by Wilkie [1986]). Furthermore, Keller also notes that these associations vary in terms of how favourable, strong, and unique they are evaluated.

Because new associations can be built and old ones can be changed at any time, a brand image is fluid and needs to be continuously reinforced. A brand should be doing that by conveying messages that either build on the same associations and strengthen those or create new ones. However, the brand should not spread too thin and diversify too much. The more the associations share meaning, purpose and content, the more congruent and the more cohesive the overall brand image becomes (Keller, 1993). Ultimately, a cohesive brand image is what every brand wants. It helps convey a clear image so that customers will know what the brand is about. To reinforce this and reap the maximum effects, brands need a high brand awareness.

2.1.3 Brand Awareness

Brand awareness combines two kinds of responses from customers: brand recognition and brand recall (Keller, 1993). The former means being able to recognize the brand after previous exposure when given a direct cue, e.g., brand logo. The latter indicates an autonomous recall of a brand when being cued in an indirect way, e.g., mentioning of the product category.

Brand awareness is important for the decision making process of customers, in particular when choosing between various brands. It plays an important role, some call it a pre-condition, for the brand to become a part of the consideration set, which is described as the set of brands that become relevant in the customers' minds when facing a choice (Nedungadi, 1990). When evaluating the different options, brand awareness can affect the perception of familiarity and that can sway the customer towards one brand. This is because familiarity affects various consumer decision biases and heuristics (Park and Lessig, 1981).

Furthermore, brand awareness also affects the brand associations in the brand image. According to Anderson (1983), the mind develops an associative network with a central node as the keystone to its foundation and a network with brand associations linked to it. The node is the starting point of the 'spreading activation', a mechanism that initiates a recall of the most important facts about a brand such as the most salient information, meanings, interpretations, and perceptions of the brand (Collins and Loftus, 1975). However, this is only possible if the brand gains attention and people become aware of the various attributes and benefits, ultimately translating to an overall attitude towards the brand. Therefore, brand awareness helps create and strengthen new associations with the node (Keller, 1993).

2.1.4 Brand Personality

Aaker (1997) defines brand personality as the set of human characteristics associated with a brand. Similar to a human personality, Aaker recognized that a brand can adopt a certain personality too, which makes it possible to identify as a consumer with the brand and thus express oneself (Belk, 1988). However, a brand personality serves more than just self-expression or symbolism. An important function is that it can help differentiate a brand from its competition within a product category (Halliday, 1996). It also unifies a brand globally (Plummer, 1985) and drives preference among customers as well as usage (Biel, 1993).

Aaker established a framework with five dimensions (1997) (see Figure 1). Every dimension, such as ‘Ruggedness’, has its own traits, which are in this case outdoorsy and tough.

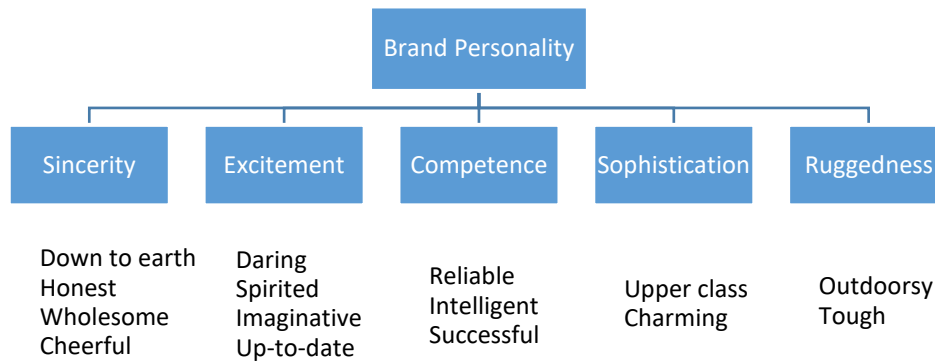


Figure 1: Brand Personalities (Aaker, 1997, p.352)

2.2 The Corporate Identity Mix

The identity of a company, or brand if we apply the broader definition as proposed above, is made up of company-controlled communication (Karaosmanoglu and Melewar, 2006). This is called a corporate identity mix and can be summarized as its behaviour, communication efforts, and symbolic attributes (Birkigt and Stadler, 1986). *Behaviour* refers to the employees’ actions and the way they behave, as well as the impression it leaves on stakeholders. *Communication* can be considered as any form of information and idea exchange between a company and its stakeholders, e.g., advertisements, publicity, events, or promotions. Finally, *symbolism* represents the components of a corporate logo as well as the company house style.

Looking further in detail at symbolism, the term Corporate Visual Identity (CVI) becomes relevant. It refers to the visual identity of a company, a way of expressing itself in the form of a company name, logotype, typeface, colour scheme and slogan, but often also other graphical elements (Van den Bosch et al., 2005). CVI should fulfil **four distinct functions** for businesses (Van den Bosch et al., 2005; Van den Bosch et al., 2006):

1) Visibility and recognition

CVI raises awareness of the business among external stakeholders, which leads to improvements in terms of general visibility as well as recognisability. *Visibility* can be fostered through exposure in advertisements, e.g., brand logos on billboards, but also in unpaid media coverage, resulting in an improved brand recognition. Ultimately, this CVI may symbolise and remind customers of the company’s reputation, embedding the brand as top of mind. *Distinctiveness* contributes to this positioning. An attractive

and creative visual identity matching an organization's strategy can trigger interest among customers. It will help it stand out from the competition and gain attention.

2) **Image and reputation**

CVI enhances a brand's public image and aids the building of its reputation. Visual elements play an important role at conveying the right image to customers. The more *authentic* the CVI is and the more it reflects the behaviour of the brand, the easier it is stakeholders to understand what the business is about. This will help create the right associations in the minds of the customers and they will remember the brand whenever relevant. Here it is important that the CVI is *consistent*. That can be achieved by stay true to the visual identity that has been established over years all across the globe.

3) **Organizational Structure**

Having a *transparent* CVI can help simplify the relationships among departments in the business to outsiders if there are multiple brands, such as in the case of Unilever or P&G, as well as draw a clear image of the overall organizational structure. Furthermore, it helps customers create a distinguishable link between the enterprise and its products. The customers will know who stands behind the various products as well as gain a better overview of the field within which the company operates.

4) **Employee Identification**

A positive perception of the business by the outside world will strengthen the employee's self-identification process with the brand (Dutton et al., 1994). Thus, CVI indirectly leads to employees feeling more positively about the organisation and having a sense of belonging with the business and/or department in the organisation.

As one can see, CVI plays an important role for any company or brand and should be considered carefully. Furthermore, it also reinforces the other elements of the corporate identity mix since they all effect one another and work together. Therefore, the main outcome of a well arranged and matched Corporate Identity Mix is that the brand's communication will be more effective. This integrated approach means that no identity aspect should stand out and all communication – whether in symbolic form, through messages, or in terms of the employees' behaviours – must align. Ultimately, it leads to maximum benefits in terms of recognition, image creation, reputation, and helps customers create a bond with the business that exceeds interest and turns it into commitment and loyalty towards the brand.

This links to the concept of **Integrated Marketing Communication (IMC)**, which can be defined as the “practice of unifying all marketing communication tools – from advertising to

packaging – to send target audiences a consistent, persuasive message that promotes company goals” (Burnett and Moriarty, 1998). Broadly formulated, it focuses on combining various marketing elements and messages in ‘one single voice’ (Shimp and Andrews, 2013) and creating synergies among them so that customers see a congruent image and perceive a strong positioning of the brand (Keller, 2013; Broderick and Pickton, 2005; Kotler et al., 2005).

2.3 Structural Model of the Theory

The following model, Figure 2, shall be seen as a guide for the theory section of this thesis. It is meant to clarify the structure as well as create a logical path in the mind of the reader.

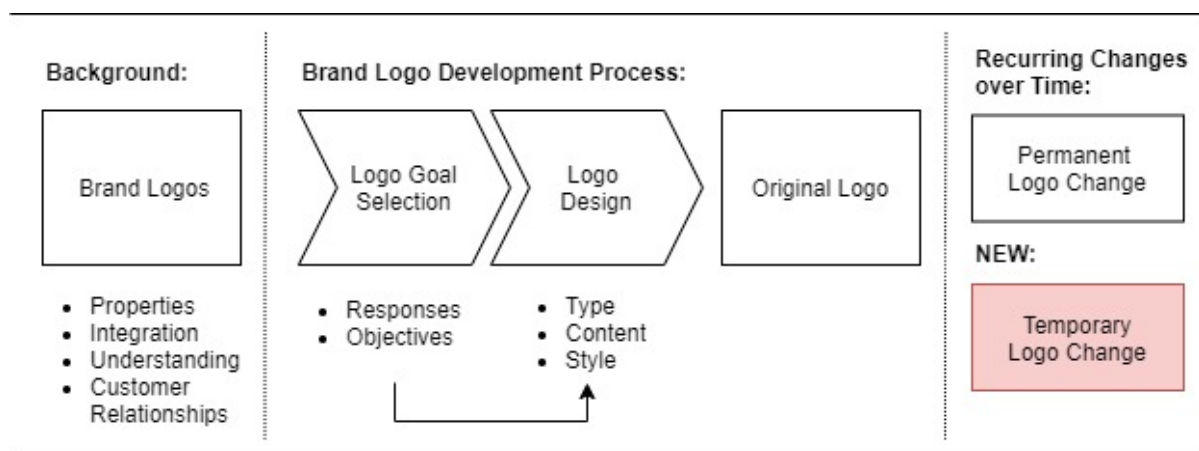


Figure 2: Structural Model of the Theory

The author believes it is necessary for everyone to have insight into brand logos to understand how temporary logo changes can be used for marketing campaigns. That is why this model starts with a segment dedicated to the *background*. More specifically, in the next section (2.4), the author elaborates on brand logos, their **properties**, how they are **integrated** into the marketing communication and thus fit with brand image, how easy they are to **understand**, and, finally, how they contribute to building a **relationship** with customers. All of these aspects are important, however they only serve as an underlying foundation of this research, and thus do not directly connect to logo changes.

The next segment revolves around the *brand logo development process*. In contrast to the more intuitive approach of first discussing the design and then explaining the result, the author believes that it is important to start with what the result should look like, that means identifying the ultimate goal. A goal is “the object or aim of an action” (Locke and Latham, 1990). In this context, it defines the desired effects of the developed brand logo, which the author measures

through the following two goals: Firstly, it is important to determine which kind of **response** the brand logo shall evoke. Secondly, the brand also has to meet the given requirements by the company, the strategic **objectives**. Each of these goals affect the three aspects of logo design: **type** of logo, **content**, and **style**. This is symbolized by the arrow at the bottom pointing from the logo goal selection to logo design. Therefore, not only does it make sense to discuss the desired result first and establish the goal of the brand logo, but also this decision can be justified by establishing a link between said goals and the design aspects.

Ultimately, the logo goal selection and the following logo design lead to the **original logo** of the brand for the current time period for which it was made. However, as times change, brands need to adjust and update their logos, which results in permanent logo changes. Alternatively, they might want to launch campaigns with temporary logo changes. That is why the final segment of the model is named '*Recurring changes over time*'. Here the author highlights the two types of logo changes: **permanent logo changes** – as they have been around for centuries – and the new trend of **temporary logo changes**.

Permanent logo are lasting changes of the original logo that are often triggered by a need for modernization or specific events that question the goal or design of the original logo, such as a merger or strategic repositioning. Therefore, permanent changes might occur every few decades after major shifts in the business. On the other hand, temporary logo are short-term changes based on either the original logo or the most recent permanently changed logo. They can be used more often since they are a marketing tool. Thus, they are usually part of marketing campaigns – often for social or environmental causes. Their purpose is to draw particular attention to a certain aspect of the business or alter the brand image.

2.4 Brand Logos

A logo, or also called logotype, can be defined as “a graphic representation or image that triggers memory associations of the target brand” (Walsh et al., 2010, p.76). Bennett (1995) and Henderson and Cote (1998), view it as a design that helps to identify a company and its products, as well as differentiate it from the competition and their offerings.

Logos are among the most salient visual elements of a brand (Wallace, 2001). They help communicate a certain image, aid the recognition process by speeding it up, and cut through clutter by drawing attention to the product (Henderson and Cote, 1998). This is particularly true if there is a consistency between the brand name, the logo, and the slogan (Kohli et al,

2002). Ultimately, brand logos aid customers in store with brand identification and decision-making. The reasoning behind this is that pictures are faster than words (Edell and Staelin, 1983) and, nowadays, advertisements or other forms of communication between company and customer are only seen very briefly (van Riel and van den Ban, 2001). Therefore, brand logos are a key component of the brand elements and an important contributor in the communication process with customers and other stakeholders (Kohli et al., 2002).

Brand logos can also be considered as part of the whole brand experience, which Brakus et al. (2009, p.53) conceptualized as “subjective, internal consumer responses (sensations, feelings, and cognitions) and behavioural responses evoked by brand-related-stimuli that are part of a brand’s design and identity, packaging, communications, and environments.”

Furthermore, logos help establish a point of reference for customers of a brand from anywhere around the globe. Their visual character allows them to transcend geographic limitations and language barriers (Kohli et al, 2002).

As previously mentioned (see 2.1), brands can be defined in various ways. The same applies to brand logos. One could differentiate between corporate logos, product line logos, and many more, but if the same idea as with brands is applied, this distinction is not necessary: **Brand logos are the visual, symbolic representations of a brand image – a set of associations** (similar to Keller, 1993). The author will adopt this perspective in this thesis.

2.4.1 Properties of Brand Logos

It is important to be aware that there are different properties of a logo influencing the interpretation as well as understanding of it. We can differentiate between intrinsic and extrinsic properties (van Riel and van den Ban, 2001):

1) Intrinsic properties: derived from direct exposure to the logo

- Graphical: What is the meaning and factual interpretation that we can derive from the looks of the logo? (Henderson and Cote, 1998)
- Referential: What feeling(s) does the logo evoke and what does it stand for?

2) Extrinsic properties: derived from associations related to the brand

These properties reflect the outward perception of the brand as seen by its stakeholders. In particular, they originate from associations with the business that are created through the brand’s behaviour and its communication as part of the corporate identity mix.

The intrinsic properties of the logo should represent the desired identity and characteristics the company wants to communicate to the outside world (van Riel and van den Ban, 2001). However, the interpretation of the logo and its meaning will not be taken for granted by customers. For example, just because a logo symbolizes high-quality and superiority, it does not mean the business actually embodies these values. As van Riel and van den Ban (2001, p. 430) noted, “the original perception of the logo or visual shape will, in the long run, be ‘coloured’ by the associations with the organization”. Therefore, it is crucial that a brand does not only display its values and beliefs in the graphical and referential aspects of its logo, but also implements those in its own behaviour and communication. The extrinsic properties facilitate the creation of a certain perception with the help of associations. Therefore, when looking exclusively at the extrinsic properties, logos can also be seen as central nodes in associative networks (Anderson, 1983), representing the brand. The equation of the logo with the brand can be derived from the fact that associations about a brand will usually transfer to the logo (van Riel and van den Ban, 2001).

2.4.2 Brand Logo Integration

Part of understanding the importance of a brand logo is also understanding how it fits into the whole brand concept and which role it has. Since it is a symbolic representation of a company and thus part of the Corporate Identity Mix as previously noted in the section 2.2., a logo also serves as a **communication tool**. It can deliver messages to the customer through its design, for example, about how sustainable the brand is, how sophisticated it is, etc. Those perceptions are based on the intrinsic properties of the logo, since they are directly derived from it.

In this context, it is crucial to realize that the fit between brand logo and the brand identity is necessary to create a coherent brand image since both will be communicated together. A logo that does not fit will provide no further value for the brand and possibly even mislead new customers. Furthermore, as Keller (1993) points out, congruence among brand elements is also essential to create a consistent brand image. This idea can be summarized with the concept of **Integrated Marketing Communication (IMC)** as previously mentioned in section 2.2. All communication shall be part of ‘the same voice’ and ultimately convey messages that create and align with a unique and consistent brand image.

For example, if a company chooses to build an exciting brand image, then every type of communication should convey this excitement. A good example of this principle is Red Bull. Its brand image could be described as spirited, energetic, powerful, and active. This is

reinforced through its unique brand logo of two strong bulls fighting against each other. It can be interpreted as a display of these associations, since the logo was designed to communicate what the brand is about, both in content and style (see 2.6.2). The slogan “Red Bull gives you wings” contributes to this image. Furthermore, the brand engages in sponsorship of extreme sports events, and is therefore continuously communicating similar messages.

2.4.3 Understanding Brand Logo

As a communication tool, a brand logo contributes to the brand image. Based on the previously described intrinsic properties, the customers will derive conclusions about the brand. How easy it is to reach a conclusion depends on 1) whether it is descriptive or non-descriptive and 2) how conceptually fluent, and therefore, easy to process it is.

Logo descriptiveness can be defined as “the extent to which the textual and/or visual design elements of a logo are indicative of the type of product a brand markets” (Luffarelli et al., 2019, p.862). Thus, a descriptive logo makes it easier to reach conclusions about the brand based on content and style (see 2.6.2). On the other hand, a non-descriptive logo makes it harder to elicit information unless one is familiar with the interpretation. Interestingly though, Luffarelli et al. (2019) found that the majority of businesses use non-descriptive logos (59%), compared to descriptive logos (41%).

In many cases, brands will use a logo that either implicitly or explicitly relates to the core of the business – to the brand identity. For example, Nike’s “swoosh” logo tries to communicate a certain aspect, in this case ‘speed’ and ‘movement’, appropriate for a sports brand (Goldman and Papson, 1998). This is done implicitly through a non-descriptive logo. On the other hand, Burger King, uses a descriptive logo, which is expressed through both the visual elements of the logo (the burger bun) and the written brand name in the logo, which clearly indicates that the company sells burgers.

This relates to the theory of perceptual and conceptual fluency (Jacoby and Dallas, 1981). The former highlights the ease of identification of a specific stimulus and processing of its physical features; whereas the latter describes the ease of understanding the meaning of the stimulus. Wyer and Srull (1989) argue that inconsistent information has to be met with higher cognitive effort to be processed, whereas consistent information is processed more easily. Therefore, this also makes a case for integrated marketing communication. Ultimately, consumers tend to prefer cues that reflect conceptual fluency and are easily processed (Lee and Labroo, 2004).

2.4.4 Customer Relationship Based on Brand Logos

Brand logos play a role for brand commitment, trust, and loyalty by implicitly standing for the relationship between the customers and the brand. Well-designed brand logos strengthen each aspect and, so, build a relationship, as described below.

Brand Commitment

According to Moorman et al. (1992, p. 316), brand commitment can be defined as “an enduring desire to maintain a valued relationship” with a brand. This type of commitment is on a continuum. Strongly committed customers usually have a strong relationship with the given brand and they share many connections with it (Escalas and Bettman, 2005). On the other hand, weakly committed customers will share very few connections with the brand and have little to no relationship with it.

Brand commitment is enhanced by brand logos that:

- 1) foster the customer’s self-identification process,
- 2) emphasize the functional benefits, and
- 3) are aesthetically appealing (Park et al., 2013).

Firstly, brand logos create value for customers by helping them express and distinguish their selves from others’ (Escalas and Bettman, 2005; Kleine et al., 1995). This is particularly true when it comes to values and beliefs that the brand shares with customers. As Escalas and Bettman (2005, p. 387) explained “consumers use brands to create or communicate their self-concept”. Customers look for brands that share a part of the customer’s identity, e.g., a certain lifestyle. Brand commitment can be strengthened through continuous reinforcing of the brand-self associations and, thus, increasing the customers’ willingness to sustain the effort to maintain the relationship with the brand (Park et al., 2010).

Secondly, brands are able to help people in their lives by making it easier for individuals to reach a desired outcome or help them with their daily challenges. In that sense, logos can be seen as conveyers of these functional benefits and solutions a company can provide to customers (Fischer et al., 1991). By communicating and reassuring the functional benefits, brands can also build commitment.

Lastly, the aesthetic appeal of brand logos also plays an important role in building brand commitment. Appealing logos can help to develop an emotional connection with a brand.

As a result, an increased brand commitment will have a positive impact on firm performance (Srivastava et al. 1998). Based on that, Park et al. (2013) established brand commitment as a factor influencing the positive relationship between a brand logo and firm performance. Furthermore, Park et al. (2013) explain that there is a direct influence of the brand logo benefits (self-identification, functional benefit, and aesthetic appeal) on firm performance.

Trust

Moorman et al. (1992, p.315) define trust as “a willingness to rely on an exchange partner in whom one has confidence”. It can be considered a determinant of the relationship quality between two parties. This was shown in literature, for example by linking trust with communication (Anderson and Narus, 1984; 1990; Dwyer et al., 1987). When building a relationship, meaningful communication will lead over time to trust and, ultimately, that trust will result in more efficient communication. Trust also affects cooperation and conflict-resolution between parties (Anderson and Narus, 1984; 1990).

Brand logos affect trust in two ways. Firstly, logos can be designed to evoke associations and perceptions of trust. This is based on the principle of surface credibility, which is the “initial judgement based on surface traits such as a person’s looks, his or her dress, or hairstyle” (Fogg, 2003, p.132). Since brand logos are non-verbal, visual cues customers will derive these types of judgements. For example, a brand logo that exhibits competence and expertise through various context and style choices (see 2.6.2) will be perceived as more trustworthy (Sekhon et al., 2014), in particular among customers who are unfamiliar with the brand.

Secondly, once a person is familiar with a brand, communication is the key. It is particularly important that the communication is open, accurate, and explanatory (Whitener et al., 1998). This will create trust and the relationship will mature. The brand logo will remind the customers of their relationship and if the communication reflects consistency and integrity, it will positively affect trust (Sekohn et al., 2014).

Loyalty

When commitment and trust is taken a step further, it can turn to **customer loyalty**. Brand loyalty was defined by Jacoby and Chestnut (1978, p.80) as "the (a) biased (i.e. non-random), (b) behavioural response (i.e. purchase), (c) expressed over time, (d) by some decision-making unit, (e) with respect to one or more alternative brands out of a set of such brands, and (f) it is a function of psychological (decision-making, evaluative) processes”. Keller (2013) explains

that brand loyalty can only exist if consumers' expectations are met, if not exceeded, by the product. That means, it is closely tied to the actual usage experience since it cannot exist before. Furthermore, this suggests that loyalty is built over time in the form of a continuously growing relationship with the brand; from a positive experience to commitment to loyalty.

Since brand logos are a part of the whole brand experience, and brand experience can lead to customer satisfaction and loyalty (Brakus et al., 2009), we can deduce that logos contribute to creating these effects. Indirectly, a brand experience can also lead to enhanced information processing and inference making, which can create new associations (Keller, 1993). These associations can then further influence brand satisfaction and loyalty.

Müller et al. (2013) also highlights the connection between brand logos and brand loyalty. An attractive and familiar logo will create an overall better attitude towards a logo. This in turn will affect the overall brand attitude and the perception of how modern the brand is. Ultimately, these two factors lead to an increase in brand loyalty.

2.5 Brand Logo Goals

The Structural Model of the Theory in section 2.3, shows that the 'Brand Logo Development Process' begins with the Logo Goal Selection. This is because it is important to determine first what the logo shall communicate and then to design it based on that.

In the goal selection phase, we can differentiate between an external and internal view. The *external view* is about the responses that the logo shall trigger in terms of feelings, thoughts, opinions, and attitudes. From this perspective, it is important that a brand focuses on **intrinsic brand logo properties**, in particular the **referential aspects**. The brand logo has to trigger a response that aligns with the brand image. The *internal view* is about the internal strategy and the goal of the brand logo that the company chooses. The different strategies reflect various degrees of commitment, investment, as well as desired perception.

2.5.1 External: Response Dimensions

A relevant consideration to make is *which kind of response the company would like to have from the customers upon seeing the brand logo*. It has to be designed in a way that aligns with the overall image the brand wants to convey as well as emphasize the brand personality. According to Henderson and Cote (1998) there are three main response dimensions to consider when designing a logo: **familiar meaning**, **recognition**, and **affect**.

- *Familiar meaning* implies a shared meaning of a stimuli in terms of associations across different people of the same culture or subculture and a subjective familiarity with it. Subjective familiarity means that an individual feels familiar with a stimuli; there is a sense of knowing it and connecting with it. It is independent of previous exposure since familiarity can also be based on similarity to well-known symbols or natural elements.
- *Recognition* means that a person remembers seeing something to which he or she has been exposed to before. One has to differentiate between correct recognition, in which case the person has actually seen a brand logo before, versus false recognition, in which case the person has not been exposed. In that case, a false sense of knowing occurs.
- *Affect* is a positive or negative emotional reaction to a stimuli. It can be measured through five variables: liking, good, interesting, distinctive, and quality. In terms of brand logos, affect has the ability to transfer from logo to product or company, influencing the perception and evaluation of a business.

When tying together the intrinsic properties with these variables we can establish the following conclusion: The graphical aspect is reflected in the familiar meaning. It focuses on questions such as how customers can understand and interpret a brand logo. Recognition is a subjective dimension focused on the customer and emphasizes the graphical aspect with correct and false recognition. Finally, the referential aspect of brand logos is reflected in the affect dimension through either positive or negative reactions. It focuses on the feelings the brand logo evokes.

2.5.2 Internal: Strategic Objectives

From an internal perspective, it should also be noted that every *company pursues a different strategy and the logo design should align with the strategy*. However, not all of the design dimensions contribute to the same strategic goal. In particular, we differentiate between three distinct strategic objectives (Henderson and Cote, 1998):

1) High-recognition

Logos that are designed to have a high-recognition among customers, focus heavily on correct recognition. They also desire a positive affective reaction and a familiar meaning. False recognition is undesirable because of the nature of the brand logo.

2) Low-investment

Businesses with a low budget might opt for logos that evoke a high false recognition. Furthermore, a positive affective reaction is highly desirable. Familiar meaning is useful but not necessary.

3) **High-image**

Certain types of businesses want their logos to focus on creating a professional and positive image. For them any type of recognition is irrelevant. A positive affective reaction is the main goal for them. Familiar meaning is useful but not necessary.

Apart from strategic objectives and money constraints, there may be further restrictions for the choice of a brand logo, such as required symbols in the logo or a certain type of logo based on the nature of the enterprise or the industry. This will be discussed in further detail in the next section of this thesis.

2.6 Brand Logo Design

The design of a brand logo is a consideration that all types of businesses must make at some point. All brands will face a decision regarding the type of logo and which visual elements to focus on. It is important to align the logo with the other brand elements and to remember to view it as a part of the company's CVI. It must convey the same message and reinforce the brand identity. That means that content of the logo as well as its style are of great importance.

One should point out that beauty is an abstract concept that is mostly perceived subjectively, but there are certain tendencies among groups of people from the same region. In this context, Berlyne (1971) found that the general perception of beauty depends on one's culture. Within a certain culture or target market the response to a design seems to be homogeneous. That means that greater regions, e.g., Europe will perceive and interpret a logo the same way, whereas differences may occur between people from Europe and Asia. This is one of many considerations managers have to take into account when designing or re-designing a logo. It has to appeal to many customers and potential buyers, possibly the whole world.

2.6.1 The Type of Logo

The first question when designing a logo is whether the logo should be simple, such as a name, e.g., Coca-Cola, or a combination of a name and a symbol, such as Burger King, or perhaps even just a symbol, such as Apple. This question was at the centre of a research conducted by Bresciani and Del Ponte (2017), in which they showed that logos that incorporate both an icon and a name are considered more attractive than logos with only one of them. The same was concluded by Luffarelli et al. (2019), who explained that a mixed logo contributes to the logo descriptiveness, which in turn affects the brand positively (see, 2.4.3). Furthermore, Park et

al. (2013) suggest using a separate visual symbol in addition to a brand name as a brand logo since it is more effective than using just the brand name. A mixed logo is offering more self-identification opportunities, the option to represent functional benefits, and, finally, aesthetic appeal. These findings lead to the conclusion that logos should be a combination of a name and a symbol, bringing out the maximum benefit that a brand logo can offer.

Kisielius (1982) supports this conclusion with her research, in which she showed that information presented in a non-verbal, visual form, i.e., through a picture, results in more cognitive elaboration. This leads to a better memorization due to an increase in storage locations and pathways in the brain, and ultimately to better recall. Similarly, Macklin (1996) found that pre-schoolers learn brand names faster with the help of visual cues than without them. Both of the authors support the idea that pictures, colours and additional visual information help improve memory. Kohli et al. (2002) argue that this is because non-verbal communication is processed simultaneously. Verbal communication is processed in a sequence and thus memorized as well as retrieved from memory slower.

The second question that needs to be asked is whether the logo should be descriptive or non-descriptive (see 2.4.3). This is an important distinction because different types of logos lead to different kinds of elaboration as explained above. In this context, Luffarelli et al. (2019) highlighted that descriptive logos have several positive effects compared to non-descriptive logos on the customer: the brand seems more authentic, the evaluations of the brand are more positive, and the customers' willingness to purchase products is further increased. Ultimately, descriptive logos also raise the brands' net sales more.

2.6.2 Main Characteristics: Content and Style

Kohli et al. (2002) differentiate between two characteristics of logo design: the content and the style. The content is represented by all graphical and text elements included in the logo. It is the most important facet of logo design. People search for a meaning and focus on the various elements, rather than the visual quality (Pimentel, 1996). The style refers to how these elements are presented, in particular the font, colour, and shape.

Content

The content of a brand logo should be based on a **meaningful message** that the company wants to communicate to its customers. This message should be clear and difficult to misunderstand (Keller, 1993). As previously explained in the response dimensions, a familiar meaning is

what should be aimed at, however, a familiar meaning does not limit the possibilities of the content with which a meaning can be communicated (Henderson and Cote, 1998). To find out what the content should be about, the brand must look at its foundations such as the mission, vision, and the values it follows. But it also needs to look at the outside world. It has to analyse a variety of factors (Airey, 2010):

- Audience's interests (e.g. What appeals to them?)
- Touchpoints (e.g. How and where does the company interact with the customers?)
- Associations (e.g. What does the company want to be associated with?)
- Customer's perspective on logo (e.g. What would the customer like?)

If the company is redesigning the logo, it must also be aware of the actual reason. Is it to keep up with the competition? Is it outdated? These are some of many points that companies need to consider when trying to create a logo that conveys meaning. An example of a company that conveys a strong meaning through its logo is Prudential. It symbolizes strength through the rock in its company's logo (Henderson and Cote, 1998). This type of **symbolic meaning** helps customers understand what the business is about and reinforces a certain brand image together with the other brand elements.

Another element that will affect the content is **tradition**. This is a specific criteria mostly relevant for businessmen who build on their expertise in something they learned over generations, for example, the production of wine. Often these kind of businesses will highlight the decades of expertise by adding "since" and a year. Similarly, some brand logos incorporate **countries or cities** known for certain practices, expertise in certain industries or excellence in a certain product. One can understand this as making use of the country of origin effect (Nagashima, 1970). An example of this is the chocolate brand Leonidas with its brand logo that combines image as well as typeface that says "The Preferred Belgian Chocolates". The tea company Twinings has a typeface logo that reads "Twinings of London".

Finally, a company's **history** might also affect the content of a logo. This is only relevant when a logo shall be redesigned. A business that has had a certain logo for a long period of time, and is only changing it to update it, will most likely not have an interest in changing the content as it will want to communicate the same message and instead focus more on the style. A well-known example of a redesigning history is the Prudential logo. The business has undergone several logo changes and always kept the rock; it never changed the content.

Style

The importance of the right selection of **fonts** for brands was showcased by Poffenberger and Franken (1923) when they conducted a study about appropriateness of font styles for commodities. The finding was that “differing typefaces do vary in appropriateness and that judges are able to ‘feel’ this appropriateness or lack of appropriateness” (p. 328). Based on this, and multiple other studies confirming this finding such as Davis and Smith (1933) and Schiller (1935), Doyle and Bottomley (2004) who investigated the customer choice based on fonts, they found that brands were more likely to be chosen by the customers if they had an appropriate font, than if they did not. This underlines the need to pay close attention to every single element of the logo design.

Furthermore, Hynes (2009) argues that **colours** can help express and reinforce corporate visual identity. The study proposes that a company’s logo design evokes judgements about a firm’s image and customers deem certain colours more appropriate than others for those images. This emphasizes the importance of the right selection of colours for a brand logo. Numerous studies (e.g., Madden et al., 2000; Hevner, 1935; Garber et al., 2000; Schmitt and Pan, 1994) have shown that different colours can elicit different meanings as well as psychological and emotional responses, not only among individuals but also among cultures. By selecting the right one – a colour that aligns with and reinforces the corporate identity – companies can support the visual recognition and contribute to their competitive advantage (Hynes, 2009). Consistency among existing meanings, associations of colour and the overall style of the logo are imperative to create an effective brand logo.

There is a variety of ways logos can be **shaped and designed**. From angular to circular, from simple typeface to complex designs with multiple elements, from artificially constructed to representations of natural forms. Various design elements make up these diverse shapes. The author decided to look at the seven design dimensions established by Henderson and Cote (1998) to get a brief overview of the most common perspective on how to shape a logo:

1. Naturalness: How common it is to experience the object in reality?
 - How representative it is of reality as opposed to being abstract or made up?
 - How organic it is in terms of natural shapes compared to unnatural curves?
2. Harmony: How congruent is the pattern?
 - How balanced and proportional is it?
 - How symmetric is it?

-
3. Elaboration: How sophisticated and rich is the design?
 - How complex is the design in terms of features and irregularities?
 - How active is it in terms of symbolising motion?
 - How deep is the design in terms of giving perspective, e.g., three-dimensional?
 4. Parallelism: How parallel does the design appear?
 5. Proportion: How proportionate is the design (horizontal and vertical dimension)?
 6. Repetition: How many elements are repeating themselves within the design?
 7. Roundness: How circular or round is the design?

Not all of them are equally important for the previously mentioned response dimensions and strategic objectives. They focus on different elements, each relevant for certain kinds of logos and, thus, certain kinds of companies. Henderson and Cote (1998) recommend to design a logo based on the following general guidelines:

- for Correct Recognition: Naturalness, Harmony, Repetition, Meaning, and Affect
- for False Recognition: Naturalness, Harmony, Parallelism, and Proportion
- for Affect: Naturalness, Harmony, and Elaboration
- for Meaning: Naturalness and Proportion

Furthermore, it has been shown that certain styles lead to specific perceptions, such as when the logo is round, it is perceived as more natural and harmonious (Walsh et al., 2010). Another example is the preference for logos based on the divine proportion (Pittard et al., 2007). Interestingly, literature also indicates that logo complexity and logo appropriateness are not significant in terms of how they affect customers' perceptions (Müller et al., 2013).

Even though these are important considerations for the logo design, we cannot discuss them in more detail in this thesis. It is out of scope and strays away from the original aim of this research. Furthermore, it is a very fragmented research topic and very specific from logo to logo. The author does, however, encourage further research of it as it will become more and more relevant, in particular with the upcoming trend of temporary logo changes.

2.7 Permanent and Temporary Logo Changes

As shown in the Structural Model of the Theory (see 2.3), the author suggests that the original logo will change over time. The proposed changes are either permanent or temporary.

The author defines *permanent logo changes* as *lasting content and/or style adjustments to an original brand logo*. These changes result in new, permanent logos. *Temporary logo changes*, on the other hand, are *content and/or style changes of a brand logo for an intentionally limited period of time for a specific marketing campaign*. These changes result in temporary logos.

2.7.1 Permanent Logo Changes

In marketing literature, changing a brand logo has been considered a difficult and sometimes controversial task. As previously mentioned, a logo aids recognition and information retrieval, thus cueing a brand more efficiently (Henderson and Cote, 1998). This strongly supports the idea of maintaining the same logo over a long period of time and adjusting it only when necessary. However, as time changes, permanent logo change has become more relevant for businesses than in the past. Olavarrieta and Friedmann (2007) point out that globalization, a more competitive marketplace, and better technology for graphical design, have led to an increased interest in this phenomenon. Henderson and Cote (1998) and Kohli et al. (2002) have outlined various reasons for permanent logo changes including:

- mergers and acquisitions
- change of the company name
- change in strategy/repositioning
- a shift in the offered service and wish to emphasize that
- modernization and novelty

A well-known example of a permanent logo change is the case of Starbucks (see Appendix A). In the beginning, in 1971, Terry Heckler and Gordon Bowker chose the logo based on what it should symbolize: an adventure and Seattle's naval history (Holden, 2017). This is how the symbol of the mermaid came into existence in the logo. Surrounded by a circle with the typeface "Starbucks" and "Coffee • Tea • Spices" it slowly conquered the world (Logo Design Love, 2020). Sixteen years later, the business decided to update the logo giving the circle the distinct green colour, changing the descriptive text to "Coffee", and modernizing the mermaid (Logo Design Love, 2020). Another minor change followed in 1992 in which the green was adapted to a lighter green and the logo zoomed in on the face of the mermaid. Finally, in 2011, Starbucks adopted the current logo in which the words "Starbucks" and "Coffee" were completely erased from the logo (Holden, 2017; Logo Design Love, 2020). With Starbucks being a well-known and recognized brand, there was no need for either typeface anymore.

One could question why these changes happened, but as noted above, every change had its own reasons. In the beginning it was about *modernization* and giving the brand its own identity, but as time progressed Starbucks became a symbol for coffee. Of course, this is what every company dreams of, however it is also limiting as noted by Gardner (2011). Customers would always consider Starbucks only as a coffee house or coffee company, nothing else and this could become a problem in the long run. By removing the text from the logo the company paved the way for a *new strategic direction and opportunities*. For example, the logo change allowed the brand to explore possibilities for brand extensions (Gardner, 2011).

2.7.2 Permanent Logo Change Conditions

Before changing a logo, companies need to assess whether the benefits accompanying change outweigh the difficulties. To do so, they should consider the following determinants to gain an overview of their customers' perceptions, attitudes, and openness to change.

Logo perception change over a period of time

To make the right decision about whether or not to change a logo, companies must determine how the perception of their logos changes over time. The "exposure effect", which can be described as repeated exposure to a stimuli until it becomes familiar, plays an important role in the development of perceptions (Zajonc, 1968). This effect enhances the attitude towards a logo, which can, therefore, result in a more positive evaluation. After a certain amount of exposure, this evaluation will decrease due to the "boredom effect" (Berlyne, 1970; Bornstein, 1989). Berlyne (1970) describes this effect as an up and down in evaluations based on exposure frequency. This change in evaluation is particularly relevant if the person is exposed to a simple stimuli. Then the repeated exposure is quickly perceived as less pleasant and less novel. On the other hand, complex stimuli become more pleasant and decline less. Moreover, heterogeneous sequences of stimuli help strengthen the "familiarity effect", leading to a delay of "boredom" (Berlyne 1970; Bornstein, 1989).

Because repeated exposures play an important role when it comes to favourable and unfavourable evaluations, it is important that businesses assess whether consumers have been overly exposed and are indeed "bored" of their logos or not.

Logo Adjustments

As explained by Kholi et al. (2002), when customers have reached the point of boredom, a slightly altered version of a logo might help create a sense of novelty and trigger interest anew,

resulting in a preference of the new logo over the old version. But if the logo changes too much, customers will prefer the former over the new logo. Conners (1964) supports this claim with his study about incremental change of abstract geometrical signs. However, a study conducted by Pimentel and Heckler (2003) suggests that actually no change at all is preferred. Customers merely tolerate changes as long as they are in the latitude of acceptance. Pimentel and Heckler (2003) recommend to change the associated meaning of the logo without altering the actual logo design.

Ultimately, both theories lead to the same conclusion: changing the logo is only acceptable if it is done incrementally and if the changes are not too large.

Customers, brand commitment and resistance to change

Another factor that should be considered when changing a logo is the brand commitment (see 2.4.4). Those with a strong brand commitment will be affected differently by a logo change than those with a weak commitment (Walsh et al., 2010). That means that customers with a **strong brand commitment** are more likely to reject changes as they will, as a result, question their current self-identification and their relationship with the brand. This will lead to a *direct negative effect* on brand attitude. Moreover, when these customers evaluate the new logo, negative associations will rise, leading to a disliking and further negative associations of the brand itself. This is the *indirect effect*. For both counts: the larger the change, the worse the resulting brand attitude.

On the other hand, customers with a **weak or no brand commitment** at all, appreciate changes because of the lack of self-identification and relationship with the brand. This will lead to a *direct positive effect* on brand attitude. Moreover, when they evaluate the new logo they will instead have positive associations and appreciate the novelty and modernity (Kohli et al., 2002). This will result in positive logo associations and brand attitude. This is the *indirect effect*. Once again, for both counts: the larger the change (up to a certain limit), the better the resulting brand attitude.

At the same time, modernity and a positive brand attitude based on the attitude towards the logo leads to an increased brand loyalty (Müller et al., 2013). This highlights the importance of an up-to-date logo and thus advocates for a logo update when necessary.

2.7.3 Temporary Logo Changes

A temporary logo change is a unique marketing tool that combines the most salient and visible brand elements with a new message and turns it into a campaign. The brand will therefore benefit from the brand recognition that the logo triggers and at the same time have the possibility to associate a new idea with the core of the business.

Compared to permanent logos, temporary logos are launched for different reasons and offer various new marketing opportunities. They can be considered as a marketing tool that allows marketers to **'edit' the brand image**. This is because a logo is the most abstract, yet tangible representation of a brand image and temporary logos take advantage of this aspect. Unlike any other type of marketing campaign, temporary logos directly connect the customer with the brand and affect the perception through visual changes accompanied by the other campaign elements. Standard marketing campaigns take a more indirect approach because the campaigns are communicated via other visual means, thus not triggering the same kind of connection.

2.7.4 Research gap

In the few last decades, more and more researchers have shown that brand logos play an important role. However, the studies they have conducted only focused on brand logos themselves or permanent logo changes. Until now, no research to the author's knowledge has considered temporary logo changes. A variety of reasons contributed to this, but it is mainly supported by an argument that also applies to permanent logo changes: changes can easily harm the brand. It was argued that if a logo shall be changed it must be because of a good reason. The change should be kept minimal and enough time should pass between adjustments so that customers perceive it as incremental.

However, recently more and more companies started changing their logos temporarily for specific campaigns. Coca Cola has done it to communicate its core brand associations, Lacoste has changed its logo to support a sustainable cause, and McDonald's has done it to stand up for women. Some have been successful and some have failed. Where is the difference? What can we learn from these cases? Since no research yet has aimed to understand temporary logo changes and the effects, this thesis has the purpose of bridging this research gap. It analyses the role of temporary brand logos alongside permanent logo changes, their most important success factors, and how these types of changes can improve a brand image. The research also points out theoretical and managerial implications.

3. Methodology

In this section, the author will discuss the methodological choices made to conduct the research and answer the research question: *What are temporary logo changes and how can businesses use them effectively?*

3.1 Research Design

There are three main types of studies that researchers conduct: qualitative, quantitative, and mixed methods. Quantitative methods are used to test theories through thorough analysis of relationships between variables (Creswell, 2014). This type of research is usually based on numerical analysis. The goal is to prove or disprove given hypotheses related to the proposed theory. Qualitative methods, on the other hand, are used to “observe and interpret reality with the aim of developing a theory that will explain what was experienced” (Newman and Ridenour, 1998, p.3). In particular, qualitative methods preserve the complexity and the context, whereas quantitative data do not capture those and rather simplifies data in the form of numbers (Creswell, 2007). Finally, mixed methods combine elements of both of the previous types of research to gain the underlying understanding as well as the confirmation whether a certain theory is right or wrong (Johnson et al., 2007). This mixed approach can apply to any aspect of the research such as different viewpoints in the methodology, the data collection strategy, the analysis, and how conclusions will be drawn.

Within each of those three research methods, the researcher will adopt a certain type of inquiry that provides a direction throughout the entire research – a research design (Creswell, 2014). To explore the research question, a *qualitative research design* will be adopted in this thesis. This matches the research question since the goal is to develop a deep understanding of a new phenomenon and to learn what contributes to a successful temporary logo change.

The nature of the research design can be either descriptive, explanatory, or exploratory (Saunders et al., 2019). Descriptive studies intend to draw a detailed picture of a certain event, a situation, or a person. Usually they are combined with explanatory studies since descriptions tend to serve as a point of reference for an explanation. Explanatory studies aim to create a causal relationship between the different variables. Finally, exploratory studies have the goal of exploring a certain field. According to Stebbins (2001) exploration is about discovering and understanding the different aspects of a phenomenon.

Based on the goal of this study indicated in the research question, the author concluded that the nature of this research is *exploratory*.

According to Stebbins (2001), exploratory research is systematic, purposive, and thorough; however, it is also broad in terms of considering a variety of possibilities and explanations. Exploring a certain field also implies openness and flexibility in the research process (Stebbins, 2001). This leads to a large accumulation of data that seemingly points in various directions, although after a thorough review, one will find patterns and develop an underlying understanding resulting in meaningful insight.

3.1.1 Research Philosophy

As the first step, the author chose a research philosophy that is in line with a qualitative methodology and the goal of this research. There are four main philosophies (Creswell, 2014) as can be seen in Figure 3. A research philosophy, often also called worldview or paradigm, stand for “a basic set of beliefs that guide action” (Guba, 1990, p.17).

Postpositivism	Transformative
<ul style="list-style-type: none"> - Determination - Reductionism - Empirical observation and measurement - Theory verification 	<ul style="list-style-type: none"> - Political - Power and justice oriented - Collaborative - Change-oriented
Pragmatism	Constructivism
<ul style="list-style-type: none"> - Consequences of actions - Problem-centered - Pluralistic - Real-world practice oriented 	<ul style="list-style-type: none"> - Understanding - Multiple participant meanings - Social and historical construction - Theory generation

Figure 3: Research Philosophies (Creswell, 2014, p.6)

Postpositivism, as explained by Creswell (2014), is a research philosophy that revolves around determining the effects of a cause, for example through an experiment. Usually, the goal is to establish, refine or add to an existing theory. For this purpose, real-life phenomena are reduced to smaller sets, which have to be tested by establishing hypotheses, finding variables that might alter the outcomes, and analysing numeric data. This philosophy is particularly common in quantitative research.

Research that adopts a *transformative* philosophy taps into politics and social issues (Mertens, 2010). It often contains an action agenda calling for change. The participants can become co-creators of the research by getting actively involved and using it as a means to voice their concerns. This type of philosophy is often used in qualitative research.

Pragmatism is a very broad philosophy that acknowledges the complexity of the world and that there is not one single reality. That is why researchers look at many different approaches and are not limited by quantitative or qualitative methods. They assess the research problem from many different angles and try to explain it, often through mixed methods (Rossman and Wilson, 1985). Pragmatism places particular emphasis on outcomes. As Creswell (2014, p.11) described it: “The pragmatist researchers look to the *what* and *how* to research based on the intended consequences—where they want to go with it”.

Finally, *constructivism* makes sense of different perspectives and subjective meanings that individuals extract from a situation (Creswell, 2014). The researcher is trying to capture the complexity and the variety of interpretations, which are based on the realities in which the test subjects live and act upon. Cultural factors and historical norms influence these interpretations. In this type of research, there is usually some form of open communication between the researcher and the test subjects, for example, in the format of interviews or focus groups. Based on the discussions with the test subjects, the researcher develops a theory.

In this thesis, the adopted research philosophy is *constructivism*. It supports the goal of gaining insight into the different perspectives of the interview subjects, which are needed to answer the research question and develop an understanding for the use of temporary logo changes.

3.1.2 Research Approach

There are two types of research approaches: inductive and deductive (Saunders et al., 2019). In the former, the researcher collects data, categorizes it, and builds the theory up from the bottom, thus it emerges over time as the data creates a clear image. In the latter, the theory is already given and the research intends to prove or disprove this theory.

This thesis focuses on establishing a theory in a new field, which has not been explored before and, therefore, the author will follow the *inductive approach*. Until now, to the best of the author’s knowledge, only “permanent logo changes” have been researched. A temporary change of a logo is a very recent phenomenon and has yet to be studied within the context of

marketing and brand management. That is why it is important for researchers and marketers to learn about it and get an understanding of how to employ this strategy in their businesses.

3.1.3 Research Strategy

The research strategy intends to outline how the researcher conducts the research (Saunders et al., 2019). There are various strategies ranging from systematic literature review to experimental research. Among those is also the interview format, which will be used in this thesis. Within the interview format, Bernard (2006) differentiates between *structured*, *semi-structured*, *unstructured*, and *informal interviews*. The main differences among these are the freedom in answering and the interviewer's control over those answers (Dohrenwend and Richardson 1963; Gorden 1975; Spradley 1979). Structured interviews follow a strict path and focus on the same set of questions and stimuli in every interview. An example of this would be a questionnaire in which the respondent fills in his/her answers by ticking boxes. Semi-structured interviews are similar, however, they allow for more freedom in exchange for control over the respondent's answers. Instead of a strict form to which both the interviewer and interviewee must adhere, semi-structured interviews follow an interview guide (see Appendix D) with possible questions and topics from which both parties can deviate. Unstructured interviews are based on a plan, which comprises basic ideas about what should be discuss. Usually, it is more time-intensive and there is a larger potential for deviation and further elaboration on the respondent's side than offered by semi-structured interviews. An example of this is ethnographic interviewing, in which both parties are in the field exploring the questions as well as the various other impressions such as subconscious perceptions and the surrounding area. Finally, when conducting informal interviews, the researcher recalls conversations with interview subjects and writes down the observations, perceptions, and answers based on his/her memory. As an aid, the researcher takes field notes and uses every opportunity to write down his findings. In this case, the interviewer gives up the structure of the interview and lets the respondent speak freely. It is a common method for participant observation fieldwork or ethnographic research.

In line with the chosen research design, philosophy, and approach, the author has chosen to conduct this research in the format of *semi-structured online interviews*. In this case, it is the most appropriate form of research, since it allows for a less strict structure and gives respondents the possibility to elaborate outside of the initial interview guide. This helps the researcher tap into the individual experiences of the interviewees and foster reciprocity by encouraging further clarification, engaging in creating meaning, and critical reflection on own

perceptions (Galletta, 2013). Therefore, semi-structured interviews allow for depth and give the participant the opportunity to express thoughts to gain underlying insight into their socially constructed meanings.

The fact that there is a structure, which is established through an in advance created interview guide, helps the researcher navigate the information flow. In comparison to that, unstructured interviews lack this and hold the disadvantage that they often give away too much control of the interview to the interviewee (Bernard, 2006). This can result in unnecessary and irrelevant data. On the other hand, structured interviews might limit the information flow to a larger extend than necessary, making it difficult for the researcher to gain a full picture of the socially constructed perspective of the interview subject. Because of the relative and subjective view that people hold of this world, the author believes that it is imperative to foster a certain amount of flexibility during the interview instead of following a strict structure.

As mentioned before, the semi-structured interviews were conducted online. The main reason for this is the large geographical distance between the researcher and the interview subjects. However, even if research subjects were selected in a proximate area, the ongoing COVID-19 pandemic would not allow for face-to-face interviews due to strict “social distancing” rules and travel restrictions. Currently, as of December 15th 2020, more than 67 million cases have been confirmed worldwide and over 1.53 million people have died from the virus (Financial Times, 2020). The severity of this situation calls for an appropriate adjustment of the research strategy, therefore the pandemic also had an impact on this research. Further information about the changes in regards to this extraordinary situation can be found in section 4.3 and the Appendix C.

3.1.4 Time Horizon

The time horizon of this research is cross-sectional (Saunders et al., 2019). This means that the researcher will learn about the subjects’ perceptions, analyse the findings and interpret them within a few months. The reason for this choice can be argued in two ways. Firstly, the focus of this research is on how the interview subjects think about these campaigns and the feelings that they evoke, not about a change over time. Therefore, a “snapshot” seems to be more adequate than a longitudinal study. Secondly, the thesis has a time limitation and therefore it is unfeasible to be conducted over a long period of time.

4. Data Collection

In this section, the author will discuss the different temporary logo changes, which are the object of the study, and the interview sample with the interviewee's individual characteristics, which are the subject of the study. Furthermore, the interview procedure will be laid out to gain an understanding of the process and how the data was gathered. Finally, in the section interview particularities, various points of interest related to the interviews will be highlighted.

4.1 Objects of the Research

The object of the research are the temporary logo changes of five different companies: Lacoste, Johnnie Walker, McDonald's, Coca Cola and Audi.

Among various campaigns, which have been published over the last years, these five cases were selected due to their uniqueness and differences in regards to 1) campaign success, 2) campaign goals and 3) industry, which are discussed in further detail below. Apart from that, the researcher also considered relevance of the brand and the campaign for the sample group, whether the interviewees will be familiar with the brand (based on the interviewee's location) and the popularity of the brand in those different parts of the world.

Furthermore, the author chose these campaigns with the goal to draw a distinction between two different types of temporary logo campaigns, which will be further elaborated in the discussion section (see 7.2.1 and 7.2.2):

- Brand Image Extension campaigns (Lacoste, Johnnie Walker, McDonald's, Audi)
- Brand Image Focus campaigns (Coca Cola)

All of those logos are non-descriptive, however vary in terms of whether the logo shows only a symbol, a typeface or a combination of both – a mixed logo (see 2.6.1). Lacoste, Johnnie Walker and Audi have a mixed logo, while McDonald's uses only a symbol and Coca Cola uses its own brand name as typeface logo.

The author uses these unique cases to explore the field of temporary logo change and apply as well as extend existing theories in new ways to display the significance of temporary logo changes as a marketing tools in brand management.

Below, the author will describe the individual actions of each company in the frame of temporary logo changes as well as the outcomes.

4.1.1 Lacoste

In 2018, Lacoste, a French apparel company, launched its first collection of polo T-shirts without the typical crocodile logo that the company is so well-known for. Instead, it partnered up with the International Union for Conservation of Nature (IUCN) and created a limited edition of ten different kinds of T-shirts featuring endangered species as logos (IUCN, 2020) (see Appendix B). The number of shirts produced and sold for each species represented the remaining number of animals in the wild. Among those were, for example, the Sumatran tiger or the Burmese roofed turtle. Each of these species has an estimated population of below 450. The goal of the campaign was to create public awareness for the existential threat of these animals and to engage in conservation efforts (IUCN, 2018). The campaign was called “Save our Species” and launched during the Paris Fashion Week (IUCN, 2020).

The awareness campaign was a great success (IUCN, 2018). The polo T-shirts were sold out within 24 hours. The campaign went viral on Instagram, Facebook, Twitter and the mainstream press; it received overwhelming support and positive feedback (e.g., Lacoste, 2018). The online video and other content was shared over 600,000 times and the IUCN ‘Save our Species’ website visits sky-rocketed (IUCN, 2018). Further ‘on-the-ground action’ was also inspired by the campaign: IUCN asked Civil Society Organisations to submit proposals for the conservation of one of the ten species. In the end, the selected proposal that received a grant was for the protection of the critically endangered Burmese Roofed Turtle (IUCN, 2020).

In 2019, Lacoste continued its partnership with IUCN and launched another project of this kind supporting ten more endangered species. Among those were animals with estimated populations ranging between 1400 (Hawaiian Monk Seal) to 50 (Cebu Demselfly) (IUCN, 2018; 2020).

4.1.2 Johnnie Walker

In 2018, the famous scotch brand Johnnie Walker released a limited edition of 250,000 of its best-selling Black Label whiskey bottles in the United States (Alindahao, 2018). Unlike other companies, the limited edition did not refer to the whiskey itself, but instead to the packaging. The brand changed the logo from the renowned striding gentlemen, Johnnie Walker, to a woman, Jane Walker (see Appendix B). Furthermore, the company announced that, as a part of the campaign, it would donate \$1 for every bottle produced to organizations promoting women (Alindahao, 2018). The price was the same as for the original bottles.

Jane Walker was introduced as a campaign that had the goal to show the brand's commitment to gender equality and to celebrate women (Kaplan, 2018). However, Stephanie Jacoby, the vice president of Johnnie Walker in the US, pointed out in an interview with Bloomberg News that it was also meant to invite more women to try out the scotch and loosen the stigma that it is mainly a drink for men. She explained, "Scotch as a category is seen as particularly intimidating by women" (Kaplan, 2018). In this sense, the brand sees the limited edition as the next step of its "Keep Walking America" campaign, which has the purpose of reaching out to a broader audience, in particular Latinos and veterans, and to spotlight their communities (Alindahao, 2018).

When looking at sales, the campaign can be considered a full success. The offline sales surged and retailers had to limit the amount of bottles per customer because of the high demand. Merely 5.9% of the Jane Walker buyers had purchased any Johnnie Walker product before (Shorty Awards, 2018). According to Drizly, the online distribution partner of Johnnie Walker, Jane Walker succeeded in attracting more women to purchase the brand as well. Jane Walker registered 55% female customer and 45% male customers compared to Johnnie Walker with 29% female customers and 71% male customers (Shorty Awards, 2018). Furthermore, PR coverage showed a positive sentiment (92%) towards Jane Walker as a celebration of women and a large majority (85%) reacted positively towards the new logo too (Shorty Awards, 2018).

Interestingly, the Jane Walker campaign was met with **high controversy on social media**. In particular, the comment made by Stephanie Jacoby was heavily criticized and resulted in a backlash. Women felt patronized and strongly disagreed with the idea of being intimidated by whiskey (Scotchwhiskycom, 2018). Many perceived the campaign was just contributing to the gender split occurring in various markets, often through the "pinking and shrinking" approach (Contrera, 2016). A recent example at that time was Doritos, which just had launched "Lady Doritos" in a pink packaging. Caitriona Balfe, Outlander actress, referred back to it when commenting on social media to Johnnie Walker's "female version" of the whiskey:

'To be consumed with lady Doritos, whilst sitting on a lady chair, in a lady room, which is part of a lady house, in a lady city, on a lady planet. #pass #missingthepoint.'
- Caitriona Balfe on Twitter (Balfe, 2018)

4.1.3 McDonald's

In celebration of the International Woman's day in 2018, McDonald's temporarily changed its logo: it flipped its "golden arches" from a M to a W (Cherelus, 2018; see Appendix B). It all started with the initiative of a single McDonald's franchise restaurant in Lynwood, California, where the owner decided to turn the sign in front of her restaurant upside down to celebrate the upcoming Women's day. Within a few days this idea spread to all social media channels of McDonald's. The fast food chain also followed up with logo changes on packaging as well as crew member clothes. In the end over 100 restaurants across the country participated, all with the idea to honour women for their "extraordinary accomplishments" (Cherelus, 2018).

The campaign was a failure and disappointment to many customers. Even though the gesture was well-meant and without any profit-orientation, it quickly turned into a PR scandal and was referred to as "McFeminism" on social media. The public criticized the company for its unequal treatment of women compared to men. In particular, many talked about the low pay and limiting career opportunities at McDonald's (Gerken, 2018).

'This is hilarious. Keep your symbolic gesture about women's rights and pay your female (and male) workers a living wage. #McFeminism' – Secular Talk (Host of the Kyle Kulinski Show), Social Media Influencer (Secular Talk, 2018)

4.1.4 Coca Cola

In 2011, Coca Cola launched its 'Share a Coke' campaign in Australia (see Appendix B). The beverage company chose 150 of the country's most popular names and printed those in the same style on the front side of Coca Cola bottles and cans, replacing the original Coca Cola logo (Coca Cola Australia, 2013). The brand wanted to use "the power of the first name in a playful and social way to remind people of those in their lives they may have lost touch with, or have yet to connect with", according to Lucie Austin, who was back then the Marketing Director for Coca Cola South Pacific (Coca Cola Australia, 2013). Thus, the goal of this campaign was to reinforce social interaction in connection with Coca Cola, such as giving someone a Coke, draw attention to the brand and market it as a social lifestyle product.

This innovative campaign was a great success. In the summer of 2011, only in Australia, the company sold over 250 million bottles and cans with names on them (Coca Cola Australia, 2016). Social Media immediately caught up with the campaign too and many conversations and pictures of bottles or cans with the people's names on them were shared.

Lucie Austin explained in an interview in 2016 that at the beginning stage of the campaign the company was positively surprised by “the degree to which consumers played with the idea and made it their own” (Coca Cola Australia, 2016). She gave an example about one time where she noticed a sign with slotted letters in front of a church saying, “Share a Coke with a Christian”. In the same interview, Jeremy Rudge, one of the main “Share a Coke” campaign architects, pointed out that the customized bottles and cans seemed to be a “must-have object”. He explained that the company sent travelling kiosks, in which customers could get their own customized cans, to large malls and that the queues were endless. Finally, he also pointed out that “another surprise was that people were buying Cokes to show people they cared for that they missed them... from soldiers overseas in Afghanistan, to loved ones in hospital, to long-lost friends” (Coca Cola Australia, 2016).

Soon after the great success in Australia, the “Share a Coke” campaign was launched gradually in over 70 countries all around the world (Coca Cola Australia, 2016). Each of them adapted the campaign, changed the nicknames and found new ways to introduce it in their markets.

4.1.5 Audi

In March 2020, the Audi automobile brand launched a social media campaign focusing on the recent COVID-19 pandemic (see Appendix B). It posted a short video of a temporary ‘socially distanced’ version of the Audi logo together with an explanation on its social media channels. For the purpose of this research, the author chose to focus on the Twitter post (Audi USA, 2020). The video shows the Audi logo – the 4 rings – pulled apart with the words “keep your distance”, to symbolize social distancing. After that, the original logo follows, where the rings are back in their original place with the words “stay together”. The accompanying text reads, “Stay at home, keep your distance, stay healthy, support each other – we are in this together. As a global company and a global community, our highest priority is to identify any opportunities to #FlattenTheCurve. Stay safe.”

The campaign seems to have been a success when looking at the responses on social media. On Twitter, it received 945 ‘likes’ and was retweeted over 330 times (Audi USA, 2020). However, the comment section was not very extensive. On Instagram the campaign post reached 225,298 views (Audi, 2020a) with significantly more comments compared to Twitter, most of which were positive and appreciative of the message. Finally, on Facebook the campaign received more than 2000 likes, it had over 100 comments and over 1000 shares (Audi, 2020b). Here too, most comments were positive.

4.2 Subjects of the Research

The author conducted 14 in-depth, semi-structured interviews with subjects from various countries around the world. As the reader can see in Figure 4, they have been selected based on the following criteria: gender, age, nationality, occupation and availability as well as personal situation during the COVID-19 pandemic. The last factor was a unique characteristic, which was chosen due to the major impacts on reliability and validity. The participants were asked ‘Approval Questions’ (see Appendix C) before being asked to become interview subjects. These questions revolved around the pandemic and its psychological impact as well as the personal situation and job or personal responsibilities. Overall, these criteria were considered essential because the goal was to achieve maximum diversity in answers and to gain a deep understanding of the different interpretations and subjective meanings.

The sampling method used in this research is an adapted version of heterogeneous purposive sampling (Saunders et al., 2019). It can be considered adapted because usually it is advised to have larger interview groups of approximately 25 to 30 subjects to determine commonalities and derive patterns in heterogeneous groups. However, unlike usual studies, this thesis tries to lay out a broad picture and explore within a new field, not necessarily limiting the result to a condensed set of answers. Instead, it tries to discover new paths and open doors to further research in this field. Therefore, the researcher believes that the 14 interviews allowed for a deep view into the field of temporary logo changes and provided a clear underlying picture. More information would only lead to an overflow and confusion.

What should be noted is that all of the interview subjects have a personal connection with the researcher, which on one hand led to easier access and an open conversation, but on the other, might have biased the responses. Possible biases and errors will be discussed in section 5, the quality of the research design. Furthermore, this conflict will be elaborated upon in section 7.5 in which the author discusses limitations of the study.

As one can see in Figure 4, not all of the respondents have been interviewed about the same brands. This will be explained in more detail in the next section, interview procedure.

Interviewees	Gender	Age	Nationality	Occupation	Lacoste	J. W. ¹	McDo. ¹	C. C. ¹	Audi	Interview Length
Respondent 1	Male	20-30	Polish	Unemployed	X ²	X ²	X ²			1:21 hours
Respondent 2	Male	20-30	USA	Employed	X ²	X ²	X ²			1:51 hours
Respondent 3	Male	20-30	Belgian	Unemployed	X ²	X ²	X ²			1:14 hours
Respondent 4	Male	20-30	Italian	Student	X ²	X ²	X ²			1:34 hours
Respondent 5	Female	20-30	Austrian	Student	X ²	X ²	X ²			1:20 hours
Respondent 6	Female	20-30	Bosnian	Employed	X ²	X ²	X ²			1:33 hours
Respondent 7	Female	20-30	Norwegian	Student	X ²	X ²	X ²			1:12 hours
Respondent 8	Male	20-30	Italian	Student				X ²	X ²	1:24 hours
Respondent 9	Male	20-30	Belgian	Unemployed				X ²	X ²	1:00 hour
Respondent 10	Male	20-30	USA	Employed				X ²	X ²	2:11 hours
Respondent 11	Male	20-30	Polish	Student				X ²	X ²	1:20 hours
Respondent 12	Female	50-60	Czech	In pension				X ²	X ²	1:06 hours
Respondent 13	Female	20-30	Austrian	Student				X ²	X ²	1:13 hours
Respondent 14	Female	20-30	Bosnian	Employed				X ²	X ²	1:27 hours

Figure 4: Interview Sample

¹ J. W. = Johnnie Walker | McDo. = McDonald's | C. C. = Coca Cola

² 'X' indicates which respondents were interviewed about which brands, e.g. Respondent 1 discussed Lacoste, Johnnie Walker and McDonald's.

4.3 Interview Procedure

The interviews have been split up in two sets. In the first set, respondents 1 to 7 have been interviewed about temporary logo changes of the brands Lacoste, Johnnie Walker and McDonald's. In the second set, the researcher interviewed respondents 8 to 14 about temporary logos of Coca Cola and Audi. The reason for a division is grounded in the wish to further understand the reactions in various contexts. The first set is largely focused on big trends and important topics such as sustainability, equality and women's right as part of corporate social responsibility. The second set further explores this in the context of crisis but also taps into the idea of temporary logo changes for image strengthening and relationship building.

The researcher conducted the interviews online through audio calls over the communication platforms Skype and MS Teams due to the physical distance and the current limitations related to COVID-19. Before setting up the interview, the researcher contacted the subjects and enquired whether they would like to participate: As mentioned in section 4.2, the subject were questioned in regards to their personal situation ('Approval Questions'), which could affect the outcome of the study. In the next step, they were informed more specifically about the topic, participation rules and duration (see Appendix C). After agreeing to the interview, the day and time was selected. Directly prior to the interview the researcher asked for consent to record the interview and after receiving it, the interview began with a short introduction to the procedure.

The interview followed the structure provided by the interview guide (see Appendix D). First, the interviewee was asked to open a link for the original logo given by the researcher e.g. link of the original logo of Lacoste. Then, the "Part 1 Questions" were asked to develop a general understanding of how the interviewee perceives the brand. In case the respondent was not familiar with it, the author provided the person with basic information after he or she answered the first three questions of part 1. In the next step, the researcher introduced the temporarily logo with a new link. To have a better overview, a short summary of the campaign was given as part of the interview. Following that, "Part 2 Questions" were asked to understand the impact of the temporary logo change. This procedure was repeated for each logo: three times for the first set of interviews and two times for the second set.

Throughout the interviews the author used various probing techniques as described by Bernard (2006). The author tried to encourage the interview subjects to elaborate by asking "What

would happen if...?” and “Could you tell me a bit more about this?” type of questions. Furthermore, the author used “grand tour question” as described by Spradley (1979), in which the researcher reformulated the question into a longer one consisting of multiple sub-questions focusing on aspects of interest and encouraging the interviewee to continue talking. Interview probing was used as a tool to gain access to deeper associations, feelings and ideas.

In the end, “other questions” were asked to gain an overarching picture of the interviewees’ opinions regarding temporary logo changes. In the second set, the “Part 2 Questions” as well as “Other questions” were adjusted respectively based on the type of brand and based on the already received information of set 1 (see 4.4.4).

4.4 Interview details and particularities

4.4.1 The concept of ‘familiarity’

As the reader will see in section 6.1.1, familiarity with the brand and logo, not every person was familiar with every logo presented. This was seen by the researcher as an opportunity to tap into different kind of impressions extracted from a logo and understand how assumptions and expectations were made solely based on visual input. Therefore, the original logo was shown to the interviewees without further explanation. The researcher hoped that this would give insight into the underlying logic of logos.

4.4.2 The concept of ‘context’

In this study the interviewer created three distinct categories to draw out the differences between the types of brand communication: new, expanding, and old context. The new context indicates that the purpose and message of the campaign have not been associated with the brand image yet. This means that in the current associative network, as described by Anderson (1983), they are not present. The expanding context will be used for a brand message that might not be present yet in the brand’s associative network, however the connection would be easy to make. This means that the brand communication as an association will either be newly created and/or, if it already exists, it will move closer to the central node, in this case the brand. The result of this kind of brand communication is a newly added component in the brand image that still is in line with the current strategic direction of the brand. Finally, the old context implies that the campaign is fully aligned with and only strengthens the current brand image, without adding any new aspects.

4.4.3 Adjustment of the brand personality framework

The brand personality framework as established by Aaker (1997, see 2.1.4) consists of five different dimensions. In this study, the author modified this framework to encompass sustainability too (see Figure 5). This adjustment was made because sustainability has become increasingly relevant in our society. Businesses as well as customers consider it an important aspect, which influences both of their day-to-day life. Adding the sustainability dimension can be seen as a modernization of the framework, based on how society categorizes businesses.

In the adjusted framework, the author suggests the following traits for the sustainability dimension: *awareness*, *enacting*, and *circularity*. These are based on specific goals that companies strive to achieve. In the first case, businesses express sustainability through being aware, showing this awareness and acting on it to some degree. They change their operations selectively based on external risks and opportunities, which emerge from new stakeholder needs and demands, however without changing the business premise. This is called Business Sustainability 1.0 (Dyllick and Muff, 2016). In the second case, companies that are more deeply engaged in sustainability will enact it across a larger scale. That means their business operations will change according to it and focus on economic, ecological and social values, which was introduced as the “Triple Bottom Line” by Elkington (1997). This is comparable to Business Sustainability 2.0 (Dyllick and Muff, 2016). Finally, circularity could be seen as one of the highest forms of sustainability, in which the perspective of the business changes: It sees itself as part of an ‘ecosystem’ – a cycle – and thus as contributor to maintaining the system and its resilience. It questions how it can contribute to resolve sustainability issues, reach sustainability goals (for example, the UN Sustainable Development Goals) and so create value for everyone. This is considered Business Sustainability 3.0 by Dyllick and Muff (2016).

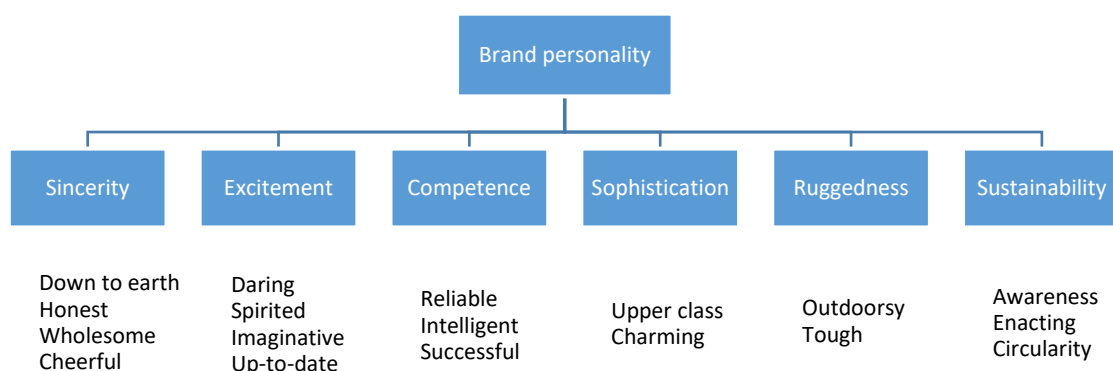


Figure 5: Adjusted Brand Personality Framework

4.4.4 Adjustment of questions

As previously mentioned in section 4.3, the researcher adjusted two aspects in the interview guide for the second set of interviews (see Appendix D).

Firstly, in question 15 the sub-question was modified for the case of Audi. It was changed from “Do you think the campaign would make you consider buying or actually buying the product?” to “Does the campaign change how appealing the product is to you? Do you think the campaign contributes positively to the idea of buying the product?”. This change was necessary to ensure a more realistic questioning since most of the interview subjects were between the age of 20 and 30 and had limited financial means due to their occupation.

Secondly, question 17 was adjusted for both brand cases. Instead of asking “Do you think temporary logo changes are a good method or tool for companies to communicate messages?”, the researcher asked “What would you perceive as most essential when creating and using temporary logos? What would be your advice for managers, your “to do’s” and “not to do’s”?”. This change was implemented due to the fact that the first set of interviews already yielded enough insight in the former question and the researcher believed it is more interesting to hear about the respondents’ perspectives on temporary logo change.

5. The Quality of the Research Design

In this section, the author highlights the quality of the research conducted by discussing the reliability and validity of the study and all of its components.

5.1 Reliability

Reliability assesses whether the same study would lead to the same results if conducted by a different researcher or on a different occasion (Saunders et al., 2019). In this case, it is a large concern because of the qualitative research design and the COVID-19 pandemic. To ensure reliability in this study, the author describes in detail the focus of the thesis (4.1), the sample selection (4.2), interview procedure (4.3), interview details and particularities (4.4), and the limitations of this study (7.5), as suggested by Borman et al. (1986). This transparency in the research process is essential to gain reliability.

Furthermore, various interviewee and interviewer biases and errors (Saunders et al., 2019) that occur in this type of research and threaten reliability are addressed:

- The **interviewee error** affects the ability to respond, thus the performance e.g. bad timing. This type of error was difficult to avoid, in particular due to the COVID-19 pandemic and because it is on the side of the interviewee. However, the researcher took measures to limit it and make sure the respondents felt comfortable conducting the interview already prior to it. In particular, the researcher considered the personal situation in connection with COVID-19 and the psychological impact of it, personal situation, and job or personal responsibilities when selecting the interviewees (see ‘Approval Questions’ in Appendix C). Furthermore, the interviews were scheduled with high flexibility to make sure that both date and time fit the interviewer and interviewee. A time slot of 1:30 hours was also agreed upon to avoid time pressure.
- On the other hand, the **interviewer error** may lead to a misunderstanding of a response through outside circumstances such as tiredness. Similar to the interviewee error, the pandemic also affects the researcher. Therefore it is difficult to make sure that no error occurred. However, the researcher took all possible precautions to ensure active listening, note-taking and full understanding. Various probing techniques were used (see 4.3) to gain deep insight, understand the true motivations, feelings and thoughts of the interviewees, and elicit the right type of information. To make sure that there were no misunderstandings, the discussions between the interviewer and interviewee

were often summarized and complex answers were re-phrased by the researcher. Furthermore, the interviews were recorded with the permission of the interviewees, which allowed the researcher to revisit the discussion when analysing the results.

- The **interviewee bias** might lead to false responses due to answering what the interviewer might want to hear or being scared of answering honestly. To avoid this bias the researcher put emphasis on honest communication before the interview started. The interviewer also encouraged the interviewee to ask any clarification questions. In general, the interview answers were discussed objectively and the researcher ensured the participants that their opinions will be published anonymized.
- The **interviewer bias** might lead to a wrong interpretation due to the subjective view of the interviewer. The researcher was fully aware of this possible bias from the beginning and thus tried to counter it by staying objective and trying to understand the different points of view through the probing techniques as mentioned above. Furthermore, the interview guideline was created in a way to counter this bias due to its open-ended questions. This would ensure that various different answers were given.

Finally, the reader should be aware that one respondent in the sample group is older and thus, does not fit into the same age group as the others. This will be discussed further in section 7.5.

5.2 Validity

Validity is another main concern in this research. We differentiate between three different types: concept validity, internal validity and external validity (Saunders et al., 2012).

Concept validity refers to the research strategy and whether it is able to capture what shall be researched. In this case, whether online semi-structured interviews are the appropriate way to find out about peoples' perceptions and feelings regarding temporary logo changes. Based on the nature of this research, the author considers the concept validity very high. The researcher has the freedom to explore the topic in detail through semi-structured interviews as well as understand the subjective opinions based on the individual socially constructed meanings.

Secondly, *internal validity* is about the inferences that researchers make based on the data they elicit. The question that has to be answered here is whether the interpreted results reflect the reality as given by the interviewee or whether it has changed due to misunderstanding or wrong interpretations. To ensure a high level of internal validity the author took the following steps:

- 1) The author used a predeveloped interview guideline that was kept the same for the first set of the study and adapted in the second set based on the initial findings (see 4.4.4). Part of this interview guideline were texts and images that were read or shown to the participants, for example: information provided to respondents who were not familiar with the brand, campaign summaries and the corresponding images of the brand logos and the temporary changed logos (see Appendix D). This made it possible for the researcher to compare the individual answers within the two sets.
- 2) Furthermore, *prior* to the interview, the author assessed whether there are possible outside factors that could influence the answers given by the respondents, as mentioned above. For more information see interviewee error, interviewee bias and Appendix C.
- 3) Finally, *during* the interview, the researcher took steps to ensure full understanding and correct interpretations. For further information see interviewer error.

Finally, external validity/generalisability is different in qualitative than in quantitative research due to its difficulty of applying the results to any other cases than the ones presented. Therefore, a different type of generalisability – analytical generalisability (Yin, 2003) – is used to translate the results into other real life contexts. Analytical generalisability means reaching a broader *theory* through generalisation from particulars. In this study, the author tries to reach a high level of it by introducing multiple cases. In that sense, the author sees cases as if they were experiments and in that sense replications, as suggested by Yin (2003). Thus, the author selected cases that maximize generalisability and take various aspects in consideration such as campaign success, campaign goals, industry, etc. (see 4.1) (Kennedy, 1979). Through comparison among one another and determining overarching patterns these cases lead to analytical generalizability and thus broader application (Firestone, 1993). Furthermore, the author uses these unique cases to extending and applying existing theories, while also discussing conflicts within literature. This leads to insightful results with a strong foundation and applicability.

6. Results

The results are the in-detail outlined outcomes of the interviews. The approach taken in this section is the following: The results are divided in two parts based on the structure of the interview guide (see Appendix D). In each part, the researcher goes through the corresponding questions one by one, presenting the results of all the brands for said question. The various opinions and perceptions are highlighted through direct quotes of the interviewees. Some of the questions have been grouped due to overlapping and complementing answers.

6.1 Questions Related to the Original Logo (Before Temporary Logo Change)

This section focuses on the familiarity, perceptions and behavioural responses of the interviewees regarding the *original logo*. These results will be used for comparison with those of the temporary logo.

6.1.1 Question 1: Familiarity with the Brand and Logo

As can be seen in Figure 6, most interviewees were familiar with the brands Lacoste, McDonald's, Coca Cola and Audi. Johnnie Walker was not well known among the sample.

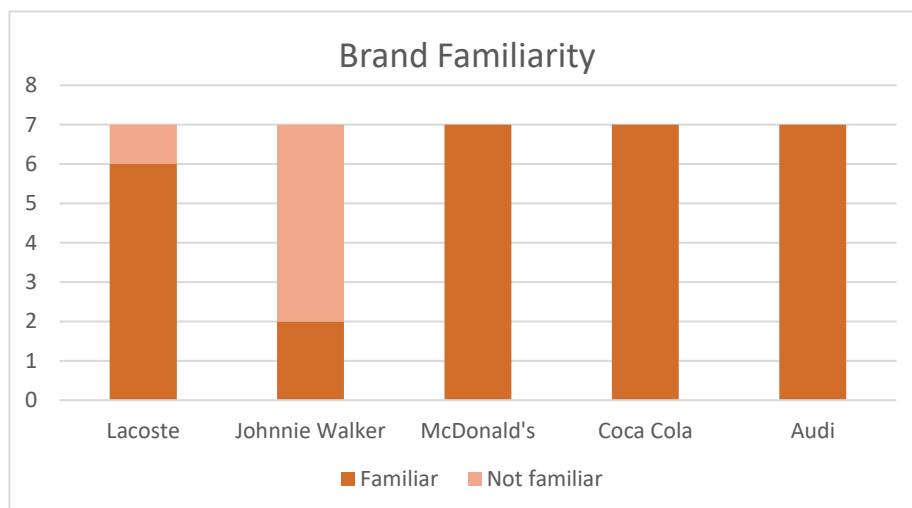


Figure 6: Brand Familiarity

- **Lacoste:** Respondent 2 was not familiar with the brand and had no prior knowledge about it.
- **Johnnie Walker:** Respondent 2, 4, 5, 6 and 7 were not familiar with the brand and had no prior knowledge about it.

- **McDonald's**: No one was unfamiliar with the brand.
- **Coca Cola**: No one was unfamiliar with the brand.
- **Audi**: No one was unfamiliar with the brand, however respondent 8 and 12 had very limited knowledge about it.

6.1.2 Questions 2, 3, and 5: Primary and Secondary Associations and Emotions

The respondents that **were not familiar** with the brands and their logos, as indicated in the previous question, derived assumptions about the brands solely based on a visual interpretation of the logo. The interviewees that **were familiar** with the brands mainly listed associations related to purchases and memories of their experiences with the bought products. They also mentioned the logo and discussed the overall reputation of the brands.

The corresponding emotions to the associations were linked to the purchasing behaviour: If the respondent was **not familiar** with a brand and did not purchase any/rarely products from it; then the respondent felt neutral about the brand and its logo or there were no emotions involved. On the other hand, if the respondent **was familiar** with the brand and bought its products, or the purchase was linked to a strong memory/feeling, whether positive or negative, or the interviewee was a fan/opponent of the brand; then there was an emotional response.

Lacoste

When asking the respondents about their associations, interviewees 1, 3, 4, and 5 mentioned **products** of Lacoste such as shoes, (polo) T-shirts, sweaters, and perfumes, which either they, a close friend, or family member has purchased. Furthermore, respondents 1, 4, 5, and 6 mentioned the **crocodile** while talking about Lacoste or its products. The brand was described as “**sporty**”, in particular related to tennis, golf or sailing by respondents 1, 4, 5, 6, and 7. Respondent 6 also perceived it as a classic and timeless brand made for men rather than for women. It is seen as an **expensive** and **high-quality brand**, with a **posh/wealthy image** by interviewees 3, 4, 5, 6, and 7. When it comes to **colours**, respondents 1 and 7 associated white and pastel colours with Lacoste, whereas interviewee 5 thought of the colour green.

Respondent 2, who was *not familiar* with the brand, built his associations based on the Lacoste crocodile and the simplistic logo design. He had various ideas about what the brand could be about: “*Lacoste is probably product-based rather than service-based. It could be something*”

about the outdoors. The crocodile makes it seem like it is about outdoor equipment, maybe camping gear?” Ultimately, he also mentioned that it might be a high-quality, “sporty” brand.

In terms of emotions, most respondents felt neutral about the brand due to not being a customer. Respondent 5 mentioned a childhood memory related to the brand, which triggered a positive feeling towards Lacoste. Respondent 7 exhibited a mild form of dislike because of Lacoste’s reputation of being a posh brand used to show status and emphasize wealth.

Johnnie Walker

Due to the majority of the interviewees *not being familiar* with the brand, most based their thoughts on the visual interpretation of the logo. Respondents 2, 6, and 7 linked the name and the logo to **liquor**, respondent 7 even mentioned that it reminds her of Jack Daniels. Interviewees 2, 4, 5, and 6 mentioned that it might be **a clothing brand** (for men, which was not always mentioned), due to how the person in the logo was dressed. Respondent 5 perceived the logo as charming and exhibiting pride, whereas respondents 2 and 4 perceived it to be classic and traditional. Finally, multiple interviewees linked it to **Ireland or England**, in particular respondents 2, 5, and 6. Respondent 5 also linked it to rain.

Respondents 1 and 3, who were both familiar with the brand, associated Johnnie Walker with **whiskey**. Interviewee 1 elaborated on the various labels such as black, red and green and that one “*drinks whiskey with style*” since it is an old-fashioned, classic drink. Both interviewees explained that they link it to **drinking with friends, having a good time, and hangovers**.

Regarding emotional responses, the interviewees did not exhibit any particular feelings due to not being familiar with the brand or very limited consumption (respondents 1 and 3).

McDonald’s

The main association linked with McDonald’s, which every interviewee mentioned, is **fast food** such as burgers, chicken nuggets, and fries. This was usually connected to the **ease and convenience** of getting the food and McDonald’s being **cheap**. In particular, interviewees 2 and 7 mentioned the drive through and pick-up possibilities. Respondent 5 noted that McDonald’s also offers cake and coffee. Interview subjects 1, 3, and 5 also discussed their **childhood memories** related to McDonald’s; the clown, the Happy Meals with their toys, and the slides inside the restaurants.

Overall, respondents 1 and 6 perceived McDonald's logo with its red and yellow colours seems inviting and welcoming. Interviewee 7 explained that in Norway the logo is also often referred to as "the yellow seagull". Furthermore, respondents 4, 6, and 7 also mentioned that they connect the food from McDonald's with **hangovers**. Interviewee 4 explained: "*It is usually the kind of food you get after a night out at a party when you are hungry and drunk.*" It was also brought up that it is **unhealthy** by interview subjects 2, 4, and 5. Interviewee 2 mentioned that the quality of the food has gotten worse and that the brand focuses only on volume now.

The emotional responses towards the brand were neutral to positive. Respondents 4, 5, 6, and 7 noted that they felt happy when thinking about McDonald's due to the indulgence and taste associated with the food. Respondent 5 pointed out that this extends from the fast food to the sweets offered in McCafé. Respondent 4 mentioned that he feels guilty after eating fast food because it is unhealthy. Interviewee 3 explained that for him the thought of going to McDonald's and eating there is exciting and that he looks forward to it.

Interestingly, various interviewees also had a **physical reaction** to the brand. Respondents 3, 6 and 7 described hunger and a craving for fast food when talking about McDonald's. Interviewees 3, 4 and 5 recalled the taste and explained that they enjoy it.

Coca Cola

When discussing the various associations linked to Coca Cola, all of the interviewees related the brand to the actual **drink**. The majority of the respondents (8, 9, 11, and 12) imagined it in a glass bottle, whereas respondent 10 described the drink in a can. Finally, respondents 13 and 14 did not link it to any specific container form. Furthermore, Coca Cola was described as "*a cool and refreshing, sparkling drink, ideal for a hot summer day*" by respondents 12. Interviewees 13 and 14 shared the same opinion. Respondents 12 and 13 also mentioned **caffeine**, and 11 and 14 highlighted the great **taste**. Interviewee 10, who is from the USA, discussed the local rivalry between Coca Cola and **Pepsi** and argued that Pepsi tastes better.

When discussing the drink further, respondents 8, 10, 11, and 12 explained that they perceive Coca Cola as **unhealthy** because of the high amounts of sugar. Interviewee 11 elaborated on this, explaining that when he drinks it, in that moment, it tastes good and he enjoys it but, afterwards, he usually feels guilty. Moreover, he dislikes the sugary feeling on his teeth because it makes him feel uncomfortable. Respondent 8 said that he only drinks the sugar free version. Furthermore, interviewees 10 and 14 pointed out the connection between Coca Cola and McDonald's or other **fast food** places, where people usually pick Coca Cola as their drink.

Regarding the company, interview subjects 10 and 12 pointed out that Coca Cola is a **big, international, and successful brand**. Respondents 8, 9, and 13 connected the brand with its **advertisements**; either the polar bear campaign or the Santa Clause campaign.

Overall, the feelings towards the brand were diverse. Respondent 8 explained that “*the brand image is good, the campaigns are good but the drink itself is unhealthy and makes me feel guilty afterwards. Therefore, I am not a big fan and don’t have any particular strong feelings about it*”. Respondent 10 had a slightly negative feeling towards Coca Cola. He explained that he would prefer Pepsi over Coca Cola because it tastes better and makes him feel better after consuming it. Interviewee 11 had a positive feeling and explained that this is because, when he was younger, he was drawn to these kinds of drinks and has made good memories with them. Respondent 13 also offered an interesting point of view. She said, “*I don’t drink Coca Cola, but I like the brand. I like their campaigns. They put me in a holiday or vacation mood, and make me happy and excited.*”

Similarly to McDonald’s, in the case of Coca Cola, multiple respondents also showed a **physical reaction**. Interviewees 8, 9, 12 and 14 indicated that the logo and brand name trigger thirst and a craving for a carbonated drink.

Audi

The logo was clearly identified as a car brand by every respondent and therefore the main association was **cars**. The most prominent characteristics mentioned, which are associated with Audi cars, are: **quality** (respondents 9, 11, 13, 14), **nice design** (respondents 9, 10, 11, 13), **fast** (respondents 9, 10, 13), **performance** (respondents 9, 10), **good features** (respondent 9, 10), and **reliability** (respondents 9, 14). Respondent 10 added that even though it has good characteristics, it is very difficult and costly to repair in the USA and that is why it is not very popular there. Furthermore, interviewees 9, 10, 13, and 14 saw Audi as a **luxurious** and **expensive** car. Interviewee 14 explained that she believe it is still affordable and that she considers it as a car for the upper middle class. Respondents 9 and 11 believe that **successful young professionals** would be the usual owners of these types of cars. Audi was also linked to the idea that it is a “**show off car**” by the interview subjects 10 and 11. Interviewee 10 mentioned that people would bring these types of cars to private races and car meets.

Finally, Audi as a company was also discussed by some respondents. Respondents 8 and 14 noted that it is a **German brand**. Interviewee 10 mentioned its connection to Volkswagen,

since both are sold by the Volkswagen Group. Respondent 14 discussed the differences between Audi and BMW, and positioned Audi as equally exclusive and a direct competitor.

For respondents 8 and 12, who *were familiar with the brand but had limited knowledge about it*, it was challenging to characterize Audi. Both considered it as a middle class car, not too pricy, comfortable, with good features, possibly suitable for families too. Respondent 8 analysed the logo, however, due to its simplistic and symmetric design, he did not find it helpful to determine what kind of cars Audi produces. It only reminded him of the Olympics.

Regarding an emotional reaction to Audi, most respondents (8, 10, 11, and 12) felt very neutral or exhibited no emotions at all. Respondent 9, who was very passionate about the brand stated that he feels excitement as well as cheerfulness when seeing the logo and thinking about Audi. Respondent 13 also perceived it as an exciting brand, mainly due to its advertisements and the feeling it conveys in those: thrill, speed, and joy. Respondent 14 also perceived it positively.

6.1.3 Question 4: Behavioural Response

The interviews showed that the behavioural response to the brands depends on the respondents' familiarity with the brand, the way it is perceived, and the surrounding circumstances. The interviewees showed **no purchase history nor future purchase intention** if there is no interest in the products due to the brands and their products: 1) being too expensive, 2) not being liked by the respondent, 3) not worth the effort and too troublesome to get, or 4) having a bad reputation. Of course, should the brand and its products not be known to the respondent, the purchase history and future intention is limited as well. On the other hand, there is a **purchase history and future purchase intention** if the brands and their products are: 1) affordable, 2) interesting, 3) accessible and easily obtained, 4) there is an incentive, or 5) if the respondent is in the mood to purchase the product.

6.1.4 Question 6: Brand Personality Perception

The respondents classified the brands in different ways based on the overall perception, associations, knowledge of the brand, and further impressions.

Among the interviewees, Lacoste was seen as sophisticated, competent, and exciting; Johnnie Walker as competent and sophisticated; McDonald's as exciting and sincere; Coca Cola as exciting, competent, and sincere; and Audi as competent, sophisticated, and exciting.

Lacoste

The majority of the interviewees see the brand as **sophisticated**. Interviewees 2, 3, 4, and 7 explained that this is due to the upper class style of the clothes, the posh, high-quality image of the brand, and the fact that Lacoste products are expensive. Respondent 6 considers it moderately sophisticated because the products are still affordable, even if more expensive. **Excitement** and **competence** were also high in the ranking. Respondent 5 considers Lacoste to be an exciting brand because it is up-to-date and daring. Respondent 6 added to that that it has a young and modern image. Respondent 4 also believes that it is somewhat exciting because it is an innovative and creative brand. Furthermore, interviewees 1, 3, 6, and 7 consider Lacoste to be a competent brand due to the products' reliability and high quality. Moreover, respondents 1 and 6 also believe that Lacoste is **sincere**. The former believes that this is because of the simplistic logo, the latter agrees with this and adds that it is a modest brand and not too playful. Finally, respondent 5 believes Lacoste also falls into the category **ruggedness**; respondent 4 considers it also somewhat rugged. The reason for this is the "sporty" and "outdoorsy" perception. No respondent categorized Lacoste as sustainable.

Johnnie Walker

The interviewees had strong feelings towards the brand and it was easy for them to categorize it, even though they were not as familiar with it as with Lacoste or McDonald's. They considered Johnnie Walker as a very competent brand, which is reflected in the fact that every respondent of the sample chose the category **competence** for the brand. The reason for this is the old-school, premium look of the logo, in particular how the gentleman is dressed, the font of the brand, and the name itself. Respondents 1 and 3, who were both familiar with the product, explained that it is a competent brand because of the decades of experience and success of the brand. **Sophistication** was also chosen multiple times, in particular by interview subjects 1, 3, 4, 5, and 6. Interviewees 1, 5, and 6 argued that whiskey is often considered to be an upper class drink, often drunk by successful and intelligent people. Respondents 3 and 4 also claimed that it is mainly the logo design that makes it look sophisticated. Finally, some respondents, consider Johnnie Walker as a **sincere** brand. Respondents 2, 6, and 7 believed it falls in that category because whiskey is a classical, traditional drink. Excitement, Ruggedness, and Sustainability were not mentioned by any interviewees.

McDonald's

The majority of the respondents (1, 3, 5, and 6) considered McDonald's **exciting**. Respondents 5 and 6 both mentioned that the brand tries to be up-to-date and creative by offering different specials every few weeks, and even more so when one considers McCafé addressing different customers' preferences. Respondent 4 thinks of McDonald's as moderately exciting, explaining that it is rather the food and the experience of eating it that is exciting, than the brand itself. The second biggest category is **sincerity**. This is mainly based on the use of domestic meat and vegetables in their products, which was mentioned by interview subjects 6 and 7. Respondent 4 also considers McDonald's as sincere because it is down-to-earth. Interviewee 3 believes that McDonald's is somewhat sincere and said that this is based on the idea that "*you get what you pay for*". Finally, McDonald's is considered **competent** by respondent 3 and 7 because it is a successful company operating worldwide. Interestingly, respondent 2 could not categorize McDonald's due to the belief that none of the categories fits. Sophistication, Ruggedness, and Sustainability were not mentioned by any respondents.

Coca Cola

The brand was perceived as **exciting** by all of the respondents. Interviewees 9, 10, 13, and 14 see it as a daring, imaginative, and up-to-date brand due to its advertisements, the various types and flavours of Coca Cola, and the overall brand image. Respondent 12 said "*Coca Cola could be perceived as exciting, particularly by younger people. In its advertisements, it usually portrays young people celebrating life and having a good time, but for me, it is not an exciting brand. The image doesn't speak to me as it does to them, it is just a drink.*" Furthermore, the majority of respondents (8, 9, 10, 12, and 14) also mentioned **competence**. They highlighted that Coca Cola is an internationally successful brand that is consistent and reliable in its taste and quality. Some respondents also pointed out that it is a **sincere** brand. Interviewee 10 explained that it is down-to-earth in its way of communicating the brand message and what the product is about. Interview subjects 12 and 14 shared this opinion and explained that its long tradition and the accessibility of the product add to this sincerity. Respondent 13 perceives the brand as sincere because it is cheerful. This is based on the associations related to holidays, hot summer days and "enjoying life". Finally, respondent 9 added that for him it is also **sustainable**. Coca Cola raises awareness and acts upon it for example by using recyclable bottle caps and launching in-store initiatives to return them.

Audi

The brand personality category that was most often chosen for Audi is **competence**. Respondent 8, who is not knowledgeable about Audi, pointed out that it is a German brand, thus it will be of good quality. Interviewee 12, who also does not know much about the brand, perceived it competent due to it being a globally successful brand. Interviewee 14 agreed with both of the previous points. He and respondents 9, 11, 13, and 14 pointed out that it meets all of the brand personality characteristics of competence: reliability, intelligence, and success. Respondent 10 mentioned that for him it is intelligent and successful but not reliable due to limited possibilities to repair the car and other difficulties with it in the USA. In this context, respondent 13 also mentioned **sincerity**. She explained that because Audi is a German brand people trust it and believe it is honest in its communication. This is reflected by the purchasing behaviour. If people would not believe that it is of high quality and trust in the brand, they would not be willing to pay Audi's high prices. Furthermore, **sophistication** was the second most mentioned category. Respondents 9, 10, 11, 13, and 14 indicated that they perceive it as a luxurious, upper class brand. Multiple interviewees also mentioned **excitement**. Particularly, the speed and performance (respondents 9 and 13), "experience-orientation" (respondent 10), and Audi's constant innovations to stay up to date and respond to trends (respondents 9 and 14) excited them. Respondent 9 explained that Audi is also trying to become more **sustainable** with its electric cars, thus leaning into the sustainability category.

6.2 Questions Related to the Temporary Logo

This section focuses on the familiarity, perceptions, and behavioural response to the *temporary logo*. The results presented here are the main focus of the research.

As mentioned in the interview procedure, the reader should keep in mind that the interviewees have not only seen the visual logo change, but also have been informed about the context and campaign details. This leads to a better understanding and assessment of the situation. For a detailed review of the information given to each participant, please refer to Appendix C, in which the campaign summaries are listed that were used for this purpose.

6.2.1 Question 7: Familiarity with the Temporary Logo Campaign

Overall, **most interviewees have not heard about the temporary logo campaigns before but would have liked to**, since the campaigns cover important topics, seem interesting, and create awareness. However, **the researcher saw that most interviewees did not want to engage in information gathering about the campaign and its topic by themselves**, irrespective of whether the respondent knew about the campaign prior to the interview or not. For example, respondent 2, who found the Lacoste campaign interesting and informative also pointed out that, even though he would like to receive more information, he would not actively search for it on his own. Only one interviewee, respondent 6, mentioned that she would actively search for information. She explained that she would try to learn more about Lacoste's campaign by, for example, clicking on a link that leads to the campaign website because she is very interested in sustainable initiatives and would like to find out more about the impact of this initiative. Interestingly, respondent 6 also showed interest to learn more about McDonald's but for a different reason. In this case, she said, *"I would like to understand the campaign better. It seems confusing, especially without the information you have given me, which I would normally not get unless I do more research. That is why I would like to get some more details about what is actually happening."*

Compared to the Lacoste, Johnnie Walker, and McDonald's campaigns, which most of the interviewees have never seen before, the Coca Cola campaign was widely known among the respondents. **All respondents apart from interviewee 12 indicated that they have seen the temporary logo campaign of Coca Cola before** – either on Social Media or inside of a store. Similar to the observation that interviewees do not actively engage in information search, the interviewees, who knew about the Coca Cola campaign, **also pointed out that they did not**

engage in further research on their own. Instead, **the respondents assumed the purpose** based on the title of the campaign ‘Share a Coke’ and the names on the bottles.

As previously explained, most respondents were interested in finding out about the campaign earlier, however **some of the interviewees felt indifferent about this, in particular, when it was about a brand and its products that they were not interested in anyway.** Respondents 2, 3 and 4 mentioned this when the researcher asked them whether they would have liked to find out earlier about the Johnnie Walker campaign. Respondent 2 also pointed this out when talking about McDonald’s, since he eats fast food from McDonald’s very rarely. Interviewee 4 explained that he felt indifferent about the McDonald’s campaign due to “*no actions behind the gesture*”. Interestingly, Audi showed a similar picture but it was less about the product and more about the situation. Multiple interviewees felt indifferent to learning about the campaign before, because “*the message is widely spread and Audi is just repeating it*” (respondent 11). In this context, respondents 8 and 12 demanded actions and impact instead of words or redesigns. Respondent 14 pointed out that for her it depends on when exactly they published this campaign: If it was in the beginning of the pandemic, she would appreciate it; later it would be perceived as “*annoying*”. On the other hand, respondent 13, who did not know about the temporary logo change, expressed little interest in cars, and the brand, was interested in finding out about the campaign due to the urgency of the situation and the supportive message. Respondent 12 also mentioned that the brand is overall irrelevant to her and that this is why she might not care either way. In the case of Coca Cola, respondent 12 pointed out that she has not noticed the campaign before and even if she had, it is irrelevant for her so she would not care to find out about it.

6.2.2 Question 8, 12 and 13: Perceptions and Emotions, Underlying Logic, and Context

When the researcher asked about the initial thoughts, after explaining the campaign to the interviewees, most respondents talked about how they perceive the campaign and the logo. Only through further query about the reasons for the launch of the campaign and the context, they revealed new and underlying connections they made in terms of associations.

Initially, the new logo triggered various responses and thoughts; however, one thing all interviewees agreed on is that the **causes of these campaigns were important**, regardless of execution. The topics are relevant and it is good that companies try to draw attention to them.

Lacoste

Lacoste was perceived as particularly **cool, interesting, fun, and positive** by respondents 1, 3, 6 and 7. Respondent 2, who was not familiar with the brand, explained that this is something he would not expect of said brand, even after being informed about the company, seeing both logos, and learning about the new campaign. He further elaborated that the campaign seems “*thoughtful and well designed*”. Respondent 6 mentioned that this campaign made her curious. Both of these respondents also pointed out that the promoted products were a **limited edition**, which made them more interesting and intriguing.

The implicit emotional response to the Lacoste temporary logo campaign was positive, however when asked directly, most interviewees felt indifferent due to disinterest in the brand’s products. Respondents 3 and 5 were happy that Lacoste recognized the need to protect the species, and felt sad for the animals. Respondent 4 liked the campaign and said it made him cheerful. Respondent 7, who had an overall negative perception of the brand, held more diffuse feelings towards it after seeing the campaign, leaning then towards a neutral position.

When discussing the temporary logo, an interesting point was made by interviewees 4 and 7. They were both **concerned about whether the brand would be recognized** if someone wore a T-shirt without the crocodile. The Lacoste tag would be hidden behind the neck and the only way to recognize the brand, without seeing the tag, is the crocodile. Respondent 4 explained: “*I am worried that for many customers the looks of the T-shirts might be more important in this case than the content of the campaign. Would I wear a T-shirts with a turtle on the chest, which might look funny, but no one would recognize it as Lacoste? – Probably not.*” Interviewee 7 went a step further and warned that it might even be perceived as a fake.

Interviewee 1 was wondering about the reasons why Lacoste launched the campaign and whether they are truly sincere about it and care for the animals, or they want to be part of the sustainability trend. Respondent 2 also recognized it as a big trend, however instead of wondering whether the **intentions were pure**, he believed that **the urgency makes the campaign feel honest**. He explained: “*by emphasizing the scarcity of the animals and representing it in the amount of T-shirt produced, they showed deep involvement. The campaign seems well done, thoughtful, and addressing an urgent problem.*” Respondents 3 and 5 pointed this out as well. Respondent 6 added that the campaign has depth and is informative. Overall, the majority of the interviewees believed that it is a genuine campaign intended to raise awareness and do good; gaining profit from it is just an additional bonus.

Respondents 4, 5 and 6 were more sceptical, arguing that it is **for both the cause as well as for the company** – whether in terms of sales or in terms of improving the brand image.

Finally, reflecting on the temporary logo, the interviewees considered the topic of the campaign as **something new, out of the current context**. Sustainability and caring for animals is something they have not connected the brand with before. Interviewee 1 pointed out that it is a fitting campaign in terms of the design. It makes sense to design it this way – to replace the crocodile with other animals. Interviewee 6 mentioned that it matches Lacoste’s image too. It is considered an up-to-date brand with unique advertisements, so this campaign fits to the brand. Furthermore, respondent 7 explained that: *“before you would only buy it for the status, now you can buy it also to support the cause and help animals”*.

Johnnie Walker

Respondents 1 and 7 thought that the temporary logo change of Johnnie Walker to Jane Walker was particularly **“cool”** and **interesting**. Respondent 4 pointed out that it is a smart campaign in the way Johnnie Walker designed it. What most of the interviewees liked about the temporary logo change was **how well the new logo was made**: it presented a woman in the same attire, with the same accessories and overall same style as the man in the original logo. Respondents 1, 2, 3, and 4 mentioned that they **liked this change very much**. Respondent 5 said that it signals the same kind of elegance and sophistication as before. Respondent 6 noted: *“It is an unexpected but welcome change from such a classical brand.”*

In terms of an emotional response, the interviewees were mostly indifferent. Respondent 3 believes that he feels this way because he has no real interest in the brand or the product and, thus, is not a customer. Respondents 4, 6 and 7 felt moderately positive about the brand due to the positive message of the campaign.

When asking the interviewees about why they believe the company launched the campaign and whether it is a genuine or a sales campaign, there were various answers. Respondent 1 believes it is a **genuine interest in doing good for the cause** and argued it by saying: *“Some companies would make you feel bad about women, but this campaign drew attention and really showed that it wants to support them. They are not only saying things, they are taking action.”* Respondent 2 agrees that it seems honest. Respondent 3 believes that **the campaign might not be as genuine as the one from Lacoste**. This is because Johnnie Walker announced that the brand also wants to expand its customer base through this campaign, thus it directly benefits the sales. On the other hand, he acknowledged that the company combined the

campaign with donations benefitting women, therefore, it was difficult for him to tell what their real intentions were. Respondents 4, 5, and 6 lean towards the opposite – a **sales campaign**. They believe that the interest in gaining a larger customer base is the primary motivation for Johnnie Walker to launch this campaign. Respondent 7 agrees with this opinion. She explained that a campaign like this seems a bit late, since women empowerment has already been around for many years.

Finally, most respondents consider the campaign an **expansion of the current context**. They believe that the act of addressing and attracting women to the brand is a minor strategic change that can be easily connected with the brand, since products are usually not made only for a single gender. Respondent 7 explained that *“They are mainly serving male customers; now they want to attract women and broaden their target group. This is not a new context since it is still about the same idea of selling the product to people, whether men or women.”* Furthermore, respondents 2, 4, 6 and 7 believe that the similar design in terms of attire and style, even though there is a woman instead of a man on the packaging, contribute to the current set of associations and do not add new information. Interestingly enough, initially, respondent 3 understood the campaign differently. He thought it is about men becoming more aware of women and their rights as equals in our society.

Respondents 1 and 5 consider it a **new context**. The former explained that it is something that has not been done before, very unexpected, and innovative. The latter said that she does not connect emancipation with whisky and the brand, thus it is quite different for her.

McDonald's

Most of the respondents perceived McDonald's temporary logo campaign **negatively**. Even though they were informed about the reasons for the change and the various campaign details, they disregarded them mostly and reacted based on their initial confusion. Interviewees 1, 2, 5, and 6, described it as a campaign **with little value** and **overall bad execution** but a “not so bad” purpose. Respondent 6 explained, *“The campaign only becomes clear when the person knows what this logo change is about, otherwise it is really confusing. Once you know that the M was flipped to a W to represent women, it makes sense to some degree. Then one could consider it even creative; intended to make people ask questions about it.”* Respondents 4 and 7 also mentioned this initial confusion and the difficulty to understand it, in particular, in reality without the provided information. Interviewee 4 at first thought of Walt Disney when seeing it. Respondents 1, 2 and 3 liked the purpose of the campaign and the initiative, however

they believed that McDonald's **could have spent the money on something better**. Respondent 3 elaborated: *"It is nothing special. The company could have done a lot more to help women. They took no real action apart from flipping the logo, which ultimately did not benefit anyone and had no real impact."*

In terms of an emotional response, respondents 1, 2, 3, and 7 explained that the logo change did not trigger any particular emotions and that they felt rather neutral about it. The remaining interviewees felt overall confused or disappointed. The disappointment was based on the perception that the campaign was ineffective, and a waste of money, as well as the idea that McDonald's has a large platform and could have made a real impact. The confusion related to both the visual logo change and also to the question why McDonald's chose to launch this campaign in this format. Respondent 4 said that the logo feels wrong due to its looks. Interestingly, respondent 6 was also confused but at the same time intrigued. She said she would be curious and interested if she had seen it outside of the study.

Based on this, respondent 3 argued that this was a **campaign purely for the image**. He argued that if they really cared about women, they could have donated money or taken any other action benefitting women, instead of spending thousands on reconstructing the physical logo in front of the store, printing the logo on uniforms and packaging, and launching a social media campaign. Interviewees 5 and 7 also believe that it was about improving the image towards being perceived as a brand that stands for emancipation and cares for women. On the other hand, respondent 7 also pointed out that it might have been a **selfless and genuine action** by McDonald's, since they have no direct benefit from it in terms of sales. Respondents 1, 2, 5, and 6 share the opinion that it seems like an **honest campaign**. They believe that it was a lot of effort and too little gain for the company for it to be a sales campaign. It was meant to send out a strong message to women, raise awareness and celebrate them. Respondent 4 was critical towards this and argued that *"ultimately, every campaign is a marketing/sales gig where a brand tries to benefit from an action, whether that is in terms of sales, image, or other aspects"*.

Finally, the majority of respondents indicated that they perceive the topic of the campaign as a **new context** since the brand's image has nothing to do with women. Compared to Johnnie Walker, this campaign is not about the customer base; it is about the brand image of McDonald's and the fact that the brand is not known for any women-friendly actions. Only one respondent had a different opinion: Respondent 7 explained that it is an expansion of the current context because McDonald's has taken social responsibility by donating money to SOS Children's Village before. Now it expands this responsibility to women.

Coca Cola

All of the respondents perceived Coca Cola's temporary logo campaign **positively**. They consider it an **intriguing** and **unique** change, which **brings people together**. In particular, they pointed out that it is a **fun challenge** to find the right name on the bottle due to the **limited number** of bottles with each name on it. This further added to the perception that it is special to have one with one's own name. Respondents 9 and 14 mentioned that for a period of time it was seen a lot on **social media**. They remembered pictures of their friends on which they posed with their Coca Cola bottles. Respondent 11 described the campaign as a "*smart move*", something that neither customers nor companies have seen or done before. Respondent 13 also perceived it as very **innovative**. Interestingly, respondent 12 pointed out that when the researcher initially showed her the campaign, before explaining the further details, she was wondering whether it was really Coca Cola or a fake. She was confused and did not trust it at first. Furthermore, she expected it to taste differently.

In terms of an emotional response, various interviewees pointed towards their surprise, excitement, and overall positive feelings related to the **personalization** of the bottle. Respondent 9 explained: "*It feels like a gift having your name on the bottle without asking for it. It is special and I like it.*" Respondent 10 shared this opinion and added: "*Some people might even buy the bottle just as a little souvenir and to feel unique for having their name printed on a bottle from a company like Coca Cola.*"

When the researcher asked the respondents for their opinion about why the company launched the campaign, **various responses were given**. Respondents 8 and 13 believe that it is to strengthen the brand image by reinforcing the idea of friendship, youth and fun. Respondent 13 also mentioned that Coca Cola has to stay relevant, on top of the competition, and that that was another reason to launch this innovative, customer-centered campaign. Therefore, both argued that it was rather for the benefit of the company, than for the people. Respondents 9 and 10 considered it to be a campaign for the benefit of both parties, a win-win situation. They argued that it is a sales campaign on the one hand, but on the other hand, it cost a lot of money and effort to select names and put them on the bottles. Finally, respondents 11, 12, and 14 argued that Coca Cola already has millions of customers and that this campaign was too much effort, to be only about sales. They believe that Coca Cola's goal was to create a nice experience for the people, engage with them, and bring them joy. However, these interviewees agreed that, ultimately, this would also increase loyalty and put Coca Cola in the spotlight, strengthening the brand. Therefore, they were also arguing for a win-win situation.

All of the respondents agreed that the message of this campaign **aligns with what Coca Cola usually communicates**: friendship, getting together, and having fun. Respondent 10 saw less of the element of ‘friendship’ and, instead, considered Coca Cola to focus rather on bringing families together. In this context, he mentioned the polar bear advertisement in which the cup celebrated the wintertime with its polar bear family. Respondent 13 explained that the campaign is “*something I would expect of Coca Cola, because it is playful, fun, and exciting*”.

Audi

Audi’s temporary logo campaign was perceived both positively and negatively. Respondent 8 did not like the change. He considered it **unimaginative** and “*a cheap effort*” compared to temporary logo changes or efforts of other companies related to COVID-19. Respondent 11 said: “*It is just another company that is trying to show solidarity. It is good that it takes a stand but it also feels meaningless since it is again the same message.*” Respondent 14 shares this opinion and added that she **does not want to hear about this** anymore and instead wants to see **actions**. Similarly, respondent 10 liked the purpose of the campaign, but he also said that it is not very effective. On the other side of the spectrum, interviewees 9, 12, and 13 had a positive impression and perceived it as a **clever** and **well-done** campaign. Respondent 9 said that he appreciates the message and that it **reminds him** to keep distance.

Furthermore, interviewees 10, 12, 13, and 14 pointed out that the design was clear and made sense to them after hearing all the details. However, respondent 8 highlighted that he was confused by it at first and, even with an explanation, he did not like it. He perceived the symbolization of social distancing as poorly executed.

Finally, respondent 10 also pointed out that a **social media campaign in this format might be ineffective**. In his opinion, not many people follow car brands on social media and the reach of this campaign would be insignificant to the population in the USA, in particular with such an important message. Furthermore, he was not sure about whether a temporary logo could be communicated as effectively over social media as in stores.

In terms of an emotional response, the majority of the interviewees had an overall positive feeling. Respondent 9 felt supported and included in the Audi community. Respondent 14 also perceived this community feeling. Respondents 12 and 13 shared the positive feeling pointing out that it seems like the brand put effort into the campaign. Respondent 10 was rather disappointed by the campaign and the choice of platform because he believes that on a

different platform the impact would be much larger. It is an important message worthy of widespread attention. Finally, respondent 8 felt overall disappointed about the campaign.

When looking into the interviewees' opinions about why Audi launched the campaign, the researcher learned that the majority of the respondents (9, 12, 13, and 14) believe that Audi meant to **spread awareness and launched this campaign for the benefit of the people** – to support them and help them overcome this pandemic. Respondent 8 believes that Audi was pressured to do something related to COVID-19 to stay relevant since other brands were taking action too. Respondents 10 and 11 shared this opinion, however they also pointed out that there is a possibility that Audi wanted to pass on a good message and help people too.

Regarding the context of the campaign, the majority of the respondents indicated that Audi communicated a **new message**, not only in terms of COVID-19 and social distancing, but also in the way it is emphasized that together the Audi community will overcome the pandemic. However, both respondents 9, who is an owner of an Audi and seemingly more involved than the other respondents, and respondent 14 pointed out that the “stay together” part of the message was conveyed by Audi before and thus, it reinforces an existing brand image.

6.2.3 Questions 9, 10, and 11: Logo Rating and Perception of Change

To determine how the logo was perceived in all of its intrinsic as well extrinsic properties, as described in section 2.4.1, the researcher asked the respondent to evaluate the new logo in terms of an overall impression, here named ‘Rating’, and in terms of change within the given context, here named ‘Change’. That means that the evaluation is not only based on visual changes, but also a perception of change in the context.

For example, in the case of Audi, respondents noted that if they would evaluate a temporary logo just based on the visual change, they would consider Audi's temporary logo as nearly unrecognizable, thus this would result in a very large perception of change. However, when they learned about the context, e.g., the text elements that were added when the temporary logo campaign was posted on social media, they were able to see the bigger picture and evaluate the change also based on the context. For this purpose, the respondents were informed about the details of the campaign and the information provided was adjusted to the amount of information they would receive in a real life situation.

The respondents were asked to assign a rank on a scale of 1 to 5 for each brand:

- For the category ‘Rating’, the rank “1” indicates an overall negative feeling, “3” shows an average or neutral feelings, and “5” a very positive feeling towards the logo.
- For the category ‘Change’, the rank “1” indicates very little to no perceived change, “3” an average change, and “5” a very large change, which means that the new logo is (nearly) unrecognizable.

The results for both categories, the former referred to as ‘Rating’ and the latter as ‘Change’, as well as the mean values and the standard deviation can be reviewed below in Figure 7.

Interviewees	Lacoste		Johnnie W.		McDonald’s		Coca Cola		Audi	
	Rating	Change	Rating	Change	Rating	Change	Rating	Change	Rating	Change
Respondent 1	5	4	5	3,5	3	1				
Respondent 2	4	3	4,5	4	3,5	3				
Respondent 3	5	2	5	2	3	1				
Respondent 4	3	4	4,5	2,5	2,5	4				
Respondent 5	5	2	5	4	1,5	2				
Respondent 6	5	3	4	2	4	4				
Respondent 7	4	3	4	2	3	4				
Respondent 8							3	3	2	2
Respondent 9							4	1	5	3
Respondent 10							5	3,5	2	3,5
Respondent 11							4	4	3	2
Respondent 12							4	3,5	5	3,5
Respondent 13							5	2	5	3
Respondent 14							4	3	4	4
Mean Values	4,43	3,00	4,57	2,86	2,93	2,71	4,14	2,86	3,71	3,00
Standard Deviation	0,79	0,82	0,45	0,94	0,79	1,38	0,69	1,03	1,38	0,76

Figure 7: Logo Rating and Change

The ratings of the individual temporary logos are based on various aspects, mentioned in detail in section 6.2.2, and summarized here under four main categories:

- knowledge/familiarity with the brand and its logo
- purpose/cause of the campaign and logo change
 - accompanied measures additional to the change, i.e. actions taken
 - whether it was a honest/genuine concern for the purpose/cause
 - perception of effort put into the temporary logo
 - open/transparent communication
- fit with the brand image and marketing communication
 - how well thought-through the campaign was/the complexity of the campaign
 - how easy the change and the campaign was to understand
- perception of limited availability
 - added value of the logo change vs. normal campaign

The logo changes are introduced here for the first time supplementing the ratings and, therefore, creating a more holistic view of the logo perceptions. The degree of change was determined by the respondents based on the following criteria:

- brand recognition: is it still recognizable as the given brand?
- style of the temporary logo (colours, background, shapes)
- implementation and fit with the other CVI elements
- contextual elements such as information/text that is published together with the logo

On average, the change of **Lacoste**'s logo was perceived as mediocre (3). Those respondents, who indicated that it is a mediocre change (3), argued that for them the logo still looks like Lacoste based on its characteristic elements: the animal is green, the texture and style are the same, and the frame around the animal remains too. Furthermore, Lacoste is known for its standard polo T-shirts, so that would hint towards the brand as well. Thus, these respondents would recognize the product but the change is still noticeable enough to draw attention. The respondents, who considered the change to be large (4), argued that the crocodile is very symbolic for the brand and, thus, an essential part of the brand recognition. Switching from the crocodile to a different animal is big change for them and makes it hard for them to recognize that the T-shirt is from Lacoste. One respondent pointed out that if he saw someone wearing the T-shirt, he would wonder if it is a knock-off brand. Finally, the respondents who indicated that the change is small (2), focused on the previously mentioned characteristic elements and the fact that the logo can be found on the neck tag of the T-shirts. They see the change but still associate Lacoste with the product.

In the case of **Johnnie Walker**, most of the respondents perceived the change either as small (2) or large (4). The interviewees who considered the change as small (2) explained that it is only the gender of the person that is different, but the attire, colours, and overall style remained the same. The link between the logo and the product remained untouched through the change, since the logo symbolized Johnnie Walker very well. On the other hand, those who believe the change is large (4), seemed to be unable to connect with the logo the same way as they were previously. The respondents agree that the visual change was rather small, but the implication of changing the sex in connection with whiskey felt large and unusual.

The perception of change related to the temporary logo of **McDonald's** was even more diverse than that of Johnnie Walker. Most of the respondent's opinions were divided between a very small change (1), small change (2), and a large change (4). Those interviewees, who considered the change as very small (1), argued that the logo is only flipped and that everything else, including the colours, shape, and style of the logo, remain the same. Similarly, the respondents who argued that the change is small (2) focused mainly on the visual components of the temporary logo. On the other hand, the interviewees, who saw the change as large (4), highlighted that the logo is iconic and that there is the expectation to see it in its normal style. The flipped logo causes confusion and feels "*weird*" and "*different*". Respondent 1 pointed out, "*In a normal setting, when seeing a McDonald's restaurant, you would immediately know that it is McDonald's, no matter if it is flipped or not. Visually it is pretty much the same. Does it feel right? – That is a different question.*"

On average, the perceived change of **Coca Cola's** logo was mediocre (3). Some respondents considered it larger, some smaller, and some were in between. Those who argued for a smaller change (2) pointed to the various elements that remained the same, which helped them recognize that it was Coca Cola. Among those elements are: the colours of the logo and the curvy shapes displayed on the packaging, as well as the fact that same font was used for the names, which is usually used for the "Coca Cola" typeface. The bottle size and shape was the same too, as well as the iconic black drink inside it. All those elements made it easy for the respondents to recognize that it is Coca Cola, even without "Coca Cola" printed on it. The interviewees that felt like the change was mediocre (3) pointed to the fact that they miss the actual logo, which they perceived as a rather large change but in the whole context it was not too big. The interviewees that considered it a larger change (4) focused on the fact that not only was the logo missing but also did the names vary.

Finally, **Audi's** temporary logo change was on average perceived as mediocre (3), with respondents on both ends of the spectrum. However, what all respondents agreed on is that the audience of the campaign needs context to understand the temporary logo. Only with an explanation, the temporary logo will make sense; otherwise, it is not recognizable and leads to confusion. Given that, the respondents, who indicated that it is a rather small change (2), referred to the simple visual adjustment of moving the circles further apart. On the other hand, the interviewees who indicated a large change (4) perceived it as a visually large difference.

6.2.4 Question 14: Brand Personality Fit

This question serves the purpose to determine whether new associations towards certain brand personalities have been built as a result of the campaign. For most brands this is true, e.g., Lacoste was considered as more sustainable by respondents after seeing the campaign.

The original brand personality framework (Aaker, 1997) shows five standard categories: sincerity, excitement, competence, sophistication, and ruggedness. For the sake of this thesis, the author added a new category, *sustainability*, as previously discussed in section 4.4.3 (see Figure 5). According to the researcher, sustainability can be characterized by the traits: awareness, enacting, and circularity.

Lacoste

Most respondents connect Lacoste's temporary logo campaign to **sustainability**. They believe that Lacoste highlighted the issue of species dying out and, thus, tapped into this new category. Only respondents 1 and 4 did not mention sustainability when asked to assess the campaign. Respondent 1 indicated that there is no real change, since it is just one single marketing campaign, and that he had doubts about whether the campaign represents a true concern for sustainability. Respondent 4 explained that excitement was the only dimension that changed for him due to the perception that the brand is more daring, up-to-date, and spirited. Interviewees 2, 3, and 6 also believe that the **excitement** dimension **increased** for those reasons. Furthermore, respondents 3, 5, and 7 indicated that they perceive Lacoste as **more sincere** because of the urgency and seriousness of the topic. Interestingly, respondent 2 pointed out that he sees the brand as **less sophisticated**.

Johnnie Walker

Johnnie Walker's campaign was perceived as daring, up-to-date and creative by respondent 3, 4, and 7, thus, **increasing the excitement** dimension. Respondents 2 and 5 considered the

brand as **more sincere** by being down-to-earth after seeing the campaign. Respondent 2 noted that it seems **more competent** since the new logo was well designed and the campaign was well thought-through. On the other hand, interviewees 1 and 6 did not perceive a change in the brand personality dimensions.

McDonald's

The temporary logo campaign of McDonald's resulted in barely any new perceptions regarding the brand personality. Interview subjects 1, 2, 3, and 5 believe that the brand personality is within **the same categories as before the campaign**. Only respondents 6 and 7 perceived it to be **more exciting**, since McDonald's is doing something original and creative. Interestingly, respondent 4 perceived the brand to be **less sincere**, because the change was superficial and no real action followed. On the other hand, respondent 7 believed that the brand is **more sincere**, arguing that McDonald's launched a selfless campaign for women.

Coca Cola

Coca Cola was perceived as **more exciting** after the campaign. Respondents 8, 11, 12, 13 and 14 indicated that the campaign was imaginative, daring and out of the ordinary. Some of them felt directly involved due to an active search of their name printed on the bottle, others, who did not look for their names actively, liked the idea overall and perceived it as fun. Respondents 8, 9, and 10 indicated that the campaign made Coca Cola seem **more sincere**. They encourage togetherness and do it in a cheerful, fun way.

Audi

Audi's temporary logo campaign resulted in positive as well as negative perceptions. Both respondents 8 and 10 criticized Audi and explained that after seeing the campaign it seem **less competent**. Respondent 8 argued that the campaign was not well done due to the logo not clearly representing social distancing and it seeming like cheap effort. However, he liked the message and the purpose. He pointed out that without the logo change the campaign would have been better. Respondent 10 demanded action instead of a social media campaign that has no real impact. Similarly, interviewee 11 pointed out that it seems like it was just done for PR purposes and that a social media campaign like that is too little to mean anything to him. On the other hand, respondents 12, 13 and 14 consider Audi **more sincere** now because the brand showed an honest interest in people's well-being. Respondent 9 and 13 indicated that for them the campaign results in a perception of **excitement** and **competence**. Respondent 9 said, "*Audi reacted to the situation and turned to its community with encouraging words.*"

6.2.5 Question 15: Behavioural response

The behavioural responses to the temporary logo campaigns were largely affected by the addressed causes. In particular, purpose-driven campaigns resulted in interest and the wish for deeper involvement with the brand. The reason for this is that the interviewees liked that brands stood up for different causes, irrespective of the execution of the campaign, and appreciated the effort invested in creating awareness for them. In terms of a resulting purchase intention, the research shows that temporary logo changes alone can only contribute to it since various elements affect it. However, temporarily logo changes seemed to incentivize respondents due to a perception of scarcity of associated products.

Lacoste

The temporary logo campaign of Lacoste met interest among the interview sample. Respondents 2, 3, 5, and 6 indicated that they **would be interest in purchasing a T-shirt that supports this cause**. Respondents 3 and 5 highlighted the reason, explaining that **they want to help the animals**. Interviewee 7 pointed out that she would also want to buy a T-shirt but that it depends on other elements such as affordability too. Respondents 2 and 6 noted that they would want to **learn more about the campaign online**. In comparison, respondent 1 was happy to see this kind of campaign but was not interested in purchasing a T-shirt because he considers wearing one of these T-shirts as a “*show-off*”. Finally, respondent 4 explained that he would only buy the T-shirt if he liked the animal embroidered on it..

Johnnie Walker

Respondents 4, 5 and 6 explained that they **would not buy** whisky because of the campaign since they do not drink it in general and therefore are **not interested in the product**. However, respondent 5 noted that she had a more positive attitude towards the brand then compared to before the campaign, when she felt neutral about the brand. Furthermore, respondents 2, 3, 6 and 7 explained that **if they were looking specifically for whisky, then they would be more inclined to buy the product**, e.g. as gift for someone else, due to the campaign. Respondent 1 said he would overall feel more motivated to purchase it.

McDonald's

Among the respondents, the campaign **did not seem to motivate anyone to purchase more** products from McDonald's or visit the restaurants more often. Respondent 6 mentioned that she would look for information about the campaign out of curiosity because the logo looks

very different and because of the little information she would have in a real life situation, e.g. driving past a McDonald's with a flipped sign.

Coca Cola

All of the respondents liked the campaign and felt more aware of the brand through it, but it did not trigger any particular change in behaviour. It only **reinforced the already existing behaviours**. Respondent 8, 9, and 13 who do not drink Coca Cola in general, indicated that they would not purchase the drink, however if it was a different drink, respondent 9 and 13 would have bought it, and also might have shown it to other friends. Respondent 10, 11, 12, and 14 explained that for them the campaign is irrelevant, since they are not interested in finding a bottle with their name. If they want Coca Cola, they **will buy it, with or without a name**. However, they also pointed out that the campaign reminded them of the brand, which could result in a purchase. Furthermore, both interviewees 11 and 12 also mentioned that they **might be incentivized** to buy a bottle for a family member or someone specific if they saw it. Respondent 10 explained that for him grocery shopping is fast paced and he usually does not have the time to look for a named bottle. He did, however, recall having a casual talk about the campaign with his family. Respondent 12 explained that she feels too old for these types of campaigns and that, in her opinion, the campaign targets younger people.

Audi

As previously discussed, in the case of Audi, the interview question was modified. The researcher asked "Does the campaign change how appealing the product or brand is to you? Do you think the campaign contributes positively to the idea of buying the product?"

The campaign affected the various interviewees **differently**. Respondents 9, 11, and in particular 13, were appreciative of the brand's fast reaction to the current situation. They liked the campaign and felt **more aware of the brand** through it. Respondent 13 explained that for her "*Audi does not seem out of reach anymore; it is not only for the very rich people*". Similarly, respondent 9 pointed out that he, as an Audi owner, feels **proud of the brand** for launching this campaign and that he would "like it" on social media to show his support. On the other hand, respondent 12 and 14 indicated that it does not do more than slightly raise **awareness for Covid-19 and Audi**. Respondent 10 was more critical and explained that for him it has **no impact** because he is aware of social distancing and everyone talks about it. Finally, respondent 8 explained that he might be more aware of the brand after the campaign, however in a negative way, since he disliked the campaign.

6.3 Other Questions

Finally, this section creates a holistic view of the temporary logo changes studied in the interviews. At first, the ranking of the different brands within each interview set will be shown. In the next step, the in-depth results of question 17 will be discussed.

6.3.1 Question 16: Ranking

In this question, the researcher asked the respondents to compare the **temporary logo campaigns** with the others from the same set and to create a ranking based on the overarching impression. In the first set of the campaigns, Lacoste, Johnnie Walker, and McDonald's were compared with one another. For the second set it was Coca Cola and Audi. The results of the rankings are presented below in Figure 8.

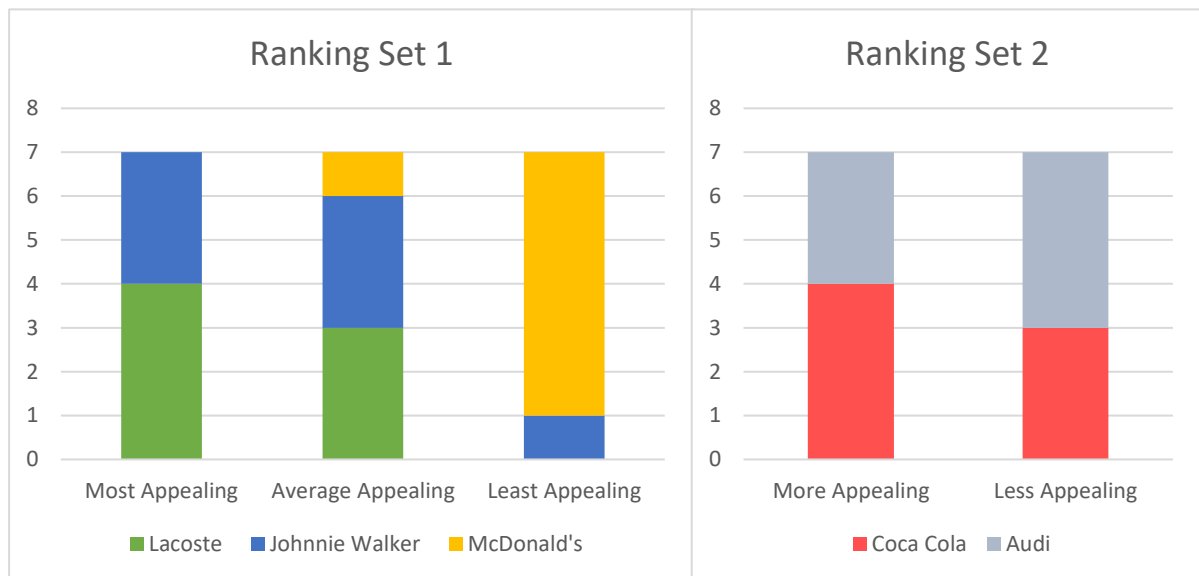


Figure 8: Campaign Ranking - Set 1 and 2

As one can see in the graphs, the campaigns of Lacoste and Johnnie Walker were liked the most. Lacoste had one more vote, which placed it on the first spot. The McDonald's campaign was the least appealing one among the sample group. In the second set of interviews, the respondents considered the temporary logo changes of both Coca Cola and Audi very appealing, however when they had to rank it Coca Cola was considered as more appealing.

6.3.2 Question 17: Temporary Logo Changes as a Marketing Tool; Recommendations and Other Remarks

In the first set of the interviews, question 17 was focused on finding out whether the respondents consider temporary logo changes as an effective marketing tool and how their overall perception of it is. In the second set of the interviews, the researcher changed the question and asked the respondents for their opinion about temporary logo changes.

a) Temporary Logo Changes as a Marketing Tool

The respondents perceived temporary logo changes as **a very good marketing tool**, if it is in competent hands. Respondents 3 and 4 believe it is an opportunity for the company to show real interest and **commitment to a cause**. Furthermore, interviewees 3 and 6 pointed to the **awareness** created through this marketing tool. In particular, it creates an opportunity to address various relevant topics such as sustainability, equality and women's rights. Respondent 7 pointed out that she **prefers this marketing tool over others**, such as, a dedicated websites to a certain cause. This way more public awareness is created. Furthermore, it sparks interest and conversation according to respondent 2. He explained that people might wonder about the logo change and start asking questions. In that case, it is, however, also important to have short and clear answers to immediately counter possible confusion. This would have been important, for example, in the case of McDonald's. An exemplary solution that he provided was a tag with a short explanation, which could be added to the product.

Respondent 5 sees temporary logos as a new way to introduce changes in the brand image. It is not only a tool to raise awareness for important topics, but also to **draw attention to the brand**. She and respondent 7 pointed out that a possible change in perception of the brand might occur based on **new connections** created. For her this is a more direct way to tie a brand and a cause together, than a TV commercial or a standard social media campaign. It is interactive, tangible and easier to understand.

Finally, respondent 2 mentioned another interesting aspect of temporary logo changes: The **exclusivity**, or also called '**limited edition factor**' by the author, turns products into "souvenirs", which is often an appealing attribute in the minds of the customers.

However, multiple respondents pointed also out that companies have to be careful when using this marketing tool. Respondent 4 highlighted that it is essential to be able to **recognize the original logo**. Similarly, interviewee 6 said that the **visual change should not be too drastic**

and that the temporary logo should be part of a campaign **with a clear message**. Interviewee 1 was more critical towards temporary logo changes. In his opinion, whether the marketing tool is a good choice or not, depends on the cause and the company that employs it. Furthermore, he mentioned that, for example, in the McDonald's campaigns, he wished for more action taken by the company, instead of a mere logo change. He also believes companies could try to show and inform customers about relevant situations more, instead of just symbolizing it through a logo. Therefore, **it might not always be the right tool**.

b) Recommendations and remarks of interviewees

When talking about the respondents' perceptions of what is most important when creating and using temporary logos, various interviewees mentioned that the **new logo and the campaign**, which the logo is part of, must **fit to the brand**. Respondent 8, 10, 12, and 14 pointed out that both have to be specific to it and that the purpose has to make sense for the brand. It should be well integrated in the campaign. Furthermore, the campaign should leverage the current strengths of the brand, i.e., the reasons why customers appreciate it more than other brands.

What should also be also noted in this context, is that different customer segments are interested in different purposes or trends and will only be attracted if those are addressed. The campaign should be, thus, **customized and targeted towards the right target group**. Respondent 12 mentioned that for her, as an older woman, the joyful and fun approach of Coca Cola does neither particularly interest her, nor motivate her to purchase the product. Instead, she would prefer a more serious topic or purpose such as health or sustainability.

Another point that was brought up by multiple respondents is how much **effort** the company or brand put into the campaign, how **genuine** it seems and how **well thought through** it is. Respondent 8 explained, "*The more effort you put and the more you tailor it to your brand, the better the campaign will be perceived by the consumer.*" Respondent 9 shares this opinion. He explained that temporary logo campaigns, or in general any campaigns, are less appealing if it is an obvious "*money grab*". What he liked about the presented temporary logo changes is that there was a cause that stood in the foreground, such as in the case of Lacoste. This made the campaign seem interesting and genuine. Interviewee 14 added that for her **creativity and the thought process** behind the campaign is very important. She wants to feel like the brand really tries to have an impact and cares about the purpose. Respondent 11 believes that **actions** are the best way to show true commitment.

Regarding genuine effort, respondent 8 discussed the difference between taking initiative with a campaign vs. participating in a trend with a campaign. He explained that he values the campaign more if the brand came up with it on its own, like Coca Cola or Lacoste did. It is more spontaneous and feels more genuine because they could have chosen any cause or any topic for their campaign.

Similarly, when it comes to how genuine the logo change is perceived, respondent 8, 9, and 11 mentioned real life logo changes on packaging vs. online logo changes. They **preferred real changes** because the effort put into it seemed larger and they felt more affected through it. An online change seemed not very efficient and less interesting.

Related to that, some interviewees mentioned **difficulty to categorize** Coca Cola's campaign as a temporary logo campaign. Respondent 11 and 13 explained that for them a temporary logo change is connected to a purpose or something serious and not to fun like in the case of Coca Cola. When the interviewer asked whether it is a temporary logo change judged only based on the visual components, various respondents said that all the elements make it so obvious that the brand is Coca Cola, that for them the logo doesn't need to be on the bottle. Thus, they did not consider it a temporary logo change as they do not perceive any change and immediately recognize that it is Coca Cola.

Finally, another important point was made concerning the **exposure** and **clarity** of the temporary logo change. Respondent 10 who brought this up explained, "*Exposure is about making sure that people who shall see it, actually get to see it and, on the other hand, clarity makes sure they understand what they are seeing. For example, a social media campaign is not as effective when it comes to exposure, since the campaign is only limited to social media and customers might not get to actually see it unless they 'like' the Facebook page.*" Several other respondents noted in the first interview round that the McDonald's campaign was not clear at all. This would be an example of clarity. Respondent 10 and 14 both suggested implementing an explanation for the logo change early in the customer journey to maximize clarity and minimize the effort customers would have to put in finding out what the campaign is about. However, respondent 14 also pointed out that some mystery can be intriguing and lure customers to the product.

7. Discussion

Temporary logos, unlike permanent logos that change over time, have been used as campaigns by various companies as shown in this study. They are unique in the aspect that they focus on conveying a message through their new and re-interpreted symbolic meaning. Temporary logos serve as an attention-drawing information source and engagement possibility between the brand and (potential) customers. In some cases, the focus is on perception and brand image, in other cases the brand wants to reinforce its position and build a stronger relationship with its customers. Based on this, there are two types of temporary logo changes that have been determined in this thesis:

- *Brand Image Extension Campaigns:*

In most cases, brands create temporary logo campaigns so that they can communicate a specific, purpose-driven idea about a brand, such as a brand's commitment to sustainability. Therefore, this type of campaign taps into *global topics* or *trends* and bases the temporary logo design on that and familiar meaning (see 2.5.1; Henderson and Cote, 1998). The research conducted in this thesis shows the cases of Lacoste, Johnnie Walker, McDonald's, and Audi, which designed campaigns with social purposes. The goal of Brand Image Extension Campaigns is adding *new associations to the current brand image* or *strengthening weak associations that have not been considered yet by the public*. In the long term, and if communicated repeatedly, these associations will become more dominant and will *re-shape the current brand image*.

- *Brand Image Focus Campaigns:*

On the other hand, brands can also create temporary logo campaigns to communicate certain aspects about the business. This type of campaign taps into the brand image and focuses on specific associations. The temporary logo design is based on those associations, as well as on true brand recognition, and affect (see 2.5.1; Henderson and Cote, 1998). An example of this type of campaign represents the case of Coca Cola, which focused on core brand associations and on communicating emotions related to the brand. Therefore, goal of Brand Image Focus Campaigns is to *highlight certain associations of a brand image that customers are already aware of* and to *further develop the relationship with the customer*. This focus will reinforce the brand's positioning against competitors and strengthen the brand image.

7.1 Temporary Logo Change Determinants

In this section, the author discusses the various factors that contributed to the positive and negative evaluations of the temporary logos. These evaluations were outlined in section 6.2.3 for each logo, for both categories 'Ratings' and 'Change'.

7.1.1 Rating Factors

The temporary logos have been evaluated by the respondents by assigning a rating between 1 and 5 as can be seen in section 6.2.3. Overall one can see that the ratings for Lacoste (4.43), Johnnie Walker (4.57) and Coca Cola (4.14) have high mean values, which indicates a positive feeling towards the logo. The standard deviation for Johnnie Walker (0.45) is the lowest out of all, followed by Coca Cola (0.69) and Lacoste (0.79).

Among the respondents, there was a clear preference for those three brands as opposed to McDonald's and Audi. There are four main factors that lead to this evaluation, which are based on the various factors influencing the 'Rating' as mentioned in section 6.2.3. Firstly, the **differences in knowledge** about the brands, which also lead to different interpretations of the temporary logos. Secondly, the **purpose** of the campaign and the possibility of engagement and self-identification through it. Thirdly, the overall **fit** of the campaign content with the brand image and brand communication. Finally, the temporary aspect of the logo and campaign, which leads to the perception of **limited availability**.

Information Scarcity vs. Information Abundance

The fact that the Jane Walker logo is one among the most positively evaluated logos is an interesting finding, since the brand is the one that is the least well-known, as can be seen in section 6.1.1. The reason for this could be information scarcity about the brand. Respondents, who were **not familiar** with the brand, were not able to base their opinion on more than: the visual cues of the original logo, the new visual cues of the temporary logo, and the information they were provided with by the interviewer. The lack of familiarity leads to a lack of knowledge about the brand and that resulted in a different kind of response. **A response that was based on the limited, available information.** This is in line with research conducted by Campbell and Keller (2003), who point out that consumers who are unfamiliar with a brand have to base their evaluation on a given stimuli to form an impression.

Interestingly, according to literature about brand logos, customers who are unfamiliar with a brand will evaluate descriptive logos more positively than non-descriptive ones (see 2.4.3; 2.6.1; Luffarelli et al., 2019). The visual components of a descriptive logo convey more information (Edell and Staelin, 1983) and thus ease the processing through conceptual fluency (Lee and Labroo, 2004). This ease of processing is in turn associated with trustworthiness and credibility (Schwarz 2004). Therefore, customers who are unfamiliar will perceive descriptive logos as more authentic (Luffarelli et al., 2019). In this study, all of the logos were non-descriptive and most of the respondents were familiar with the brands. Therefore, the participants who were not familiar with the brand logo in the first place had even less information to base their response on, adding to the point described above.

The other temporary logos in this study were evaluated based on the fact that the respondents were **familiar** with them, thus had information abundance. In those cases the evaluation processes were different. They assessed the visual cues, the information provided by the interviewer, as well as the brand image, which is in the minds of the respondents. This lead to a more thorough analysis, and more realistic and accurate result when looking at the ratings.

The fact that **the temporary logo is seen as an information source** is very specific to temporary logo changes. Permanent logo changes may communicate at the initial release an important message about the brand, however once customers become familiar, the brand logo will suffer from the “boredom effect” (Berlyne, 1970; Bornstein, 1989) and the customers will disregard it as an information source. Instead they will focus on other, new brand communication through which the brand image will grow. The brand logo will only serve for recognition purposes at that point and trigger “spreading activation” (Anderson, 1983). Theory suggests that, even if the permanent logo is changed, for example, updated from a non-descriptive to a descriptive logo, the influence of this new descriptive stimuli will be minimal due to the evaluation based on already existing associations (Luffarelli et al., 2019). Temporary logo changes, on the other hand, offer the unique opportunity to change this because they are can be seen as campaigns taking advantage of the various ‘rating factors’, described in this section. They spark new interest and add associations to the network, affecting the brand image over time (Kholi et al. 2002).

Interestingly, though, this research shows that regardless of whether the interviewees had known about the temporary logo campaign before this study or not, they expressed **no interest in learning more about the campaigns and their purposes on their own.**

In the Marketing literature, this would be categorized as a lack of ‘**consumer engagement**’ with a certain content. Malthouse et al. (2013), describe an engagement continuum, in which one side is the lower engagement and the other the higher engagement. The former describes a passive attitude and very limited interaction with the content, for example through ‘likes’ on social media. The latter shows high involvement with a brand and active interaction, such as, searching for campaign details or commenting on posts on social media. Based on this framework, the author believes that the participants showed *low engagement*. Even though the respondents had a high interest in the various brand campaign causes, such as sustainability (Lacoste), equality and women’s rights (Johnnie Walker, McDonald’s), entertainment (Coca Cola), and social distancing (Audi), *their efforts in information gathering were very limited*.

These engagement levels and the resulting behaviour are in line with the theory suggested by the **elaboration likelihood model** (Petty and Cacioppo, 1986). It argues that when the motivation and/or ability to think are low, attitudes will follow the “peripheral route”, in which one reasons based on positive or negative cues without real arguments. This was the case for Lacoste and Johnnie Walker. The respondents disinterest in the campaign is based on the fact that the products themselves were not appealing to the participants. This resulted in a lack of motivation to engage more in it and a passive opinion formulation. McDonald’s shows a similar picture. Initially, the brand ran a campaign, which was very confusing for all of the respondents, since they did not know or understand it. Once they found out that it was for Women’s day, they were disappointed in the lack of effort and “waste of money” resulting in a strong disliking and quick judgement. Audi was similar in regards to how passively the interviewees judged the campaign. Some appreciated the message about social distancing and liked the campaign because of that, without looking further into it; some others thought it was a repetition of what the other companies say and do, so they disliked the campaign. The case of Coca Cola is a positive example of the “peripheral route”. The respondents were very interested in the campaign, however due to how well known it was and how everyone liked it, they did not feel the need to look further into the campaign. This is in line with the result that the respondents assumed the purpose of campaigns in many cases without trying to learn more.

The counter part to the “peripheral route” is the “central route” of the elaboration likelihood model. It explains that when a person’s motivation and/or ability to think are high, they will display a high “elaboration”. This means that they will be capable and willing to engage in issue-relevant thinking. Respondent 6 displayed a high elaboration and showed engagement for the brands Lacoste and McDonald’s. In the case of Lacoste, she was very motivated to find

out how sustainable the campaign really is and wanted to learn more about it (see 6.2.2). McDonald's was as confusing to her as to the others but at the same time intriguing, since she wanted to understand the campaign better.

Purpose as a Driver

Purpose is what drives humanity to action. It does not only affect customers' behaviours, it also affects how businesses are perceived. Adkins (2000, cited in Baker, 2003) showed that of 2000 participants, 77 % were positively influenced by purpose related marketing in the stages of the decision making process and at the point of purchase. In the same study, this type of marketing has also been linked to an increase in the perception of the company's trustworthiness and innovation capability. Finally, 67 % of the participants indicated that they want more companies to be involved in purpose-driven marketing.

Purpose-driven marketing, or also called cause-related marketing, is based on the Societal Marketing Concept, which was defined by Kotler (2005, p.17) as "the idea that the organisation should determine the needs, wants and interests of target markets and deliver the desired satisfaction more efficiently and effectively than competitors in a way that maintains or improves both the customer's and society's well-being". This type of marketing is part of the corporate social responsibility concept as explained by Brown and Dacin (1997).

It is important to highlight that purpose-driven marketing plays only a role for temporary logo changes since permanent logo changes are representations of the brand, which usually focus on the brand identity (see 2.4.3). To the author's knowledge, until now, no business recognized a specific purpose and permanently changed their logo specifically for a purpose. It has only been done with temporary logos, since they are a form of advertisement.

In this sense, Lacoste, Johnnie Walker, McDonald's and Audi represent corporate societal marketing campaigns due to their focus on a specific purpose such as sustainability (Lacoste), equality and women's rights (Johnnie Walker, McDonald's) and public health and safety (Audi). On the other hand, the Coca Cola campaign can be considered as a brand image campaign, which enhance and strengthen the currently present brand perceptions (see 7.2.2).

In the context of this study, the **purposes** of the various campaigns and thus, also the logo designs, were an important factor that significantly contributed to the positive ratings of the temporary logos. Furthermore, this research shows that, the more relevant the purpose is for the respondent, the more the he or she was interested in the campaigns. Demetriou et al. (2010)

also shows the importance of selecting a purpose or cause that the target group considers relevant, since this determines the success and significance of the actions taken. In that way, Baker (2003) explains that cause-related marketing can help tap into the various interests of the customer and so build a better relationship with them.

This also connects with the concept of **self-identification** and how it can lead to further brand commitment (see 2.4.4; Escalas and Bettman, 2005). A customer who wants to be perceived as more sustainable for example, will have stronger motivation to purchase Lacoste products that promote a sustainable effort and show a sustainable campaign. Similarly, whiskey drinkers will tend to purchase Jane Walker bottles instead of the classic Johnnie Walker bottles to show that they identify with the support of women.

The case of Coca Cola does not fall in the category of corporate societal marketing and thus does not address a purpose in itself. Instead, it focuses on reinforcing their brand image, which was built over decades. It was among the highest rated temporary logo campaigns and this shows that purpose-driven corporate societal marketing campaigns are not the only option, even though, seemingly, the more common one.

Integrated Marketing Communication and Brand Image Fit

As mentioned in section 2.4.2, a coherent brand image is of the utmost importance. Part of the communication that creates this brand image is also the brand logo, which contributes to the overall CVI (see 2.2; Karaosmanoglu and Melewar, 2006; Birkigt and Stadler, 1986). Based on it, the consumers will conclude graphical and referential perceptions. They are part of the intrinsic properties of the brand logo (see 2.4.1; van Riel and van den Ban, 2001). The extrinsic properties (see 2.4.1.; van Riel and van den Ban, 2001) are created through, for example, purpose-driven campaigns or other communication that are linked to the brand. A consistency between those aspects is important to reinforce each other and so create a clear brand image.

Therefore, based on the theory of Integrated Marketing Communication (see 2.2; Burnett and Moriarty, 1998; Shimp and Andrews, 2013) the author suggests that temporary logo campaigns should align with or expand the current brand image, however not contradict it, otherwise the campaign's success might suffer from it. Conceptual fluency (see 2.4.3; Jacoby and Dallas, 1981) will help create a more obvious fit between the temporary logo and the brand image. This is facilitated through various additional measures that the brand takes to support the temporary logo change, for example advertisements or social media posts with further information about the campaign.

In this context, multiple interviewees mentioned the importance of the fit. This will be further elaborated upon in section 7.2.1 with a focus on purpose-driven campaigns.

The Limited-Edition Factor

In recent years, many brands started using scarcity messages as part of their marketing for limited edition products as shown by Balachanter and Stock (2009) or Gierl and Huettl (2010). There is limited-time scarcity and limited-quantity scarcity (Cialdini, 2008). Limited-time scarcity is always given in tangible products due to temporary logo changes being temporary. However, in many situations companies will also be able to take advantage of limited-quantity scarcity, for example by promoting the temporary logo products as limited to a certain amount.

Temporary logo changes can be seen as a new way to turn the standard product into a limited edition product as well as to promote it. Thus, temporary logos on products are an innovative marketing tool that, due to their emphasis on scarcity, lead to a perception of uniqueness (Snyder and Fromkin, 1980). This, in turn, leads to perceived value and ultimately to a purchase intention (Wu et al., 2011). Therefore, this factor also contributed to the perceptions of the various campaigns, favouring temporary logo campaigns with the temporary logo on tangible products because they could take advantage of one or both of the two scarcity types.

The limited-edition factor was mentioned in the context of Lacoste's temporary logo campaign as well as Coca Cola's 'Share a Coke' campaign. Both temporary logos made the product more appealing and unique in the eyes of the respondents, as can be seen in section 6.2.2. Interestingly, it was not mentioned for Johnnie Walker, however that might be due to the unfamiliarity with the brand and weak perception of change. Therefore, the author assumes that a scarcity was not as present in the minds of the respondents.

Moreover, the limited-edition factor was also mentioned in section 6.3.2, when the author asked respondents to speak more freely about the individual aspects of temporary logos.

7.1.2 Change Factors

Regarding the visual and contextual changes, indicated by the 'Change' rating in section 6.2.3, the study showed a low to average amount of change for the temporary logos. The highest mean values of change were determined for the brands Lacoste (3.00) and Audi (3.00). They also displayed the lowest standard deviations (0.82 and 0.76 respectively). However, these numbers were not far from the other mean values of change. McDonald's (2.71), Johnnie

Walker (2.86) and Coca Cola (2.86) showed slightly lower mean average values but higher standard deviations (1.38, 0.94 and 1.03 respectively).

This shows that the interview subjects had varying opinions about the logos' degrees of change. The most important factors that determine how the respondents perceived the change are parts of two larger aspects, based on the four criteria mentioned in connection with the perception of change in section 6.2.3. Firstly, how the temporary logos were **designed**, and secondly, in which manner the changes were **implemented**.

Logo Design

As previously mentioned, the permanent logos used in this study are non-descriptive and can be categorized as mixed (Lacoste, Johnnie Walker and Audi), only-symbolic (McDonald's) and only-typeface (Coca Cola) (see 2.6.1). The temporary logos were designed based on that: Each logo stayed within its category. Compared to the permanent logos, the temporary logos included the purposes through content and corresponding style changes as described in more detail below. Thus, one could say that the companies tried to change the original logo to a more descriptive one in regard to the purpose, but not to the brand (similar to Luffarelli, 2019). For example, Lacoste tried to represent the endangered species by switching out the crocodile for other animals; Johnnie Walker exchanged the male figure for a female one; McDonald's flipped the M to W for women; Audi spread out its four rings to represent social distancing.

Even though these companies are concerned with sustainability, women's rights, diversity, etc., they do not communicate these concerns through their permanent logos. Separate marketing campaigns are used to convey their commitment to these causes. However, temporary logo changes are a new way to approach this usual communication pattern. Through them, it is possible to connect the most visible brand element – the symbolic representation of a brand – to these purposes in a unique way. By integrating a purpose into the logo, brands can show that they stand for that purpose and it is an important part of their brand identity. As previously mentioned (see 2.7.3), through this direct approach, the brand will benefit from the brand recognition and at the same time have the possibility to associate the new idea with the core of the business.

Similarly, this is also applicable for temporary logo changes that are not purpose driven. The Coca Cola logo changed so that it was still recognizable, however reinforced the idea of togetherness, friendships and fun through the typeface change. This change was, however, not more descriptive since it was not more explicit, but rather implicit.

As previously described, design changes are directly related to the intrinsic properties of a brand logo as described in section 2.4.1 (van Riel and van den Ban, 2001). These intrinsic properties relate to graphical elements (meaning and factual impressions derived from the logo) and referential elements (feelings evoked by the logo). Both of these aspects were elaborated upon for the temporary logo changes in this study in section 6.2.2, in particular in the case of Johnnie Walker, where many respondents used graphical elements to interpret and create a basic assumption about the logo.

Overall, the designs of the temporary logos in this study correspond with the messages that the campaigns were communicating. In both campaign types (see 7.2) in this study, the design was focused on the *content* of the logo (see 2.6.2) through which the brands visually communicated meaningful messages (Henderson and Cote, 1998; Keller, 1993), or an experience and emotions (see 2.6.2; e.g. Madden et al., 2000; Hevner, 1935; Garber et al., 2000; Schmitt and Pan, 1994). This shows that **for temporary logo changes the focus lies in content changes**. Style changes goes hand in hand with these because they embody the content change. However, due to the fact that the temporary logo is based on the previous logo, the style change will be limited and to some degree pre-determined based on, e.g., the purpose.

For example, when Lacoste replaced the crocodile symbol on their polo-shirts with endangered species like the Burmese roofed turtle, it communicated an important message based on familiar meaning: a sustainability concern for endangered species. This content change, represented through a switch from the crocodile to the Burmese roofed turtle, was supported through visual style changes of the original logo, which were very limited. The Burmese roofed turtle logo looked very similar in the way it was shaped, coloured and embroidered.

Creating **temporary logo changes only based on style**, for example changing the colour of a logo to stand out, **will not be effective** according to the researcher. Most brands seemingly refrain from focusing only on the style in temporary logos due to two reasons. Firstly, the essence of temporary logo changes is to use them as a campaign to do or show something. Style is superficial and without content it will not communicate a message, therefore it does not make sense to use it for campaigns. Furthermore, customers will wonder what the change is about and for them it will not make sense either. Secondly, changing a logo, even if temporarily, endangers the brand identity and brands need to be careful about whether the change is not harming the brand more than doing good, similar to permanent logo changes (see 2.7.2).

As can be seen, in the case of Lacoste many style elements remained the same: how the temporary logo was embroidered, the texture, the green colour, the size and direction the animal was facing, as well as the position on the T-shirt. This was mentioned multiple times by various respondents (see 6.2.2). It helped the respondents to recognize the brand and lowered the perception of how large the change is. However, for respondents 1 and 4 indicated the crocodile was very symbolic of the brand and switching to a different animal was a large change (4) for them. In this context, it was mentioned that the temporary logo (such as the Burmese roofed turtle instead of the well-known crocodile) could make the product seem like a knock-off. This showcases how temporary logo changes can also be dangerous because they affect brand awareness. Too large changes can reduce or eliminate brand recognition (see 2.1.3; Keller, 1993).

Aligning the temporary logo and its message as much as possible with the brand image, the brand's communication, and overall corporate visual identity (see 2.2) will lead to a more coherent picture as explained by Keller (1993) and van Riel and van den Ban (2001). The fit is also essential in terms of integrated marketing communication (see 2.4.2) and ultimately to avoid confusion and misinterpretation when customers create a brand image in their minds.

Implementation and Customer Commitment

In section 2.7.2, Kholi et al. (2002), Pimentel and Heckler (2003), and Connors (1964) argue that permanent logos should be changed slowly over time and only to a small degree in each step. This will ultimately result in larger changes in the long run as could be seen in the example of Starbucks (section 2.7.1). Since the discussion revolves around temporary change, the aspect of altering the logo incrementally over a longer period of time is not relevant. However, what can be used from the mentioned theory is the **recommended degree of change**. As could be seen in the interviews, respondents got confused by too large changes, in particular in the case McDonald's (see 6.2.2). Therefore, the author believes that **smaller change will be more successful for temporary logo changes** and it will help consumers to connect with the new logo immediately.

The frame of acceptance towards change has to be met appropriately. This implies more than small changes for temporary logos, it also means that the customers' preferences regarding change have to be considered. Walsh et al (2010) explained that for permanent logo changes acceptance towards change depends on the degree of the change and mainly on how committed customers are. Based on their theory, the author proposes that the strength of the reaction to

the temporary logo changes will differ between weakly committed customers and strongly committed customers. The author suggests that **strongly committed customers will react either very positively, or very negatively** to the temporary logo change based on the *purpose or cause* of the campaign and whether it is in line with the person's *self-identification with the brand and the relationship*, as it was suggested by Walsh et al. (2010). Should a brand stray too far away from its image and its ideals, the strongly committed customers might react very negatively to it. On the other hand, **weakly committed customers** will either **appreciate or disregard change**, as suggested by Walsh et al. (2010). This will depend on whether they like or dislike *the purpose or cause* of the campaign. The brand and its image will only play a small role since weakly committed customers will not have a relationship nor identify with it in the first place. However, if the temporary logo campaign seems interesting to them, they will use the opportunity for relationship building and self-identification with the campaign and the brand (see 2.4.4.; Escalas and Bettman, 2005). Initially, the novelty will spark their interest, as mentioned by Kohli et al. (2002). This could be observed among the interview subjects in the case of Johnnie Walker (see 6.2.2).

An alternative theory would be that the campaign will have the same effect on **strongly committed customers as on weakly committed** ones described above. One could argue that strongly committed customers could see the temporary logo change as only a *temporary* campaign, giving it very little significance. Therefore, one could assume that this type of change will not lead to a questioning of the self-identification and the relationship with the brand (see 2.4.4; Escalas and Bettman, 2005) unlike it would for permanent changes. Thus, strongly committed customers who like the purpose and cause of the campaign will gain new possibilities to self-identify and build on the existing relationship with the brand (Walsh et al., 2010). If they do not like it, they will disregard it until the logo changes back and ultimately forget about it, similar to the reaction of weakly committed customers.

What could be seen based on the interviews conducted in this research is that the brand commitment as defined by Moorman et al. (1992, see 2.4.2) varied among the respondents. In the case of Lacoste, Johnnie Walker and Audi the interviewees were either potential customers or weakly committed customers due to a weak relationship and few connections with the brand. McDonald's and Coca Cola, however, also had strongly committed customers among the sample as could be seen in the *emotional response* and in particular in the *physical reaction* to the brands and their logos (see 6.1.2).

The study showed that **the acceptance or rejection of the changes, reflected in the respondents' overall liking of the temporary logo, was not affected by the degrees of commitment.** The result is reflected in the high ranks in the category 'Rating' given by the same individuals that assigned high ranks for 'Change' too. For detailed information see Figure 7 in section 6.2.3.

This can be showcased through the example of *McDonald's*, where there were large differences in the degree of change and the ratings of the campaign. Respondents 1 and 2 were weakly committed and respondents 3 to 7 were strongly committed. Respondents 4, 6 and 7 indicated that they perceived the change to be large (4). As previously explained, the temporary logo felt wrong for them and they disliked the change because it was too big. On the other hand, when they rated the campaigns overall, they seemed to perceive the campaigns very differently: they indicated scores of 2.5, 4 and 3 respectively. Interestingly, respondent 3 who is also a strongly committed customer indicated that the change is very small (1), based on the idea that the logo was simply flipped, and an overall rating of 3. Interviewee 1 who is weakly committed also indicated a very small change (1) and an overall rating of 3. Compared to that, interviewee 2 who is weakly committed too perceived the change as mediocre (3) and assigned an overall rating of 3.5.

Based on the comments and explanations given by the respondents (see 6.2.2), together with the ratings and indicated change scores (see 6.2.3), the results shows an interesting *conflict of perceptions* and how various factors play a role in the evaluation. Contextual changes affect the brand image, the perceived personality (see 6.2.4) as well as the brand recognition, as mentioned above. Furthermore, the purpose and perception about the campaign motives, the brand's honesty about those and the fit with the brand image impact the evaluation.

Coca Cola draws a similar picture. Among the interviewees, respondents 10 and 13 were weakly committed and respondents 8, 9, 11, 12 and 14 were strongly committed. As can be seen in Figure 7, respondent 10 and 13 indicated different degrees of change, the former 3.5 and the latter 2. The corresponding ratings were for both weakly committed respondents 5. On the other hand, among the strongly committed respondents only 11 and 12 stood out with an indicated change of 4 and 3.5 respectively. Both of the respondents indicated an overall rating of 4. Interestingly, respondent 9 argued for a change of 1 and a rating of 4. As before, these results show that the commitment neither affected the perception of the degree of change nor the acceptance or rejection in terms of the rating. Therefore, this

The case of McDonald's and Coca Cola **hint towards a larger acceptance among strongly committed respondents towards change**, which is reflected in the various ratings. Weakly committed customers seem to be very open to all of the changes. This conclusion should be *considered cautiously* because, as explained above, various elements influence the evaluation. Based on this, both cases show that *the alternative theory is more likely*.

Another interesting case, which differs from the rest, is the one of *Johnnie Walker*. There were only two interview subjects who were weakly committed, respondent 1 and 3, the remaining respondents were not familiar with to the brand. The weakly committed respondents indicated a change of 3.5 and 2 with respective ratings of 5 for both. The assigned degree of change by most respondents who were potential customers was low (2-2.5), however both respondent 2 and 5 indicated a higher change 4, and a rating of 4.5 and 5 respectively. For these interviewees it was a large change because they could not relate it to the brand as they imagined it before (see 6.2.3). Interestingly, the remaining respondents showed very similar ratings of 4-5.

This showcases a large acceptance to change among potential customers and that the brand image in the minds of the potential customers is very flexible and open to alternatives. In this case, the brand image was derived from the initial logo, basic information about the brand as well as the description about the campaign given to the respondents. Even though this is very little information, the customers created expectations for the brand and were positively surprised by the change. The results show that independent of weak commitment or no commitment, the large change did not lead to a disliking or disregard, which leads to the conclusion that the theory about weakly committed customers and their frame of acceptance seems to be correct, as suggested above.

7.2 Two Campaign Types and their related Motives

7.2.1 'Brand Image Extension Campaigns': New Associations and Global Topics

The results show that **marketing campaigns for the benefit of society**, which are in this case Lacoste, Johnnie Walker, McDonald's and Audi, often face initial scepticism by the public. Stakeholders question the true motives of the firm to launch the campaign and evaluate the given motives' validity. The author suggests that this **evaluation is based on two factors**: firstly, the **current brand image of the company**, which the stakeholder holds in his mind, and secondly **other possible beneficial motives for the firm** – so called firm-serving motives

– in comparison to the promoted motives. Therefore, to summarize, extrinsic brand logo properties will be assessed additionally to the intrinsic properties derived from the temporary logo design, creating a holistic picture of the temporary logo.

Brand Image – Brand Communication Consistency

Integrated marketing communication (see 2.4.2; Burnett and Moriarty, 1998, Shimp and Andrews, 2013) and the resulting fit between brand cues and brand image are important to create favourable consumer perceptions (Brasel and Hagtvedt, 2016; Spiggle et al., 2012). Applied to this context, this demands that **purposes of campaigns**, as part of outgoing brand communication, **should be consistent or at least not contradicting with the current perceptions of the companies**. Since a brand image is changing over time it can be expanded and redirected through those purposes and campaign messages, therefore allowing for various non-contradicting messages too and not only consistent ones. To categorize the different approaches the brands take with their campaigns the author made the previously described distinction between *new, expanding* and *old context* (5.4 Interview particularities).

The study's findings show that the McDonald's campaign purpose is mostly perceived as a completely *new context*. The respondents believe that, to their current knowledge, a focus and particular care for women is not part of the current brand image. When using this information to evaluate the motives, one will recognize a *conflict between the purpose and the brand image*. Furthermore, as described in section 4.1.3, the public perception of the company is that it is not female friendly nor that it stands for equality, which also contradicts the campaign message. Interestingly, the study's respondents did not describe this issue as can be seen in the results section 6.2.2. This might be due to cultural differences or a lack of knowledge about McDonald's treatment of women.

Similarly, in the case of Lacoste and Audi the majority of the respondents believe that the campaign purposes are *new contexts* and therefore not part of the current brand image. Neither 'awareness for endangered species' nor 'social distancing and COVID-19 awareness' were considered in connection with the respective brands. However, in this case *neither the public reaction*, as described in section 4.1.1 for Lacoste and 4.1.5. for Audi, *nor the responses* of the interviewees *showed a conflict between the brand image and the campaign purpose*.

The Johnnie Walker campaign represents an *expansion of the current context* according to most of the respondents of this study. This is based on the main argument that addressing women and attracting them to the product is not a completely new idea, however it is also not

something the brand has actively done before. There is *no conflict between brand image and campaign purpose*. The campaign updates the brand image in the sense that ‘women’ as an association to the brand will be added to the brand image, if they are not already in the associative network, and will move closer to the central node, which is the brand (Anderson, 1983). The encountered social media backlash, which was described in section 4.1.2 should be considered as an independent effect, which occurred due to poor wording and not because of an inconsistency with the brand image.

Public-serving vs. Firm-serving Motives

Forehand and Grier (2003) explain that **scepticism develops when the presented motives disagree with ‘other apparent firm-serving motives’**, whether those are named or not. This can be explained by Kelley’s (1972) ‘*discounting principle*’. It shows that when external reasons for a certain action exist, a person will discount the effect of the internally motivated reason and conclude that it was externally driven. However, if no external reason is provided, a person is more likely to assume the internal reason was the cause for the action. Applied to this context, it shows that when only public-serving motives are apparent, a person will believe that those motives are the reason for the campaign. Whereas, if both are apparent a person will be sceptical and likely assume that the firm serving motives are the reason for the campaign. Furthermore, Forehand and Grier (2003) argue that when firm-serving motives are not named a negative response of the stakeholders might occur. This is not the case because there were firm-serving motives present and that the brand might benefit of those, but instead it is because of the perception that the company was being dishonest about those benefits it gains.

On the other hand, stakeholders who do not causally reason and question the company’s motives, react more negatively to a company that names its true motives directly (Forehand and Grier, 2003). Therefore, the literature recommends to be **transparent about the benefits** the companies reap from their engagement in corporate societal marketing, if it is likely that questions about the motives will arise or any causal reasoning process will be prompted. This is particularly the case for new and unexpected events (Wong and Weiner, 1981) such as temporary logo campaigns of this type.

This also relates to **trust** and to the type of **relationship** as defined in (see 2.4.4) a customer has with a brand. The author argues that if a customer trusts a brand he or she is less likely to question the motives and will be less sceptic. This is based on the concept of trust as explained by Moorman et al. (1992) and surface credibility (Fogg, 2003)

As Adkins (1999, p.44) explains, “There is a direct relationship between the increasing expectations of honesty and the ethical behaviour of a business.” This perception of ethical behaviour can be strengthened through various trust-gaining measures such as those identified by the respondents. In particular, they mentioned that if the campaign seems like it has been created with a lot of effort and is well thought-through, it seems more honest. Accompanied measures such as donations as part of the campaign were also attributed to an honest interest and concern for the cause. Finally, the personal perception of how relevant and important the cause is in our current world, also affected the perception of honesty.

For example, in the case of Lacoste, the company did not highlight the benefits it would reap from the ‘save our species’ campaign. Instead, it focused on the public-serving motives – more specifically sustainability and environment preservation. This was not seen as a concealment of motives by the interviewees. They indicated that the campaign seemed very well thought through and developed with high effort. It also communicated a strong sense of urgency. These factors seemingly led to a higher trust in the campaign and less questions about its authenticity, which is reflected in the positive reactions of the respondents. Some were sceptical about how honest the campaign truly is due to the realization that nowadays most brands wish to participate in the global sustainability trend and gain more awareness for the brand. Other than that there seemed to be no strongly apparent motive for Lacoste to launch a campaign like this.

Johnnie Walker is an example for more transparent communication of firm-serving benefits. The campaign was launched with the idea to “celebrate women”, however Stephanie Jacoby also mentioned that it is supposed to attract women to a product category which is “intimidating to them”. The public reacted upset on social media, however the sales and the success of the campaign did not seem to be impaired by the statement, as can be seen in section 4.1.2. On the other hand, the interview respondents seemed to be open and understanding of the mentioning of the firm-serving benefit, even with poor phrasing. Most of them initially assumed an ulterior motive and by naming it the respondents stopped looking for another motive. Therefore, the author believes that the backlash can be ascribed to the phrasing and not to the mentioning of the firm-serving motives. There was no perception of dishonesty among the sample. In this context, surface credibility (see 2.4.4; Fogg, et al. 2003) also finds its application. Because the respondents were not familiar with the brand, the surface traits of the logo (content and style) formed an initial impression, which led to a first assessment of the perceived credibility of the brand.

McDonald's temporary logo campaign is the prime example for the possible negative response of stakeholders when they believe that the company has tried to deceive them about the true motives of the campaign. This is reflected in the social media backlash as described in section 4.1.3. The public compared the presented motive "to celebrate women" with other possible motives based on the negative brand image, which they hold of McDonald's. This led to the conclusion that the brand was being dishonest and only pretended to be advocating for women. In terms of the interviewees, the dishonesty and deception was not recognized. Instead, they considered the campaign to be genuine based on the fact that McDonald's invested time and money to coordinate and launch a campaign that had no financial benefit. The only benefit that could be derived from it is that the brand would seem more women-friendly. However, since this motive is very obvious, there was no feeling of deception. The contradiction between the public opinion and the interviewees' opinions could be explained through cultural differences and a lack of knowledge about McDonald's.

Audi differs from the previous example in that it did not announce its firm-serving motive directly, but instead hinted towards it indirectly within the actual campaign. This refers to the community-feeling and togetherness, which the campaign communicated (see 4.1.5). Translated to a motive this could be interpreted as the wish to 'improve awareness and gain a positive perception of its Audi community'. Most of the interview respondents indicated that they believe that it is an honest campaign. They did not recognize a discrepancy between the mentioned public-serving motive and other possible firm-serving motives. The campaign's indirect yet transparent communication prevented respondents from looking further for new motives. This thought process might have been reinforced through the severity of the COVID-19 situation. Many appreciated the reminder to keep distance and liked that the company took the COVID-19 pandemic seriously. Those who were unsure about the motive explained that Audi might simply take some kind of action to stay relevant. However, this did not result in the perception that Audi was dishonest but instead in scepticism towards the campaign.

7.2.2 'Brand Image Focus Campaigns': Current Brand Image and Customer Relationship

In comparison to temporary logo changes that are based on corporate societal marketing, brands that focus on highlighting their current brand image and further developing their personal relationship with customers with these types of campaigns face a different reality. Those temporary logo campaigns are usually created with firm-serving motives in mind. Based on the discounting principle (Kelley, 1972), if there is a lack of external reasons for creating

the campaign, the customer will attribute internal reasons to it. Therefore, customers and other stakeholders will assume that ‘Brand Image Focus Campaigns’ are **campaigns for the firm-serving purpose**. Furthermore, as previously discussed, if these firm-serving purposes are obvious or were communicated in some form, these brands and their campaigns are in the best position to face no scepticism (Forehand and Grier, 2003). The customers will not question motives nor honesty if the campaign makes sense to them.

The study shows this theory through the case of Coca Cola. The respondents were significantly less sceptic towards the campaign because it highlighted elements of the brand image that they were already aware of: friendship, youth and fun (see 6.2.2). Coca Cola wanted to bring people together and create a new, exciting experience. It emphasized aspects that **fit with the brand image**. At the same time, Coca Cola gave no real external reasons for creating the campaign and promoted silently firm-serving motives that made sense in the eyes of the respondents. Thus, the respondents were not sceptic. Various firm-serving motives were pointed out by the respondents in connection with the idea that Coca Cola created a ‘win-win’ situation for both the public as well as the brand. Among those motives were: to draw attention to the brand and strengthen the brand image (see 6.2.2).

Interestingly, two respondents of the Audi case considered it to be a ‘Brand Image Focus Campaign’ (see 6.2.2). This is because, for them, the temporary logo campaign reinforced already existing associations of their brand images. It emphasized aspects of the business, which they were already familiar with, thus the context remained the same. This is an interesting finding because it shows that the respondents can see the same campaign very differently based on how familiar and knowledgeable they are with the brand. The opinion of whether it is a ‘Brand Image Extension Campaign’ or a ‘Brand Image Focus Campaign’ can vary and one has to take in consideration for who this type of campaign represents what.

Ultimately, this is an example of how a brand successfully **reinforced its brand image and built a relationship with customers** (see 2.4.4). It reflects the idea that brand logos can help customers in their self-identification process (Escalas and Bettman, 2005). Firstly, the brand associations that were stressed in the campaign were those that Coca Cola was known for and with which customers could easily identify. This led to a further involvement and identification. Secondly, as the respondents explained, the names printed on the Coca Cola bottles created more personal and emotional connections between them and the brand (see 6.2.2). This relates to the theory that the logo should be aesthetically appealing to increase brand commitment (Park et al., 2013).

The author believes that this campaign also lead to an **increase in brand loyalty** based on the fact that the temporary logo campaign was an exciting and joyful experience (Brakus et al., 2009) for the respondents (see 6.2.2) as well as the public (see 4.1.4). Furthermore, the temporary logo is attractive and familiar, which results in an improved brand attitude and perception of modernity and finally in an increase in brand loyalty (Müller et al., 2013).

7.3 Outcomes of Temporary Logo Changes

For ‘Brand Image Extension Campaigns’, temporary logo changes can be one of many steps towards a shift to an improved brand image in the customers’ minds. This transformation is a process and a single campaign cannot change the entire brand image, however, over time, certain perceptions and associations will become stronger and leave a lasting impression. For ‘Brand Image Focus Campaigns’, temporary logo changes contribute to a stronger brand awareness, stronger positioning in the market and improved customer relationship.

7.3.1 Changes in Perception related to the Brand Image

The author tried to capture both of these effects through the adjusted brand personality framework (see 4.4.3; Figure 5). It serves as a first indicator of a possible new development triggered through the campaign. In this context, brand personality can be seen as the long term perception of a brand – an alternative way of viewing the brand. Thus, instead of analysing the brands by their association networks and showing the changes, the author highlights the change resulting from the temporary logo through the adjustments in the six brand personality dimensions in the result section (see 6.2.4). In specific, the author pointed out whether the respondents felt a strengthening or weakening of current perception of a brand or whether new dimensions, which were not present before, were considered now after being exposed to the temporary logo campaign.

As one can see, successful ‘Brand Image Extension Campaigns’ (see 7.2.1) add a **new dimension** to the previously indicated brand personality, based on the purpose of the campaign. In the case of Lacoste it was the sustainability dimension (5 out of 7 respondents), for Johnnie Walker it was the excitement dimension (3 out of 7 respondents) and for Audi it was the sincerity dimension (3 out of 7 respondents). This reflects the importance that purpose has for the respondents and shows that customers slowly build associations related to those personality categories with the brand. McDonald’s, on the other hand, showed no additional dimensions, which can be explained by the lack of fondness and involvement with the

campaign as well as disconnect between the brand image and the communication. Successful ‘Brand Image Focus Campaigns’ (see 7.2.2), as in the example of Coca Cola, show a strong increase in brand personality dimensions that were previously present and particularly reinforced through the campaign. In this case, it was excitement (5 out of 7 respondents) and sincerity (3 out of 7 respondents).

For those campaigns that focused on public-serving motives or were transparent about their firm-serving motives (see 7.2.1), the **perception of sincerity increased**. This was the case for Lacoste and Johnnie Walker. For Audi, on the other hand, it is not clear whether the brand was perceived as more sincere because of the honest purpose of supporting people during the pandemic or the transparent motives. Similarly, since Coca Cola stressed sincerity traits that are part of their current brand image, there is also an uncertainty whether the brand is perceived as more sincere because of the brand image (Coca Cola) or if it is because of the transparent motives. In both cases, the author assumes that both factors contributed to an increased sincerity perception. Another interesting case is McDonald’s campaign in which, two respondents expressed varying opinions about the sincerity dimension. One person mentioned a decrease and another an increase. This is an important lesson for marketers: Any perception might have ‘counter-perceptions’. Due to differences between people and their opinions it is nearly impossible to make sure that the response to a campaign is always the same.

Apart from sincerity, other individual dimensions of the brand personality, which were already present before the temporary logo campaign was introduced to the respondents, were either **strengthened or weakened** through aspects of the campaign. This could be seen very well in the case of Lacoste, in which individual respondents pointed out that for them excitement was reinforced and others explained that sophistication was weakened. This effect also took place in the McDonald’s campaign, which was not well perceived: some respondents indicated an increase in excitement. Therefore, it seems that even with an overall bad perception of the campaign, the association with a certain topic and the fact that the company took action created a small positive change in perception. An interesting case is Audi, in which contradicting perceptions of respondents declared Audi as more and less competent at the same time. As explained above, this is another case of ‘counter-perceptions’.

Sometimes, certain dimensions of the brand personality were not mentioned again. This is because those dimensions and the corresponding traits were **not stressed** in the campaigns and the respondents **did not see any change** in them. For example, in the case of Coca Cola,

competence and sustainability were not mentioned by any respondent in section 6.2.4 but were mentioned previously in section 6.1.4.

Finally, one should be aware that the brand personality framework is limited to six dimensions and therefore, when used in the way the author used it, it only shows a limited picture of the changes. It could be that the respondents did not consider the given dimensions as suiting or that these dimensions were not specific enough to capture all the changes. Ultimately, the author wants to point out that this initial assessment is only meant to highlight that the brand personality, brand image and all of the encompassing perceptions change over time.

7.3.2 Influences on and Changes in Behaviour

Temporary logo changes are a new way of advertising, with different resulting behaviours depending on the type of campaign that is run with it, as can be seen in section 7.2.

Increased Brand Awareness for Purpose-Driven Campaigns (‘Brand Image Extension Campaigns’)

In many cases, temporary logo changes will be creative, campaigns that gain the interest of media and the public by addressing purposes. Therefore, for ‘Brand Image Extension Campaigns’ it is very easy to **increase brand recognition and recall** through the **media attention**. This does not only include TV but also social media. If done well, the brand can create a certain ‘hype’ around the campaign and the products, similarly to what was done in the case of Lacoste. The brand partnered up with the IUCN to have a real impact on the lives of the animals through donations and launched the “Save our Species” campaign during the Paris Fashion Week (see, 4.1.1) to create a lot of buzz. The campaign refreshed the brand image and created a lot of brand awareness through the media coverage. Ultimately, this will affect the purchasing behaviour because it targets interest and mood to purchase the product (see, 6.1.3) by being perceived as cool, interesting, fun and overall positive (see, 6.2.2).

Increased Interest and Purchase Intention in Products with Purpose-driven Logos (‘Brand Image Extension Campaigns’)

The majority of the interviewees indicated that the temporary logo change did not lead to a new interest in purchasing the product, as indicated by respondents. This is because if the person was not interested in the product category in the first place, he or she would not be motivated to buy it even with the temporary change, as shown by the example of Johnnie Walker. On the other hand, if the person was interested in the product category, he or she

would be **more attracted to a logo that addresses a purpose** (equality, sustainability) and stands for modern values and ideas (see 7.1.1). This is where the *'Brand Image Extension Campaigns'* become relevant, such as the examples of Lacoste and Johnnie Walker. Research confirmed this preference for purpose-driven logos and brand, as can be seen in 'The Winning Game' a quantitative research on Cause Related Marketing conducted by Research International (UK) Ltd. (cited in, Adkins, 1999). It says that between 65 % and 86 % of international customers indicate that they have a propensity for switching brands based on whether it focuses on a cause or not. Similarly, Demetriou et al. (2010) also show that customers are willing to switch brands if the new brand is connected to a cause or a social problem. They want to support the brand and its cause.

Reinforcement of Purchasing Behaviour in Brand Image focused Campaigns ('Brand Image Focus Campaigns')

On the other hand, *'Brand Image Focus Campaigns'* reinforce already existing behaviours by reminding customers of what they like and value about the brand, and building a stronger relationship with them. It strengthens the core of the brand and thus pushes customers to recognize the need for the product in their lives.

As can be seen in section 6.2.5, the case of Coca Cola shows exactly this **reinforcement** of purchasing behaviour. Four respondents explained that the campaign itself is irrelevant to them, however that it did remind them of the brand. However, the case of the 'Share a Coke' campaign is special because the purchase intention was further strengthened through two aspects of the campaign:

- 1) customization of the bottles and
- 2) the limited edition factor.

Customization has been proven as a highly successful tool to increase purchase intention, but criticized for its intrusiveness (Van Doorn and Hoekstra, 2013). However, in this case the campaign avoided the usual intrusiveness since the 'Share a Coke' campaign only used names that were in general popular in the different countries where the campaign launched. It was unique in the way the brand made the products personally relevant for the customers while at the same time highlighting the brand elements, which Coca Cola wanted to communicate: togetherness, enjoyment and social connections. While customization is a unique aspect and not directly connected to temporary logo change, the *limited edition* factor is given in physical products, as explained in section 7.1.1. Both limited-time scarcity and limited-quantity

scarcity (Cialdini, 2008) applied in this case and ultimately had a positive effect on purchase intention.

Together these factors did not only reinforce but, as mentioned by some respondents in section 6.2.5, also created **incentives** to buy the product. Many young people wanted to buy a bottle with their name and show it off on social media, some wanted to buy it as a little ‘souvenir’ and others wanted to purchase it for family or friends as a gift (see, 6.2.2).

7.4 Theoretical and Managerial Implications

In terms of theory, temporary logo changes can be categorized as an alternative approach to permanent logo changes as suggested in section 2.3. Instead of changing the logo permanently for reasons such as modernization, strategic repositioning, mergers and acquisitions, and other long-term goals, temporary logo changes are short-term adaptations that can be used actively as a marketing tool. They are particularly valuable because they leverage the brand logo with all of its associations and have the ability to either add new associations to those currently present or strengthen them. These two approaches represent the two different types of temporary logo changes suggested by the researcher as explained in section 7.2.

Furthermore, this research is built on widely known marketing literature and extends the theory of permanent logo changes to temporary logo changes. For example, theory about brand image, integrated marketing communication, purpose driven marketing and customer commitment have been determined to find large application in temporary logo changes. However, through thorough analysis of the interviews additional links to other marketing theory have been discovered. In particular, the willingness to engage in information gathering by respondents and the influence of the elaboration-likelihood model on it was linked; the limited-edition perception, which temporary logos convey, was pointed out as a significant contributor to the positive perception; and finally the theory about public-serving vs. firm-serving motives and the resulting scepticism or honesty perception was discussed.

This study shows the value of temporary logo changes as a marketing tool, if used correctly. It highlights how brand managers can take advantage of it to build and improve the current brand image and relationship with customers. For an efficient use the researcher recommends first and foremost a good integration of the temporary logo campaign with other brand communication as well as the image. This means that the campaign needs to leverage current strengths of the brand and keep the target group and its needs, wishes and hopes in mind when

selecting a purpose ('Brand Image Extension Campaigns') or focusing on a certain aspect of the brand image that shall be strengthened ('Brand Image Focus Campaigns'). In that sense, choosing the right message of the temporary logo change is essential and drives the success of the campaign.

7.5 Limitations and Future Research

The qualitative research, as it was conducted in this thesis, faces limitations in regards to reliability and validity. Firstly, the interviews were conducted **online** over **audio calls**, which limited the possibility to elicit information from expressions, mimics and gestures. Secondly, they were held during the **global COVID-19 pandemic** and thus various additional factors affected the respondents' moods and, possibly, opinions. This might have led to a different perception and interpretation of the campaigns than under normal circumstances. Even through the researcher tried to limit this influence by selecting interviewees who answered 'Approval Questions' (see Appendix C) in a satisfactory way, this effect could not be entirely avoided since everyone was affected by the pandemic. Finally, all of the interviewees had a **personal connection** with the researcher. Therefore, it is possible that even though the researcher and the respondents both tried to limit this influence, these relationships affected the answers to the interview questions and, possibly, led to a more subjective interpretation of the results. Additionally, one has to be aware that one respondent of the sample group is **older** than the rest. The researcher does not, however, believe that these last two limitations impact the findings significantly since qualitative and exploratory research is meant to be open-minded and considers any meaningful input valuable.

Ultimately, this research is meant to create a first, overarching picture of how temporary logo changes fit into brand management theory and practice. **Future research** could dive deeper into the *rating* and *change factors* established in this study as well as the different types of changes. In particular, *quantitative research* could try to isolate the different factors and pinpoint which ones contribute to a positive perception the most and which the least. In terms of the *two different types of campaigns*, the researcher discovered mainly purpose-driven campaigns due to their large media presence. However, this does not mean that '*Brand Image Focus campaigns*' are a less interesting option and should not be investigated. Coca Cola represents a very specific example of 'Brand Image Focus campaigns' and other examples might yield even more insight. In that context, it would be interesting to determine why specifically respondents had difficulties categorizing the Coca Cola campaign as a temporary

logo campaign (see 6.3.2). Apart from that, more clarification would be needed for *how the acceptance to change affects the perception of temporary logos*, since this study concluded with two alternative solutions. Finally, it would be interesting to tap into the *exposure vs. clarity* argument as mentioned before (see 6.3.2) and to discover temporary logo changes in the context of *culture* or *age*, since both of these factors seem to be promising.

8. Conclusion

Lately, a new marketing strategy has gained increasing attention of big companies such as Coca Cola, Lacoste, and McDonald's. It revolves around temporary changes of the brand logo for specific marketing campaigns. Until recently, this was considered a controversial idea. Changing the logo has been seen as a large intervention and thus companies used to alter their logos only when necessary. This was mainly done for functional reasons such as modernization. However, in recent years, marketers have discovered the potential of temporary logo changes. They consider it as an opportunity for brands to create momentum and communicate a specific message while representing the brand. This trend questions known boundaries of traditional brand logo management and challenges marketers to think further.

In this qualitative study, the author tries to answer the research question: “*What are temporary logo changes and how can businesses use them effectively?*” Throughout the thesis, the author has highlighted the differences between permanent and temporary logo changes multiple times. ***Permanent logo changes*** are lasting content and/or style adjustments to brand logos, whereas ***temporary logo changes*** are content and/or style changes of a brand logo for an intentionally limited period of time for a specific marketing campaign.

In the study, the author analyses five different business cases to display the various factors and different approaches these brands have taken when creating temporary logo campaigns. In particular, there are various *rating factors* and *change factors* that contribute to how positively or negatively the temporary logo is perceived. The *rating factors* are 1) the information about the brands that respondents have (familiarity), 2) the purpose of the campaign, 3) the integration of the temporary logo and the campaign with the brand and its image, and 4) the limited-edition factor. Regarding the *change factors*, 1) the logo design and 2) the implementation and related customer commitment play a role. Furthermore, the researcher discovered two distinct types of temporary logo changes: *brand image expansion campaigns* and *brand image focus campaigns*. Businesses can use the former campaign type to create new associations or strengthen current weak ones that the public is not aware of and, thus, reshape the brand image in the customers' minds. The latter campaign type can be used to highlight associations that the public is already aware of and to focus on conveying a message that further builds the relationship with those customers. Finally, the author derives that temporary logo changes affect the brand perception through changes in the brand image. They also have an influence on behaviour, which can result in, for example, more purchases.

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Appendices

Appendix A – Permanent Logo Change Starbucks

Starbucks: An Illustrated History



1971

We start by selling coffee beans in Seattle's Pike Place Market.



1987

We add handcrafted espresso beverages to the menu.



1992

We become a publicly traded company.



2011

We mark 40 years and begin the next chapter in our history.

Logo Design Love (2020)

Appendix B – Temporary Logo Changes

Lacoste



Credits: Lacoste BETC (IUCN, 2018)

Johnnie Walker



Credits: Diageo (Alindahao, 2018)

McDonald's



Credits: HANDOUT/Reuters (Kohmami and Glenza, 2018)

Coca Cola



Credits: Coca-Cola (Fisher, 2013)

Audi

(Audi USA, 2020)

Appendix C - Information for Interviewees

Approval Questions

1. How have you been feeling lately?
2. Do you feel strongly affected through a particular situation in your life currently?
 - a. For example, is COVID-19 making you feel depressed?
 - b. Is anyone close to you infected with COVID-19?
3. Do you consider your personal situation as strongly unusual / extreme?
4. Do you feel overwhelmed in regards to your responsibilities?
 - a. Are you currently experiencing time management issues?
5. Do you feel good about the idea of participating in my study?

Before scheduling the Interview

General Information:

I am conducting a study for my Master's Thesis. It encompasses 14 in-depth interviews about the topic of temporary logo changes. This is a fairly new phenomenon and therefore I am trying to explore how people react to these changes, perceive them and what they think about the temporary logo. Therefore, the research question that this interview will focus on is: *What are temporary logo changes and how can businesses use them effectively?*

I would like you to participate because I believe you bring valuable insight in my study due to your cultural background, your occupation and age.

If you agree to being interviewed, then we will schedule an audio call over Skype or MS Teams. The interview will take between 1 hour and 1 hour 30 minutes. Depending on your personal interest and engagement the interview can also take longer up to a maximum of 2 hours. When scheduling this interview, please make sure that you are available for 1 hour 30 minutes to avoid a possible time pressure.

Participation:

1. *Participation is voluntary:* The decision to participate can be withdrawn at any point in time without naming any reason. You will not experience any negative consequences from withdrawing and the data, which you have provided up until then, will not be used, unless otherwise discussed.

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2. *Recording of your answers:* During the interview the researcher will use an audio recording program. Your explicit consent will be requested directly prior to the interview. Should you not want this, please say so. The researcher will adopt a different approach to capturing the answers of the interview in that case.
 3. *Anonymity of your answers:* The answers, which you provide in the interview will be only used for this study and published anonymously within this study. The only characteristics that will be provided about the respondents are age, nationality and occupation. After the study ends, all recordings and interview notes will be deleted.

Further information:

I alone am responsible for this research project, therefore it will be only me who conducts the interviews, listens to the audio recording, and evaluates the results. Should you have any questions, please do not hesitate to contact me.

Directly prior to the Interview

I will shortly mention the participation rules once more and ask for explicit permission to use the audio recording program, as previously discussed.

Then, I will explain the **interview procedure** (see 4.3) based on the **interview guide** (Appendix D):

1. *Standard Logo of the brand X*
2. *Part 1 Questions*
 - a. If the interviewee is not familiar with the logo, I will provide the participant with information after he/she has answered the first three questions.
3. *Temporary Logo of brand X*
4. Campaign Summary of said temporary logo
5. *Part 2 Questions*
6. Other Questions

For set 1 interviewees: 3 logos and 3 temporary logos

For set 2 interviewees: 2 logos and 2 temporary logos

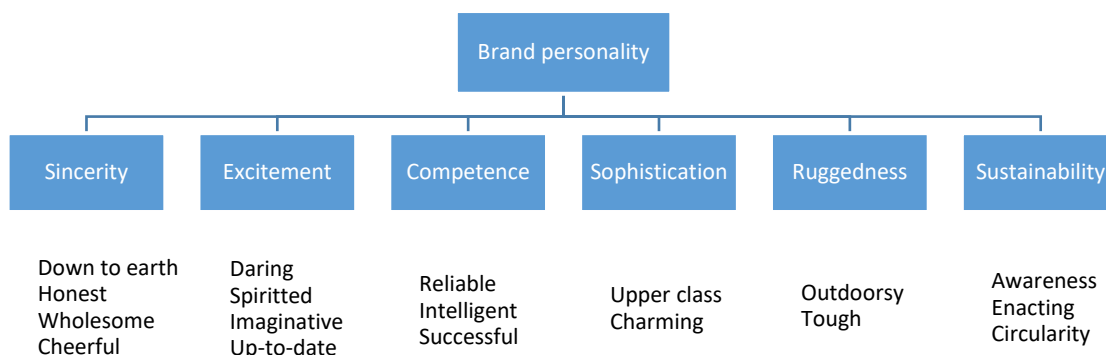
Appendix D - Interview Guide

Part 1 Logos (before introducing the temporary logo):

- *Lacoste before:*
https://d13mtrlmbncidx.cloudfront.net/library/manufacturers/logos/lefts/huges/8_2C5_5CT.23DX-S_28Q.3_28U_3BW-O_3BS_2CU-VXV.35O_0A_60_0A.jpg
- *Johnnie Walker before:* <https://seeklogo.net/wp-content/uploads/2016/01/johnnie-walker-logo-vector-download.jpg>
- *McDonald's before:*
<https://news.McDonald's.com/static-files/59507ede-6194-44cc-a232-c45e4154ce7f>
- *"Share a Coke" Campaign - Coca Cola:* <https://www.coca-cola-deutschland.de/content/dam/one/de/article-lead/acht-buchstaben-ein-bindestrich-das-coca-cola-logo-header.jpg>
- *Audi:* https://www.audi.com/content/dam/ci/Fundamentals/Basics/Rings/01_Content/Audi_Brandplattform_Ringe_Content1.jpg?downsize=800px:*&imwidth=800

Part 1 Questions (before introducing the temporary logo):

1. Do you know this brand and its logo?
2. What is the first thing you thought of when you saw the logo?
3. And in terms of emotions, how do you feel about the brand?
 - What does it trigger?
4. Do you buy products of this brand? Regularly?
 - If not, why not?
 - If yes: Could you please describe the latest shopping experience where you bought a X product? Imagine you are telling me a story, add as much detail as possible! (Did you go to the store with the intention to buy it? Which store was it? If you didn't plan to buy it, how come you ended up purchasing it?)
5. When you think about it further, now that I am showing the logo to you, what else do you connect with it?
6. In terms of a brand personality, how would you categorize this brand?
 - Could they be in multiple categories?



Information provided to respondents who were not familiar with:

- *Lacoste:*
Lacoste is a French, casual clothing brand, which focuses on quality and elegance. It is available all around the world. Its target group is wealthy young adults.
- *Johnnie Walker:*
Johnnie Walker is one of the world largest Whiskey brand. It exists since nearly 200 years and is available for purchase worldwide.

More information about the other brands (McDonald's, Coca Cola and Audi) was not required because the interviewees were familiar with those.

Part 2 Logos (temporary logo):

- *Lacoste after:*
https://www.saveourspecies.org/sites/sospecies/files/styles/850x500_no_menu_article/public/content/images/2018/gigpilepolo_24.jpg?itok=gL-flcZe (Credits: Lacoste BETC; IUCN, 2018)

Campaign Summary: Endangered species instead of crocodile (IUCN, 2020)

In 2018, Lacoste launched its first collection of polo T-shirts without the typical crocodile logo. Instead, it partnered up with the International Union for Conservation of Nature (IUCN) and created a limited edition of ten different kinds of T-shirts featuring endangered species as logos. Among those were for example the Sumatran tiger or the Burmese roofed turtle. The campaign was called «Save our Species» and launched during the Paris Fashion Week. The number of shirts produced for each species represented the remaining number of animals in the wild.

- *Johnnie Walker after:* <https://blogs-images.forbes.com/karlaalindahao/files/2018/02/Johnnie-Walker-Black-Label-The-Jane-Walker-Edition.jpg> (Credits: Diageo; Alindahao, 2018)

Campaign Summary: Johnnie Walker to Jane Walker (Alindahao, 2018)

The famous scotch brand, Johnnie Walker, released a limited edition of its whiskey called Jane Walker in 2018. Not only was the name changed, but the company also replaced the striding gentleman with a woman. The content of the bottle remained the same. Jane Walker is part of the brand's "Keep Walking America" campaign, in which it tries to reach out to a broader audience such as Latinos or Veterans. This logo change campaign was intended to invite more women to try out the scotch and loosen the stigma that it is a mainly a drink for men as well as to show its commitment to gender

equality and celebrate women. Johnnie Walker announced that it will donate \$1 for every bottle produced to organizations promoting women.

- *McDonald's after:*
https://i.guim.co.uk/img/media/e10ee4c65f496103e50e43e8ba929a88834e0eee/0_113_3500_2100/master/3500.jpg?width=620&quality=85&auto=format&fit=max&s=d0db8571ae390b2498a5b89a1247c48a (Credits: HANDOUT/Reuters; Khomami and Glenza, 2018)

Campaign Summary: McDonald's – M to W for Woman day (Cherelus, 2018)

In celebration of the International Woman's day in 2018, McDonald's decided to flip its golden arches, temporarily changing the look of its famous logo from a M to a W. The fast food chain changed their logo in front of a restaurant, on packaging, as well as on crewmembers' clothes. The campaign also encompassed logo changes on all social media channels of McDonald's. In the end, over 100 restaurants across the USA participated to honour women for their "extraordinary accomplishments".

- *Coca Cola:* <https://i.guim.co.uk/img/static/sys-images/Guardian/Pix/pictures/2013/8/6/1375795724200/Share-a-Coke-campaign-008.jpg?width=620&quality=85&auto=format&fit=max&s=fcb90c60031f4ca3fe41663f69d16d7f> (Credits: Coca-Cola; Fisher, 2013)

Campaign Summary: 'Share a Coke' campaign (Coca Cola Australia, 2013)

In 2011, Coca Cola launched its 'Share a Coke' campaign in Australia. The company chose 150 of the country's most popular names and printed those in the same style on the front side of Coca Cola bottles and cans, replacing the original Coca Cola logo. The brand wanted to use "the power of the first name in a playful and social way to remind people of those in their lives they may have lost touch with, or have yet to connect with", according to Lucie Austin, who was back then the Marketing Director for Coca Cola South Pacific.

- *Audi:* <https://twitter.com/Audi/status/1241114477111545856> (Audi USA, 2020)

Campaign Summary: Audi COVID-19 (Audi USA, 2020)

In March 2020, Audi launched a social media campaign focusing on the recent COVID-19 pandemic. It posted a short video of a new and temporary socially distanced Audi logo together with an explanation on its social media channels. For the purpose of this research, the author chose to focus on the Twitter post. The video shows

the Audi logo – the 4 rings – pulled apart with the words “keep your distance”, to symbolize social distancing. After that, the original logo follows, where the rings are back in their original place with the words “stay together”. The accompanying text reads, “Stay at home, keep your distance, stay healthy, support each other – we are in this together. As a global company and a global community, our highest priority is to identify any opportunities to #FlattenTheCurve. Stay safe.”

Part 2 Questions (temporary logo):

7. Have you seen or heard about this campaign before?
 - If yes, how did you find out? Where did you hear about it?
 - Did you know the reasons for the change?
 - If yes, were they assumptions because they were obvious or through research?
 - If no, did you not think about them further/care for the reasons?
 - If no, would you have liked to find out about it earlier?
8. What is the first thing you thought of now that I showed you the new logo? Did it trigger any emotions?
9. How do you personally feel about this temporary changed logo?
 - On a scale of 1 to 5; 1 being a “very negative feeling” and 5 being a “very positive feeling”, how would you rate it? Why?
10. How do you perceive the change compared to the original logo? Is the new logo similar or completely different? Why?
 - Please grade the change on a scale of 1 to 5; 1 being a “very small change” and 5 being a “very big change.”
11. Is it nice to experience change in this form (of temporary logo change) or do you find it unpleasant, difficult to relate to or maybe even inappropriate? Why?
12. Why do you think they launched this campaign?
 - Is it an honest, genuine interest of the company or is it a pure sales campaign made to gain more profits?
13. Does the new logo fit that what the brand represented up until now for you?
 - Have you thought about it in this new context before? (e.g. sustainability with Lacoste)
14. Do you think this temporary change fits to the indicated personality?
15. Is that what the campaign communicates and the temporary logo change represents valuable information for you personally?
 - Do you think the campaign would make you consider buying or actually buying the product? - *MODIFICATION of the question for Audi: Does the campaign change how appealing the product is to you? Do you think the campaign contributes positively to the idea of buying the product?*
 - Do you think your behaviour would be affected through it?

Other Questions (after part 1 and 2 have been conducted for each logo of the interview):

16. Out of all the temporary logos, which ones did you find the most appealing (1), average appealing (2) and the least appealing (3)? Why?
17. *a) FIRST SET OF INTERVIEWS with respondents 1-7:* Do you think temporary logo changes are a good method or tool for companies to communicate messages?
b) SECOND SET OF INTERVIEWS with respondents 8-14: What would you perceive as most essential when creating and using temporary logos? What would be your advice for managers, your “to do’s” and “not to do’s”?