

A picture says more than a thousand words:
The influence of congruence in Visual
Brand identity on Brand Preference

Master Communication Studies
Specialization Marketing Communication
Faculty of Behavioural, Management and Social
Science

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Date: 17-07-2019
Amount of words: 12.734

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ABSTRACT

Objective: A consumer is exposed to more than 5.000 advertisements in one day, which makes it a real challenge for a brand to draw attention and be preferred over other brands. Awareness can be gained by the visual presence of brands, else stated as the Visual Brand Identity (VBI). Literature suggests a relationship between VBI and brand preference: the congruence between the VBI-elements influences a positive attitude, which in turn leads to brand preference. The associations of the VBI-elements were projected on luxury- and ordinary brands and two product types were used: accommodations and accessories. Brand preference was operationalized into two constructs: price-quality ratio and attitude.

Method: This study was conducted with a 2 (black vs yellow) x 2 (angular vs circular) x 2 (luxury vs ordinary) between-subjects experimental research design, which led to eight different conditions. In the online questionnaire, each respondent was randomly assigned to one of the eight conditions, consisting of two manipulations for two product types. Here, questions were answered (on a 7-point Likert scale) about the perceived price-quality ratio of- and attitude towards the fictional brand, and the perceived congruence in the VBI. In total, 220 Dutch respondents filled out the questionnaire of which the majority was 20-25 years old and highly educated.

Findings: The results of the study showed the elements effects of VBI did not have a significant effect on attitude. This was significantly influenced by the amount of overlap between the identity of the respondent and the identity of the brand, so self-congruity is a significant predictor for one's brand evaluation. Also, no congruence appeared and thus, did not influence brand preference. However, the luxury brand positioning appeared to be perceived as a positive price-quality ratio than the ordinary brand positioning.

Conclusion: This research concludes that the concept of congruence within VBI and on brand preference needs more elaboration. The context of the brand, the environment of the respondent and the respondent sample are important aspects to take into account when conducting further research. Also, the concept of incongruence deserves attention when it comes to brand preference.

Keywords: Visual Brand Identity, Brand preference, Congruence, Product categories, Brand types

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1 INTRODUCTION

A person is exposed to more than 5.000 advertisements in one day (Johnson, 2014), and it has become a real challenge for a brand to draw attention. When a consumer is aware of a brand, preference for that brand becomes a possibility (Aaker, 1991). The appearance of brands plays an important role in creating awareness of consumers (Hynes, 2009) and has also shown to influence brand preference (Reimann et al., 2010; Ebrahim et al., 2016). Brands have to create a distinctive appearance to be recognizable (Henrion & Parking, 1967; Philips et al., 2014) and to differentiate themselves from competitors (Hynes, 2009). Both can be accomplished by the Visual Brand Identity (VBI) (Henrion & Parking, 1967). VBI has the purpose of representing the brand values in the distinctive sign of the organization (Rivero & Vozmediano, 2016). Philips, McQuarri & Griffin (2014) propose that VBI could be seen as “the face of the brand” (p.318), built up from different elements, such as the ‘name’, ‘slogan’ and ‘graphics’ of a brand. The graphics of the VBI consists of three components; logotype/symbol, typography, and colour (Henrion & Parking, 1967).

The components of the graphic of the VBI can raise associations by consumers. Positive associations stimulate a consumer to buy products from a certain brand rather than from another brand that sells a similar product. This phenomenon is called ‘brand preference’. Ebrahim et al. (2016) state that brand preference is the behaviour as a result of a consumers’ evaluation of a brand. This evaluation, the evolvement of brand preference, is influenced by emotional responses (Bagozzi, 1982; Grimm, 2005; Zajonc & Markus, 1982). Research has shown that colour has multiple beneficial functions, one of which is enhancing emotional responses (Lee et al., 2011). The visual design of the VBI allows brands to draw attention from consumers (Han et al., 2014). The shape of the logo-design can enhance associations where consumers act upon in their buying behaviour, so the shape is important for influencing brand preference (Pittard et al., 2007). The relation between VBI and brand preference is further elaborated in the theoretical framework.

Literature suggests that, when the elements of a stimulus are congruent with each other, it is more easily processed. Easily processed stimuli are evaluated more positively because it could mean that the stimulus is recognized, has no flaws, seems familiar and is therefore evaluated as ‘not harmful’ (Reber, Schwarz & Winkielman, 2004). The more congruent a stimulus is, the easier it is processed. “The ease of identifying the physical identity of the stimulus” (p.366) is called processing fluency (Reber, Schwarz & Winkielman, 2004) and enhances preference. Therefore, it can be proposed that when the elements of VBI are congruent with each other, brand preference arises. Additionally, when the (symbolic) meanings of a stimulus, in this research the VBI, are congruent with each other, the stimulus is perceived more positively (Erdem and Swait, 1998, 2004), which results in a positive attitude and is a predictor for brand preference (Ebrahim et al., 2016). Therefore, this study uses contradicting brand types (luxury and ordinary) and combines the symbolic meanings to test whether the congruence between symbolic meanings of a stimulus indeed is perceived as more congruent and influences brand preference.

This research aims to explore whether congruence within VBI makes a brand more preferable. The research question of this study is: "*To what extent does congruence within VBI influences brand preference?*". This question will be investigated through hypotheses based on conducted literature research. Since brand preference is an ideal scenario for brands, this research contributes to the knowledge of marketers and VBI-managers. Also, the theory of congruence is tested on different product types, which contributes to the practical implications of the congruence-theory.

In the next section, a theoretical framework is provided, followed by the research method and the results. Finally, a discussion and conclusion regarding the results are given, along with recommendations for future research and practical implications.

2 THEORETICAL FRAMEWORK

In this section, the relation between VBI and Brand preference is elaborated, and the concept of congruence is explained. Also, the elements of VBI for this research are discussed.

2.1. Brand preference & Visual Brand Identity

Brand preference can be influenced by different attributes of the brand, such as brand experience, brand knowledge, price and appearance (Ebrahim et al., 2016). The appearance of the brand can influence the value that a consumer contributes to a brand because of the symbolic meaning that it contains (Cruesen & Schoormans, 2005). The symbolic meaning positively influences the extent to which a consumer creates associations regarding a brand (Keller, 1993). These associations improve processing the stimuli of a brand, which results in brand preference (Howard & Sheth, 1969). In everyday language, 'brand preference' is described as 'preferring one brand over another brand'. Ebrahim et al. (2016) defined brand preference as "a behavioural tendency that reflects a consumer's attitude towards a brand" (p.1232). This definition will be used from now on.

Consumers prefer the brand which offers an experience, whereby the consumer is triggered "in a sensorial, emotional and creative way" (Ebrahim et al., 2016, p.1231). These triggers play an important role in differentiating a brand from competitors and by this, strengthen brand preference (Berry, Carbone, & Haeckel, 2002; Schmitt, 2009; Zarantonello & Schmitt, 2010). The emotional trigger of a brand has a positive influence on brand experience (Havlena & Holbrook, 1968), connecting with a brand (Schmitt, 1999) and evolvment of brand preference (Grimm, 2005). Colour, one of the three VBI-elements, has repeatedly shown to influence emotional responses (Lee et al., 2011), and emotional responses strengthen the message and accelerate the transfer of the message of the brand (Mohammad, 2011). This explains the use of colour in transferring brand messages to be on top of the consumer's mind (Won & Westland, 2017; Mohammed, 2011). For example, the research of Won & Westland (2017) showed that particular colours were more suitable for communicating certain characteristics. In their study, they first asked the respondents by means of an online questionnaire what aspects are important in a purchase. Secondly, an experiment was conducted with the semantic differential method, where respondents could tell which colour mostly expressed certain product characteristics.

Another component of the VBI, the logo-design, is also promotes emotional responses (Pittard et al., 2007). The creative trigger of a brand can be translated in various ways; for instance, the visual appearance of a brand. This allows brands to draw attention from consumers (Han et al., 2014), which can lead to brand preference. The appearance of a brand is determined by the brand-design, otherwise stated as visual characteristics of the brand, such as the colours, shapes and size (Hulten, 2011). Which is comparable to the VBI, consisting of symbol/logotype and typeface (Henrion & Parking, 1967). So, the literature suggests a

relationship between VBI-elements and brand preference. Research of Ebrahim et al. (2016) showed that the visual appearance of a brand has a significant influence on brand preference. Hence, based on literature, the first research question is:

RQ1: To what extent does VBI influence brand preference?

2.2. Congruence

Congruence between the meanings of elements in marketing (e.g. appearance) appears to have a positive influence on the extent to which a brand positioning is convincing for consumers (Erdem and Swait, 1998, 2004). Flock & Quester (2007) defined congruence as “some things go together” (p.975). For example, products with a practical function are perceived as more positive when the brand uses a practical colour (Bottomley & Doyle, 2006). Previous research proposes that congruence results in a positive rating of the brand (Erdem and Swait, 1998, 2004). A congruent brand identity is more likely to leave an impression in comparison to a brand that is not congruent (Hekkert, 2006). As described in §2.2.3., an impression can add value to a brand and thus result in a positive evaluation and attitude. Communicating the symbolic characteristics of a brand via its presentation can influence the (positive) impression of a brand (Childers & Jass, 2002), so it is assumable that when the symbolic characteristics of the brand are congruent with the (visual) presentation, a brand is perceived rather positive. Congruence is also measured with different context regarding a positive brand evaluation, such as the alignment between internal branding or

Congruence within logo shape is defined as "a congruent pattern or arrangement of parts that combine symmetry and balance and captures good design from a Gestalt perspective" (Henderson & Cote 1998, p.16). When a design is congruent, it can make a design easier to process, which leads to processing fluency (Van Rompay & Pruyn, 2011). Processing fluency can lead to positive evaluation (Reber, Schwarz and Winkielman, 2004) because it is ‘easy’ to process. Positive evaluation as a result of processing fluency leads to positive attitudes (Lee & Labroo, 2004; Reber, Schwarz & Winkielman, 2004) and brand preference. This is in line with the definition of Ebrahm et al. (2016) and this research. Therefore, it is assumed that congruence between the elements of the logo-design results in a positive evaluation of a brand. This leads to the second research question:

RQ2: To what extent does congruence between the symbolic meanings in VBI influences brand preference?

2.3. Visual Brand Identity

This study used logo colour, logo shape and brand positioning as the three elements of VBI.

2.3.1. Logo colour

Colour has an important role and fulfils multiple beneficial functions for brands, such as influencing brand preference. Via colour, attributions can be given to brands, by which they can be differentiated in the mind of the consumer (Ridgway & Myers, 2013). Therefore, the right -or wrong- colour can make a brand either successful or failing (Ridgway & Myers, 2014), which makes deciding on the right colour important. 'Colour' has been studied over a long period and is associated with multiple concepts, depending on culture, beliefs, attitudes and contexts (Ridgway & Myers, 2014). In the context of marketing, colour associations can influence the expectations consumers hold regarding a product or brand (Won & Westland, 2017), whereas expectations can influence the attitude and thus brand preference of the consumer. Therefore, the following hypothesis is drawn:

H1: Colour influences brand preference.

Colour is supportive in recalling an association that was gained before (Bottomley & Doyle, 2006) and recognizing a stimulus, which ensures a durable identity (Hynes, 2009). A positive association (Grossman & Wisenblit, 1999) or a positive experience can play a role in preferring a colour (Ridgway & Myers, 2014; Hutchings, 2014). On the other hand, some associations are formed by learning (Bottomley & Doyle, 2006); the red and yellow colours of McDonald's, for example. Deciding on the right colour is dependent on the context and is generally subjective (Schiller, 1935). An overview of colours and its (marketing-)associations is given in Table 1.

Table 1. Colour associations.

Colour	Associations	References
Black	Expensive, powerful, authority, elegance	Jacobs et al., 1991; 4imprint, 2016
Grey	Dependable, high-quality, strength, success	Jacobs et al., 1991
White	Calming	(Maddet, Hewett & Roth, 2000)
Yellow	Happiness, Joyful, Cheerful, Friendly	Jacobs et al., 1991; Wexner, 1954; Ridgway & Myers, 2013
Orange	Warm, friendly	Wexner, 1954
Red	Love, Danger, Stimulation, Excitement	Jacobs et al., 1991; Mohammed, 2011; Wexner, 1954; Ridgway & Myers, 2013.
Purple	Progressive, inexpensive, dignified, stately	Jacobs et al., 1991; Wexner, 1954
Blue	Dependable, trustworthy, high-quality, security, comfortable	Aaker et al., 2001; Jacobs et al., 1991; Ridgway & Myers, 2013; Maddet, Hewett & Roth, 2000
Pink	Softness	Mohammad, 2011
Green	Natural, peaceful, serene, honest, trust	Wexner, 1954; Ridgway & Myers, 2013

Congruence between the meanings of the marketing-elements, such as colour, should reflect the positioning of the brand (Erdem and Swait, 1998, 2004). Luxury brands are acknowledged by “the premium quality, a heritage of craftsmanship, recognizable style, premium price, uniqueness and global reputation” (Bian & Forstythe, 2012, p.1443), which are closely related to style and elegance (Chanel Floriason, 2014). On the other hand, luxury (fashion) brands can be perceived to be ‘expensive’ rather than ‘high quality’ (Alimen & Cerit, 2009).

The opposite of a luxury brand is an ordinary brand. A luxury brand can justify the price by keeping up the price-quality ratio, but the ordinary brand does not hold this prestige (Kapferer, 1997). This results in ordinary brands being lower in price, so ‘cheaper’ and, therefore, more accessible than luxury brands. This leads to the following hypotheses:

H2a: The colour black will be associated with expensive and elegance and is, therefore, a better fit for luxury brands.

H2b: The colour yellow will be associated with friendliness and accessibility and is, therefore, a better fit for ordinary brands.

2.3.2. Logo shape

Logos come in many shapes, sizes and variations. The ones consisting of only an iconic letter, are not particularly the right choice for communicating the corporate vision. On the contrary, logos add the most value to the corporate image (Schechter, 1993), so this research focussed on the shape of the logo.

Consumers can have a preference for a certain shape, such as angular or round (Zhang et al., 2006), so it could be assumed that the usage of a preferred shape results in preferring a brand which uses that shape in the visual identity. Circular logos are associated with softness (Jiang et al., 2016), harmony (Zhang et al., 2006; Walsh et al., 2011), naturalism (Walsh et al., 2011) and gentleness (Liu and Kennedy, 1993, Zhang et al., 2006). A circular shape could be a circle, but might also mean non-angular shapes, such as curved lines (Henderson & Cote, 1998). On the contrary, angular logos, are associated with hardness, (Jiang et al., 2016) toughness, and strength (Zhang et al., 2006), and characterized by their “straight lines and sharp corners” (Jiang et al., 2016, p.2). Besides this, Jiang et al. (2016) found that brands with a circular logo were perceived to be more comfortable, compared to brands with an angular logo, which were perceived as more durable. Evaluating a shape can be dependent on the context. For example, when consumers are aiming for harmony, they supposedly find round shapes significantly more attractive. On the other hand, when consumers aim for individuality and toughness, they are supposedly more attracted to angular shapes (Zhang et al., 2016).

H3: Shape in VBI influences brand preference.

Projecting the associations of shapes on luxury brands, two associations of angular shapes are congruent with characteristics of luxury brands (Vigneron & Johnson, 2004). Angular fits with luxury, because angular is attractive for consumers who aim for individuality, which is related to the 'uniqueness'-characteristic. The association 'durability' can be related to the characteristic 'quality'. On the other hand, ordinary brands have characteristics which are compatible with the circular shapes. Ordinary brands are rather accessible than exclusive (Kapferer, 1997), so the shape of the VBI should emphasize this. Being soft and gentle fosters the accessibility, which assumes that circular shapes are more congruent for ordinary brands than luxury brands. The following hypotheses were drawn:

H4a: Angular shapes will be associated with quality and uniqueness and are therefore a better fit for luxury brands.

H4b: Circular shapes will be associated with accessibility and are therefore, a better fit for ordinary brands.

2.3.3. Brand positioning

A brand is a trademark or an image that adds value to a product for consumers (Resai, 2012). The principle of marketing is to distinguish a (new) brand from comparative brands in the product category (Ballantine & Aitken, 2007). When a brand wants to distinguish itself from competitors, it needs to make sure that it is more attractive than other comparative brands. To do so, a brand needs to position itself within the market. Brand positioning is "a process of creating an impression about a certain brand in the consumers' minds" (Brzaković et al., 2018, p.52). This impression differentiates a brand from its competitors and can be concrete, such as functional, rational or tangible. Besides this, the impressions can be more abstract in the minds of the consumer and be more symbolic, emotional or intangible - and differ for every consumer (Kotler, Keller & Martinović, 2014). Those concrete and abstract impressions create added value for consumers and lead to a positive attitude, resulting in brand preference. This leads to the hypothesis:

H5: Brand positioning influences brand preference.

For a consumer to consider a purchase, the impression -concrete and or abstract- of the products or services must be clear (Brzaković et al., 2018). Those impressions can be created using prices, promotion, packaging and competitiveness (Ries & Trout, 2000). Additionally, the name, colour, shape or a combination of those

elements represent the attributes and brand values in the distinctive sign of the organization (e.g. logo) (Rivero & Vozmediano, 2016) and differentiate the brand from its competition. Therefore, it is assumable that when the VBI is congruent with the created impression, a brand is positively evaluated, which is in line with the second research question: *“To what extent does congruence between the symbolic meanings in VBI influences brand preference?”*.

2.4. Conceptualization

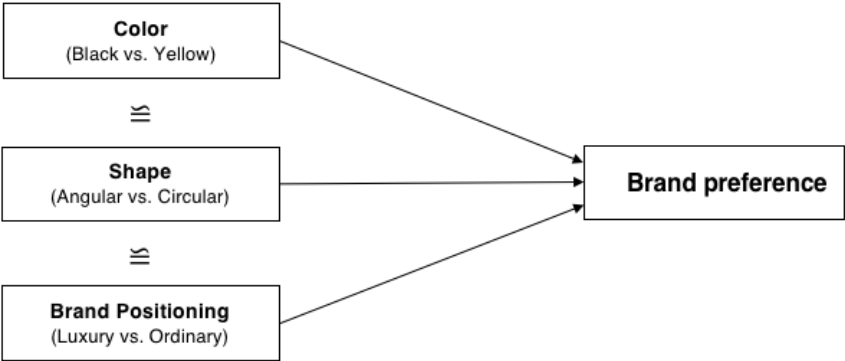


Figure 1. Conceptual model.

3 METHOD

Here, the research design, design of the stimuli, measurement instruments, procedure and sample of this research are discussed.

3.1. Research design

The general aim of this research is to test whether VBI influences brand preference and whether congruence in the VBI strengthens this effect. A 2 (colour: black vs yellow) x 2 (shape: angular vs circular) x 2 (brand positioning: luxury vs ordinary) between-subjects experimental design was used to examine this. This resulted in eight experimental conditions (Table 2).

When a person is confronted with a stimulus, external factors can influence the evaluation. Therefore, the covariate 'self-congruity' was added to the research design, which builds on the assumption that the extent of the overlap between the identity of the consumer and identity of the brand influences the extent of attachment a consumer gains towards a brand and consequently prefers that brand over another comparable brand (Japutra et al., 2014).

Table 2. Design of experimental conditions.

Logo design (colour x shape)	Brand positioning	
	Luxury	Ordinary
<i>Black x Angular</i>	Condition 1	Condition 5
<i>Black x Circular</i>	Condition 2	Condition 6
<i>Yellow x Angular</i>	Condition 3	Condition 7
<i>Yellow x Circular</i>	Condition 4	Condition 8

The conditions were manipulated within-person for two types of product categories: accessories and accommodations. Because it would not be convincing to show the same logo for two different types of products, the colour and the type of shape (angular/circular) were the same, but the design of the shape was different. Also, the brand positioning's had the same approach (luxury/ordinary) for both product types but were different regarding the product attributes.

3.2. Design of stimuli

The design of the stimuli is built up from three elements of VBI: logo colour, logo design and brand positioning. The selected logos are shown in Figure 2, and the brand positioning's of the main study in are shown in Table 3. The manipulated brands for this research were fictional, based on existing logos and brand positioning (see Appendix A). All the manipulations from the main questionnaire can be found in Appendix C.




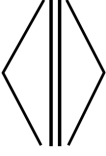
			
Accessories - Circular	Accessories - Angular	Accommodations – Circular	Accommodations – Angular

Figure 2. Logos main study.

Table 3. Manipulations Brand positioning.

	Luxury	Ordinary
Accessories	<i>Timeless class and unparalleled quality, that is where our accessories stand for over the years. Only the best and most creative designers work for us. Our bags, belts and jewellery emphasize your overall appearance. Stylish, elegant or cool, but always unique and perfect down to the smallest details. You can find our luxurious accessories in our boutiques in the capitals.</i>	<i>The latest trends for sharp prices. For male and female, young and old. That is where our accessories stand for over the years. Experiment and discover your style with our wide and divergent assortment. With our bags, belts and jewellery you will always look good for a nice price because good quality does not need to be expensive! You can find our shops in the whole land.</i>
Accommodations	<i>Welcome to our five-star-hotels! We will do everything to make your stay unforgettable. Hospitality and luxury are our keywords. Our amazing suites are spacious, with a unique and stylish design. With our modern facilities, comfortable beds and excellent service is a perfect stay guaranteed. All hotels have a central location. You can book a suite from €250 per night.</i>	<i>Welcome to our budget-hotels! We offer comfort for the lowest price. Our standard rooms have comfortable beds, colour-TV and bathroom. You can consume free coffee and tea at the reception. Our hotels are located at the edge of the city, so easily reachable by car. You can already book a room for €25 per person per night.</i>

3.2.1. Pre-test logo colour and logo shape

A pre-test was conducted to verify the selection of the VBI-elements (colour and shape). The stimuli for logo colour was neither angular or circular so no bias would arise regarding the shape associations. The stimuli of the logos were based on existing logos and were selected on five different characteristics, such as verticality, multiple elements and framework. Each characteristic had one angular and one circular variant. The stimuli are shown in Appendix A.

In the pre-test, 51 participants evaluated five colours and ten logos in total (Appendix A). Each colour and each logo were evaluated by a minimum of 20 respondents. The colours were divided into two groups, one with ordinary associations and one with luxury associations, and the logos were divided into two groups, one with angular shapes and one with circular shapes. Each respondent saw one colour group, and one shape group, which were both randomly assigned, so there would be no bias towards the colour- and shape associations. The flow of the pre-test is shown in Figure 3. Respondents answered ten statements for each

stimulus on a 5-point Likert scale, such as “This colour is suitable for the package of an ordinary brand” and “This logo is suitable for a luxury brand”. Also, two statements were asked whether the stimulus was more fitting for an accessory- or accommodation brand. All the statements can be found in Appendix B.

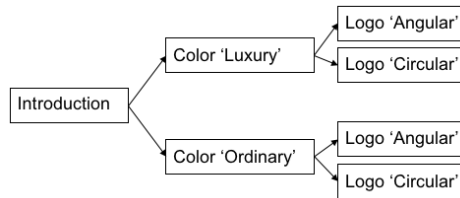


Figure 3. Flow of the pre-test.

The results of the pre-test (see Table 3) show that the colour yellow scored the highest for ordinary brands and the lowest for luxury brands, so yellow is taken as the right fit for ordinary brands. The colour black scored the highest for luxury brands and also the lowest for ordinary brands, so black is used for luxury brands.

Table 4. Descriptives Pre-test.

		Brand positioning				
		Ordinary			Luxury	
		N	Mean	SD	Mean	SD
Colour 'ordinary'	Yellow	25	3.71	.66	2.25	.73
	Purple	25	3.20	.75	3.23	.85
Colour 'luxury'	Black	21	2.78	.59	3.97	.43
	Blue	21	3.36	.61	3.26	.84
	Grey	20	3.57	.53	3.37	.82
Shape 'angular'	Logo 1	21	3.38	.97	3.33	1.06
	Logo 2	21	3.10	.94	2.71	1.23
	Logo 3	21	2.57	.93	3.67	.97
	Logo 4	21	3.24	.99	2.71	.72
	Logo 5	21	2.52	1.03	2.95	1.21
Shape 'circular'	Logo 7	22	3.23	.81	3.00	.97
	Logo 9	22	3.45	.74	2.73	.94
	Logo 10	22	2.95	.89	2.82	.85

5-point Likert scale (1= not appropriate, 5 = appropriate).

Two of the five circular logos were not perceived as circular, so for the circular logo's, only three logos are used in the analysis. Logo 7 and logo 9 were mostly perceived as circular. With a t-test, it was measured whether there was a difference between the perceived attractiveness of these two logos, but this was not the case ($p = 0.39$), so the selected logos were perceived equally attractive.

All five angular logos were perceived as angular. The two logos with the highest mean for the luxury statement are logo 1 and logo 3. Logo 3 scored the highest on the luxury statement and scored the highest overall, so this logo is the first logo for luxury brands. The mean score of Logo 1 the second highest mean for luxury but scored marginally higher regarding the ordinary statement compared to the luxury statement. Therefore, a t-test was performed, but no significant difference ($p = 0.44$) regarding the appropriateness for a luxury and an ordinary brand appeared. Because all the other angular and circular logos had a mean of 3.00 or lower regarding luxury statements, thus were not perceived as appropriate for a luxury brand, logo 1 is still the second logo for luxury brands. Another argument for continuing with logo 1 for luxury brands is because the literature states that angular is better fitting for luxury. This will be tested again in the main study.

Table 5. Descriptives pre-test: Product category.

		Product category				
		Accessories			Accommodations	
		N	Mean	SD	Mean	SD
Logo 'luxury'	Logo 1	21	3.19	1.03	3.33	1.16
	Logo 3	21	3.48	1.12	2.90	1.22
Logo 'ordinary'	Logo 7	22	3.09	1.11	2.68	.84
	Logo 9	22	2.73	.99	3.68	.95

5-point Likert scale (1= not appropriate, 5 = appropriate).

Since this research uses two types of product categories, this was taken into account by conducting the pre-test. For each logo, it was asked which product category is the best fit. The two logo's that came out as the best fit for luxury and the best two logos for ordinary were also compared for the product categories. The results in Table 5 show that logo 3 and logo 7 are the best fit for Accessories and logo 1 and logo 9 are the best fit for accommodations.

3.2.2. Brand positioning

Two types of brand positioning were used (luxury and ordinary) and two product categories (accessories and accommodations). This means that four different brand positioning's needed to be made because an accommodation brand describes their product's attributes in a different way than an accessory brand. The descriptions are based on these existing brands.

Luxury accommodations differentiate themselves from budget hotels with their personalized service, unique experience and comforting products, whereby the central and accessible location of the hotels is nearly as important (Hotelstars Union, 2015; Hilton, n.d.; Amrath hotels, n.d.). Ordinary accommodations aim to offer the best service and comfort for the best price, where 'best price' stands for 'lowest price' (Ibis budget, n.d.).

Luxury fashion brands focus on quality, comfort, uniqueness and timeless design (Chanel, n.d.; Michael Kors, n.d.), where ordinary fashion brands also seek quality but for the lowest price (H&M, n.d.). Also, they base their designs on trends and offer greater assortments to reach more target groups (H&M, n.d.), which is in contrast with luxury brands aiming for uniqueness.

3.3. Measurement instruments

3.3.1. Dependent variables

The dependent variable 'brand preference' was operationalized into four constructs, where each construct was measured with three scale-items on a 7-point Likert scale (Likert, 1932). After the data was retrieved, a Factor-analysis was conducted which showed not four, but two statistical constructs; Attitude and Price-quality ratio. The scale items are shown in Table 6, together with the Cronbach's Alpha.

Table 6. Reliability constructs attitude and price-quality ratio.

Construct	Scale-items	Cronbach's Alpha
Attitude	<i>I would consider buying a product from this brand.</i> <i>I am interested in the products of this brand.</i> <i>I could have a preference for this brand.</i> <i>I have a positive impression of this brand.</i> <i>I have a negative feeling by this brand. (r)</i> <i>This brand is attractive to me.</i>	.85
Price-quality ratio	<i>This brand fits the highest price range.</i> <i>I do not think that the highest price fits with this brand. (r)</i> <i>The products of this brand are worthy of the highest price.</i> <i>I expect that this brand delivers high quality (products).</i> <i>This brand reflects a strong qualitative brand.</i> <i>This brand does not fit with high-quality products. (r)</i>	.93

(r) = Reversed item.

The scale items for 'Attitude' are based on the scales "Attitude toward the add overall" from Lee and Mason (1999), "Attitude toward the Brand in the Ad" from Lee and Mason (1999) and a scale from Pavlou and Gefen (2004). The construct for 'Price-quality ratio' is partly based on the construct "Quality of the product (Absolute)" from Jo (2007).

3.3.2. Control questions

A manipulation check was done to check whether the manipulations were perceived as intended. The first question regarding logo colour was open, the second and third question regarding logo shape and brand positioning were multiple choice with two options.

Questions:

- The colour of the logo is: ... (*open*)
- The shape of the logo is: *circular/angular*
- The brand description is from a: *luxury brand / ordinary brand*

3.3.3. Perceived congruence

The concept of congruence was tested in the main study. With the usage of two scale-items (7-point Likert scale), it was measured to what extent the elements of the VBI were perceived as congruent.

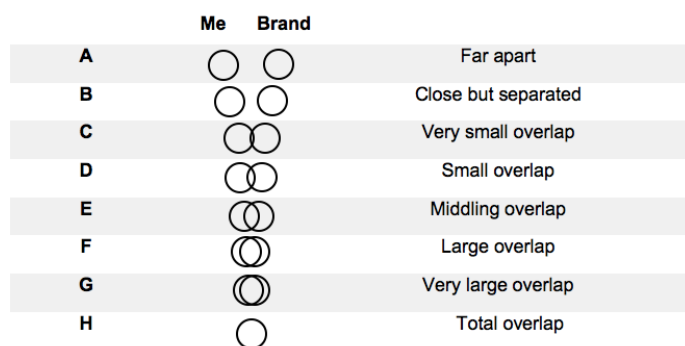
Questions:

- The colour and shape of the logo are matching
- The logo and brand description are matching

3.3.4. Covariate Self-congruity

One question* was used to measure the covariate 'self-congruity', asking whether there is an overlap between the brand identity and the identity of the respondent. Eight visualizations of overlap were given (Figure 4), of which the respondent could choose the one option that was the most accurate, varying from 'widely separated' to 'total overlap'.

Figure 4. Instrument Self-congruity.



*This measurement instrument was based on an existing instrument, of which the author is unknown. No credits are taken for this instrument.

3.4. Procedure main study

The main study was conducted by means of an online questionnaire. The questionnaire started with an introduction, explaining the purpose of the research and mentioning that filling out the survey is completely voluntary and anonymous. To enter the survey, the respondent had to give their consent.

The first section of the questionnaire was focused on the general information of the respondents, containing the gender, age and educational degree. Subsequently, the respondent entered one of the eight conditions which were randomly assigned. Each condition had the same order: First, the stimuli for Accessories was shown. Second, the stimuli for Accommodations was shown. Both stimuli contained the same questions regarding 'self-congruence' and the two constructs of brand preference. In the third section, a manipulation check was done for both stimuli, to check if the colour, shape and brand description were perceived as supposed. Also, the congruence between the VBI-elements for both stimuli was measured. This was done at the end, so the questions regarding congruence would not influence the evaluation of the stimuli towards attitude and price-quality ratio.

During the whole survey, the respondents were reminded of the fact that the brands were fictional and did not exist. Finally, the respondents got the confirmation that their answers were saved and received contact information if they had any questions regarding the research.

3.5. Data collection & Sample

For this research, Dutch citizens of 18 years and older were asked to fill out the survey. The survey was mostly distributed through personal networks through social media. The survey was filled out by a total of $n = 220$ respondents. All respondents were Dutch males (34%) and females (65%) between 18 and 67 years. The spreading of the sample over the eight conditions is shown in Table 7.

Table 7. Spreading of the sample over the conditions.

	N = Total	Mean age	Gender		Education	
			N = Male	N = Female	N = Low	N = High
<i>Condition 1</i>	26	29	11	15	4	22
<i>Condition 2</i>	25	27	10	15	2	23
<i>Condition 3</i>	24	28	4	20	4	20
<i>Condition 4</i>	26	27	11	15	2	24
<i>Condition 5</i>	23	22	1	22	2	21
<i>Condition 6</i>	41	24	17	24	4	37
<i>Condition 7</i>	28	26	10	18	6	22
<i>Condition 8</i>	27	27	9	18	4	23

The majority of the respondents was between 20 and 25 years old (73%). The spreading of age for the eight conditions was not significant ($p = .283$), which means that the mean age was equal for the eight conditions.

The spreading of the gender over the conditions was significant $X^2 (7, N = 220) = 18.88, p = .009$, which means that the male-female ratio was not equal for the eight conditions. A correlation analysis was done to make sure that this unequal spreading did not affect the dependent variables (e.g. brand preference). The highest correlation ($p = .255$) was such low that the unequal spreading did not have any significant effect on the results of this research.

The largest group of the respondents (86%) was highly educated, whereof the largest group was Wo-master educated (33%), followed by Wo (27%) and Hbo (25%). The other 14% of the respondents were low educated; Mbo (5%), Vwo (5%), Havo (1%) and Vmbo (1%). The educational degree could be finished or current. There was no significant difference in the spreading of the education over the conditions $X^2 (7, N = 220) = 4.27, p = .748$, which means that the ratio of low- and high education was equal for the eight conditions.

4 RESULTS

4.1. Manipulation check

To make sure that the manipulations of the VBI-elements (colour, shape and brand description) were perceived as intended, a manipulation check was done. All the manipulations showed significant differences for each product category (Table 8). This means that the manipulations of logo colour, logo design and brand positioning were perceived significantly different. Hence, the angular shapes were perceived as angular, and the circular shapes as circular, the luxury positioning as 'luxe' and the ordinary positioning as 'ordinary', and the colour black and yellow were perceived as intended.

Table 2. Manipulation check.

Manipulation	Product category	% correctly perceived	N	Df	(Pearson Chi-Square) X ²	Sig.*
Colour	Accessories	Black: 94% Yellow: 97%	220	2	211.583	p < 0.001
	Accommodations	Black: 94% Yellow: 96%	220	2	208.801	p < 0.001
Brand positioning	Accessories	Luxe: 80% Ordinary: 82%	220	1	88.588	p < 0.001
	Accommodations	Luxe: 81% Ordinary: 90%	220	1	112.871	p < 0.001
Shape	Accessories	Angular: 97% Circular: 97%	220	1	192.750	p < 0.001
	Accommodations	Angular: 93% Circular: 81%	220	1	119.314	p < 0.001

*Significant at <0.05.

In Table 8, the percentage of the sample that perceived the particular manipulation correctly is shown. All the manipulations were correctly perceived by more than 80% of the respondents. The respondents answered the questions regarding the manipulation check at the end of the questionnaire (as explained in §3.4.). However, when the control questions were answered, the stimulus was visible for the respondent, so answering the control question wrongly cannot be explained by lack of memory. The brand positioning's have the lowest percentage of correctly perceived. A possible explanation could be that their perception of luxury and ordinary brands differ from the described ones. Hence, the choice was made to keep these respondents in the sample.

4.2. Analysis of congruence

At the end of the questionnaire, the respondents were asked whether they thought the colour and shape of the logo, and the logo design and the brand positioning were congruent. The descriptives are shown in Table 9. For accessories, the combination black x angular was perceived as most congruent for both the luxury and ordinary conditions. When the logo and brand description are combined, condition 1 (black x angular x luxury) was perceived as the most congruent overall. Condition 8 (yellow x circular x ordinary) was perceived as most congruent for the ordinary conditions.

Table 3. Descriptives Perceived Congruence.

Conditions	Accessories		Accommodations	
	Colour x Shape	Logo x Brand positioning	Colour x Shape	Logo x Brand positioning
	M (SD)	M (SD)	M (SD)	M (SD)
<i>Luxury</i>				
1) Black x angular	5.65 (0.94)	5.00 (1.58)	4.46 (1.50)	3.88 (1.51)
2) Black x circular	5.04 (1.57)	4.04 (1.59)	4.96 (1.37)	3.72 (1.59)
3) Yellow x angular	4.33 (1.47)	4.67 (1.31)	4.17 (1.44)	3.67 (1.66)
4) Yellow x circular	4.50 (1.84)	3.85 (1.87)	4.69 (1.57)	4.35 (1.72)
<i>Ordinary</i>				
5) Black x angular	5.26 (1.51)	4.09 (1.47)	4.48 (1.70)	3.83 (1.30)
6) Black x circular	4.66 (1.32)	3.98 (1.67)	4.44 (1.63)	4.32 (1.69)
7) Yellow x angular	4.36 (1.57)	4.00 (1.61)	4.36 (1.52)	3.61 (1.64)
8) Yellow x circular	4.56 (1.39)	4.41 (1.25)	4.67 (1.33)	5.00 (1.30)

7-point Likert scale (1= not congruent / 7= congruent).

The most perceived congruent colour x shape combination for accommodations, is condition 2 (black x circular), followed by condition 4 (yellow x circular). The logo x brand description combination which was perceived as most congruent, was condition 8 (yellow x circular x ordinary). Condition 7 was perceived as least congruent (yellow x angular x ordinary). From the conditions with a luxury brand positioning, condition 4 (yellow x circular x luxury) was perceived as most congruent and condition 3 (yellow x angular x luxury) as least congruent. In the ordinary conditions, condition 8 scored as most congruent and condition 7 as the least congruent.

Table 10. Interaction effects on perceived congruence.

Product type	Interaction effect	Df	Error df	F	Sig.
Accessories	Colour * Shape	1	212	3.924	.049
	Colour * Shape * Brand positioning	1	212	.196	.658
Accommodations	Colour * Shape	1	212	.205	.651
	Colour * Shape * Brand positioning	1	212	.005	.946

Significant at $p < 0.05$.

An interaction effect between colour and shape appeared for the perceived congruence of the logo-design of accessories (Table 10). In Figure 5, the interaction effect is shown. The line shows that the stimuli were perceived as very congruent when the shape was angular and the colour black, but significantly decreases when the shape was circular and the colour black. On the contrary, yellow was perceived as more congruent with a circular shape than with an angular shape. So, the interaction effect shows that the colours and shapes are significantly more perceived as congruent when the opposite shape is combined.

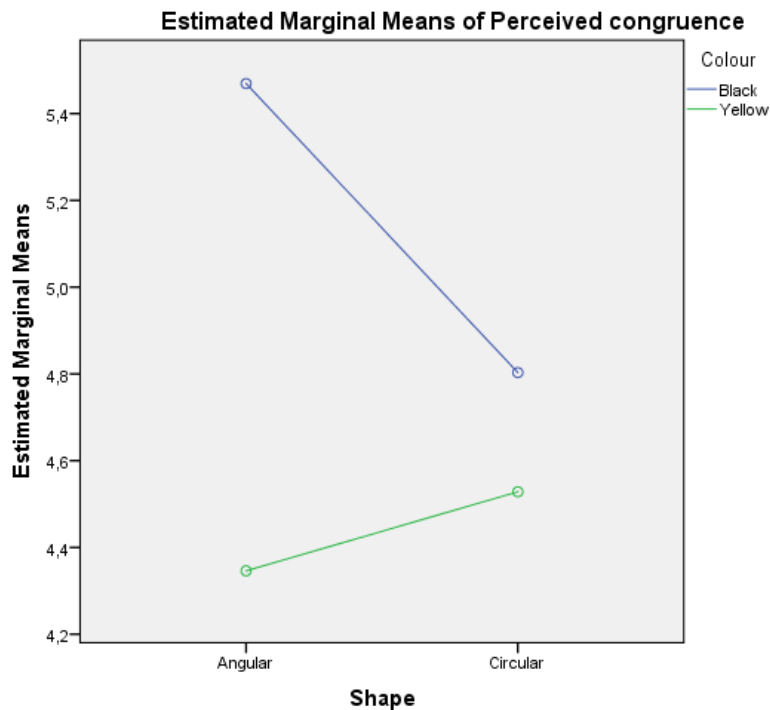


Figure 5. The effects of shape and colour on perceived congruence.

4.3. Main- and interaction effects of VBI on Brand preference

An ANOVA-analysis was conducted to test the hypotheses of this research. The analyses are separated for the accessories and accommodations. For each product category, the main effects of the VBI-elements on the dependent variables 'price-quality ratio' and 'attitude' were measured. Also, the interaction effects were measured to test whether the VBI-elements strengthen each other. Additionally, 'self-congruity' was measured as the covariate in the ANOVA-analysis, to test the extent of its influence on the evaluation of the dependent variables.

4.3.1. Accessories

Attitude

The results in Table 12 show that the covariate 'self-congruity' significantly predicts the attitude towards the brand. Since the mean scores (Table 11) were on the low side of the spectrum, it can be stated that the attitude was more negatively evaluated than when the overlap between the self-identity and brand identity was bigger. No significant main effects occurred towards attitude, which means that the elements of VBI did not influence the attitude towards the stimulus. This can be explained by the small overlap between the self-identity and the brand-identity. Also, no significant interaction effects were found, which means that no congruence between the VBI-elements appeared. The results are shown in Table 8.

Table 4. Main- and interaction effects: Attitude.

Independent variable	Df	Error df	F	Sig.
Covariate Self-congruity	1	211	121.010	.000
Colour	1	211	.203	.653
Brand positioning	1	211	.264	.608
Shape	1	211	.352	.554
Colour * Shape	1	211	.464	.497
Colour * Brand positioning	1	211	.482	.488
Brand positioning * Shape	1	211	.036	.851
Colour * Shape * Brand positioning	1	211	.234	.629

Significant at <0.05.

Table 12. Mean scores covariate 'Self-congruity'.

	Accessories	
	M	SD
Condition 1	3.35	2.02
Condition 2	3.68	1.15
Condition 3	3.50	1.72
Condition 4	3.73	1.85
Condition 5	3.43	1.75
Condition 6	3.27	1.80
Condition 7	3.64	1.64
Condition 8	3.30	1.61

(1 = No overlap / 8 = Total overlap)

The means towards attitude are between 4.00 and 4.30, so the positivity of the attitude towards the brands in the eight conditions was almost equal, see Table 13.

Table 5. Means and SD per condition for independent variable.

Conditions	Accessories	
	Attitude M (SD)	Price-quality ratio M (SD)
<i>Luxury</i>		
1) Black x Angular	4.06 (0.86)	5.10 (1.02)
2) Black x Circular	4.30 (0.71)	4.20 (1.30)
3) Yellow x Angular	4.19 (0.78)	5.04 (0.95)
4) Yellow x Circular	4.19 (0.95)	4.88 (1.21)
<i>Ordinary</i>		
5) Black x Angular	4.00 (0.84)	3.42 (0.96)
6) Black x Circular	4.04 (0.90)	3.18 (0.98)
7) Yellow x Angular	4.18 (0.78)	3.60 (1.50)
8) Yellow x Circular	4.14 (0.80)	3.35 (0.82)
Logo colour		
Black	4.09 (0.84)	3.89 (1.30)
Yellow	4.17 (0.82)	4.18 (1.37)
Logo shape		
Angular	4.11 (0.81)	4.29 (1.38)
Circular	4.15 (0.85)	3.81 (1.26)
Brand positioning		
Luxury	4.18 (0.83)	4.81 (1.17)
Ordinary	4.09 (0.83)	3.37 (1.09)

7-point Likert scale (1= totally disagree / 7= totally agree).

Price-quality ratio

The results (Table 12) show that the covariate 'self-congruity' significantly predicts the perceived price-quality ratio. The mean scores (Table 12) were rather low, and thus it can be stated that when respondents would have liked the brand more, they would have perceived the brand as more qualitative and expensive than as they did now. However, the brand positioning and logo shape did have a significant influence on the perceived quality and expensiveness of the brands (Table 14). This means that those two VBI-elements influenced the evaluation of the price-quality ratio.

The brand positioning for 'luxury' scored higher than the brand description, which means that conditions with a luxury brand positioning were significantly evaluated as more expensive and qualitative, than the conditions with an ordinary brand description (Table 13). Angular logo shape was perceived rather suitable for an expensive and qualitative brand than the circular shape (Table 13). No interaction effects between the independent variables were found, which means that the elements of VBI did not strengthen each other when the price-quality ratio was evaluated. Thus, the elements were not congruent.

Table 14. Main- and interaction effects: Price-quality ratio.

Independent variable	Df	Error df	F	Sig.
Covariate Self-congruity	1	211	4.635	.032
Colour	1	211	2.384	.123
Brand positioning	1	211	86.833	.000
Shape	1	211	6.642	.011
Colour * Shape	1	211	1.595	.208
Colour * Brand positioning	1	211	.212	.646
Brand positioning * Shape	1	211	1.250	.265
Colour * Shape * Brand positioning	1	211	1.553	.214

Significant at <0.05.

The means in Table 14 show that the conditions 1-4 with a luxury brand positioning scored higher regarding the price-quality ratio than the conditions 5-8 for with an ordinary brand positioning. This means that those conditions, and condition 1 in particular, were perceived as more suitable for an expensive and qualitative brand. Condition 1 had the highest mean score of all the conditions and thus, this brand was perceived as most qualitative and expensive. Condition 6 had the lowest mean score and thus, was perceived the least suitable for an expensive and qualitative brand.

4.3.2. Accommodations

Attitude

The covariate 'self-congruence' showed to have a significant effect (Table 15), which means that it significantly predicts the attitude towards the brand(s). Because the means for self-congruity are between 3.15 and 4.32 (Table 15), it can be stated that the self-identity influenced the formation of the attitude negatively, assuming that a large overlap between the identity of the consumer and the identity of the brand results in a positive attitude. No significant effects for the elements of VBI were found, so these did not influence the formation of the attitude. Furthermore, no significant interaction effects between the VBI-elements were found, which means no congruence appeared.

Table 15. Main- and interaction effects: Attitude.

Independent variable	Df	Error df	F	Sig.
Covariate Self-congruity	1	211	147.181	.000
Colour	1	211	2.215	.138
Brand positioning	1	211	.776	.379
Shape	1	211	1.533	.414
Colour * Shape	1	211	.093	.761
Colour * Brand positioning	1	211	.101	.751
Brand positioning * Shape	1	211	.056	.813
Colour * Shape * Brand positioning	1	211	.598	.440

Significant at <0.05.

Table 16. Means and SD per condition for self-congruity.

	Accommodations	
	M	SD
Condition 1	3.15	1.67
Condition 2	3.76	1.56
Condition 3	3.29	1.71
Condition 4	3.15	1.95
Condition 5	4.09	1.77
Condition 6	4.32	1.61
Condition 7	4.07	1.54
Condition 8	4.26	1.74

(1 = No overlap / 8 = Total overlap)

The mean scores in Table 17 show that the means for attitude were between 4.01 and 4.94 for all the eight conditions. Thus, the attitude towards the eight conditions was close to each other.

Table 17. Means and SD per condition and independent variable.

Conditions		Accommodations	
		Attitude	Price-quality ratio
		M (SD)	M (SD)
<i>Luxury</i>			
1) Black x Angular		4.01 (1.27)	4.78 (1.24)
2) Black x Circular		4.39 (1.24)	4.91 (1.19)
3) Yellow x Angular		4.33 (1.01)	5.29 (0.84)
4) Yellow x Circular		4.29 (0.99)	5.13 (1.24)
<i>Ordinary</i>			
5) Black x Angular		4.61 (1.22)	3.08 (1.01)
6) Black x Circular		4.70 (1.16)	2.75 (0.83)
7) Yellow x Angular		4.61 (1.12)	2.86 (1.21)
8) Yellow x Circular		4.94 (0.89)	3.15 (1.02)
<i>Colour</i>			
	Black	4.46 (1.23)	3.74 (1.43)
	Yellow	4.56 (1.03)	4.06 (1.53)
<i>Shape</i>			
	Angular	4.39 (1.17)	3.98 (1.49)
	Circular	4.60 (1.10)	3.82 (1.49)
<i>Identity</i>			
	Luxury	4.25 (1.13)	5.02 (1.15)
	Ordinary	4.72 (1.10)	2.93 (0.98)

7-point Likert scale (1= totally disagree / 7= totally agree).

Price-quality ratio

The covariate 'self-congruity' did not significantly predict the perceived price-quality ratio regarding accommodations, which means that the overlap between the identity of the consumer and the identity of the brand does not significantly predict the perceived price-quality ratio. Brand positioning appeared to have a significant main effect on price-quality ratio, meaning that the positioning of the brands did influence the perceived price-quality ratio of the brands. Mean scores in Table 17 show that the brand positioning for a luxury brand scored significantly higher than the brand positioning for an ordinary brand. Hence, the conditions 1-4 with a luxury description were evaluated as more suitable for an expensive and qualitative brand than the conditions 5-8 with an ordinary description. No significant interaction effects were found between the independent variables towards price-quality ratio, so the VBI-elements did not strengthen each other in the evaluation of the price-quality ratio.

Table 18. Main- and interaction effects: Price-quality ratio.

Independent variable	Df	Error df	F	Sig.
Covariate 'self-congruity'	1	211	.182	.671
Colour	1	211	2.584	.109
Brand positioning	1	211	.313	.000
Shape	1	211	.022	.883
Colour * Shape	1	211	.313	.576
Colour * Brand positioning	1	211	.929	.336
Brand positioning * Shape	1	211	.000	.996
Colour * Shape * Brand positioning	1	211	2.476	.117

Significant at <0.05.

The manipulation check showed that a part of the sample did not perceive the manipulation correctly. The same analyses as previously described were conducted without the respondents who evaluated the stimuli not as intended. No differences in the results appeared. So, despite the fact that the stimuli were not 100% correctly perceived, this did not influence the results of this research.

4.4. Overview of the hypotheses

The first hypothesis assumed that logo colour influences brand preference. This hypothesis is rejected since no significant main effects were found towards the constructs of brand preference (price-quality ratio and attitude) for both product categories. Hypothesis 2a and 2b proposed that particular colours (black and yellow) would be suitable for luxury- and ordinary brands, which was confirmed in the pre-test. However, no significant interaction effects between logo colour and brand positioning appeared in the main study and thus, both hypotheses 2a and 2b were rejected. Following, Hypothesis 3 proposed that logo shape affects brand preference, which was partly supported; a significant effect of logo shape towards price-quality ratio

for accessories was shown. Hence, this hypothesis is partly supported. Both hypotheses 4a and 4b were rejected, due to the absence of significant main effects between logo shape and brand positioning. Finally, hypothesis 5 was partly supported. Two significant main effects appeared towards the price-quality ratio of accessories and accommodations. An overview of the hypotheses is shown in Table 19.

Table 19. Overview of the hypotheses.

H#	Hypotheses	Result	
		Accessories	Accommodations
H1	Logo colour influences brand preference	Rejected	Rejected
H2	a) The colour black will be associated with expensive and elegance and is, therefore, a better fit for luxury brands	Rejected	Rejected
	b) The colour yellow will be associated with friendliness and accessible and is, therefore, a better fit for ordinary brands	Rejected	Rejected
H3	Logo shape influences brand preference	Partly supported*	Rejected
H4	a) Angular shapes will be associated with quality and uniqueness and are therefore better fit for luxury brands.	Rejected	Rejected
	b) Circular shapes will be associated with accessibility and friendliness, and are therefore, a better fit for ordinary brands	Rejected	Rejected
H5	Brand positioning influences brand preference	Partly supported*	Partly supported*

* Price-quality ratio, ** Attitude

5 DISCUSSION

This research was concerned with the question of whether and to what extent congruence in VBI influences brand preference. Literature proposed a positive influence of VBI on brand preference, and multiple studies have been conducted on the influence of VBI on the formation of attitude (Reimann et al., 2010; Ebrahim et al., 2016), but no study has been conducted on the subject on this study. Furthermore, congruence appears to have a positive influence in different contexts, including the visual appearance of a brand (Van Rompay & Pruyn, 2011) and the formation of a positive attitude. Therefore, this study focussed on the congruence between the elements of VBI and brand positioning and its effect on brand preference. Here, the main findings of this study are discussed, followed by the limitations and recommendations for future research, and the conclusion.

5.1. Main findings

Findings of this study show that brand positioning affects the perceived price-quality ratio, for both accessories- and accommodation manipulations. Additionally, logo shape influences the perceived price-quality ratio for accessory-manipulations. No congruence between the VBI-elements appeared towards the dependant variables. However, one significant interaction effect for logo colour and logo shape appeared towards the perceived congruence for the accessory-manipulations. In the discussion, the manipulations will be referred to as 'brands'.

The first research question was *"To what extent does VBI influence brand preference?"*. The results showed that VBI-elements have marginal effects on brand preference: on only one of the two used constructs (price-quality ratio). No significant effects on attitude appeared, while the study of Ebrahim et al. (2016) claims that brand preference is the behavioural tendency based on ones (positive) attitude towards that brand. Because the covariate 'self-congruity' showed to have a small overlap between the self-identity of the participants and the identity of the brands in the manipulations and appeared to be a significant predictor for attitude, it can be assumed that this did influence the lack of influence of VBI on attitude. Additionally, the attitudes towards all the eight brands were such close to each other, that it can be stated that the different VBI's did not have significantly different effects on the formation of the attitude which can be led back to the marginal overlap of the identities. Secondly, the manipulations were for fictional brands, which could have harmed the credibility and therefore, the evaluation of the manipulations. Different researches have shown that brand experience is important in the formation of brand preference (Ebrahim et al., 2016; Hoeffler & Ariely, 1999). Moreover, respondents were exposed to the brands without any context. In general, a logo is projected on a product or product package and is presented in an offline- or online shopping environment

or advertisement (Bajaj & Bond, 2018; Labrecque & Milne, 2012). These contexts function as an extended way to communicate product information such as the brand performance and -quality, which is used to evaluate a brand when its unknown (Kirmani, 1990). Furthermore, the research which showed that visual appearance influences brand preference (Ebrahim et al., 2016), took the visual appearance into consideration as one of different factors that could have influenced the brand preference, in contrast to this research that used VBI as the only factor. Therefore, it can be argued whether the influence of VBI on brand preference is such significant.

The first hypotheses proposed that logo colour would influence brand preference, yet no significant effects were shown. Which is in contrast to literature, stating that colour enhances emotional responses and influences a positive brand evaluation (Bottomley & Doyle, 2006). The colours showed in the pre-test to be suitable for the brand types that were used in the study. However, this did not influence the attitude or perceived price-quality ratio of the brands. The statements in the pre-test were formulated towards the appropriateness of the colours for brand types, but not in the main study. Since the colour-associations tend to be suitable in a marketing context, it can be argued whether the context of this research negatively influenced the proposed effect of colour on brand evaluation. The context was neutral and did not have a marketing-related context (e.g. product, advertisement, shopping environment). Adding to that, a person's mood can influence whether they perceive a colour as positive or not. When a person is happy, they are likely to like yellow rather than when somebody is sad or annoyed. On the contrary, black can be perceived rather positive when sad or annoyed (Jonaskaite et al., 2018). The third hypotheses regarding logo shape proposed that it influences brand preference and was partly supported for the perceived price-quality ratio of the accessory-brands. Here, the angular shape scored significantly higher towards the perceived price-quality ratio, which means that the brands with angular shapes were perceived to be more expensive and qualitative than the brands with circular shapes. This is in line with the theory of Zhang et al. (2006). However, no significant effect of logo shape on the price-quality ratio of accommodations appeared. Existing logos of hotels tend to have the letter of the hotel's name or the entire hotel name as or in the logo (Hilton, n.d.; Amrath, n.d.; Ibis, n.d.). Therefore, the logo shapes that were used could have been too abstract and might not have been associated with accommodations at first. Brand positioning has the function to add value for a consumer and influence a positive evaluation of a brand (Resai, 2012). Brand positioning did influence the perceived price-quality ratio for both the accessories- and accommodations brands. For both brand types did the brands with a luxury positioning score significantly higher on the perceived price-quality ratio. Parasuraman, Leonard & Zeithaml (1991) state that brands with a fair price-quality ratio are perceived more positively because the consumers know what can be expected of the brand. However, no significant effect of brand positioning on attitude was found, so the fifth hypothesis was only partly supported.

The second research question of this study was *“To what extent does congruence between the symbolic meanings of VBI influence brand preference?”*. The results show that no significant interaction effects appeared between the VBI-elements towards the constructs of brand preference. This is in contrast with Erdem & Swait (1998, 2004), claiming that congruence in the symbolic meanings of VBI should influence a positive evaluation. Even though the pre-test showed that black was suitable for luxury brands and yellow suitable for ordinary brands, no interaction effects between logo colour and brand positioning appeared. Literature states that black is associated with expensive, elegance and authority (Jacobs et al., 1991; 4imprint, 2016) and yellow is associated with joy and friendliness (Jacobs et al., 1991; Ridgway & Myjers, 2013; Wexner, 1954). Multiple well-known (Dutch) brands such as Jumbo and Zeeman, use the colour yellow in their branding and position themselves as cheap or not expensive, which can be something not every consumer could perceive as positive. Also, the association ‘expensive’ might not be positive since it is not always the case that expensive is equal to quality, since some brands are expensive partly due to their brand value (Chanel, n.d.; Michael Kors, n.d.). The logo shape did not have an interaction effect with brand positioning, which is also in contrast to the literature (Erdem & Swait, 1999, 2004). In the pre-test, the logo shapes for ordinary and luxury did not have a significant difference in the appropriateness for the brand types. Therefore, it can be assumed that the shapes were not suitable enough for the brand types and therefore did not interact with each other and thus, were not congruent. However, the logo shape did have a significant effect on perceived price-quality ratio for accessories, where the angular shape scored significantly higher. Thus, the brand manipulation with the angular shape was perceived as more expensive and qualitative than the brand manipulation with the circular shape, which is in line with the theory (Zhang et al., 2006).

The analysis of the perceived congruence showed that the logo colour and logo shape had an interaction effect for the accessory-brands. This interaction effect showed that the combination of yellow and circular shape and the combination of black and angular was perceived as more congruent. Which is in line with the assumption that the associations of yellow and circular are both suitable for the same brand type (ordinary) and black and angular are also both suitable for the same brand type (luxury).

Other studies that showed the positive influence of congruence when other elements of the VBI were used (e.g. typeface and shape), projected on real products (Van Rompay & Pruyn, 2011). Additionally, those studies did not measure brand preference but other concepts, such as the selection of a brand, response to a brand and rating of the brand (Bottomley & Doyle, 2006; Erdem & Swait, 1998, 2004). Another explanation could be that consumers desire a certain amount of incongruence (Meyers-Levy, Louie, and Curren, 1994). Incongruence can enhance a feeling of a mystery that must be unravelled, and when it does, it feels like a true achievement which gives a feeling of fulfilment (McQuarrie & Mick, 1999; Meyers-Levy, Louie & Curren, 1994).

5.2. Limitations & recommendations for future research

The context of this research was already mentioned for the main findings: an online questionnaire instead of a (manipulated) shopping environment. With an online questionnaire, the environment of the respondent cannot be controlled or be taken into account when the results are analysed, which is an important aspect of research on visual stimuli (Pantin-Sohier, 2009); external factors can influence the perception of the visual stimuli. Also, consumers are exposed to brands in shopping environment or advertisements, either online or offline, when they form an attitude about a brand. Additionally, congruence in VBI appeared when this was projected on real products. Therefore, further research on congruence in VBI on brand preference should be done with the usage of real products.

Another limitation of this research was the fact that the stimuli of the experimental conditions contained fictional brands. Since brand experience and brand knowledge appears to have an important role in the formation of brand preference (Ebrahim et al., 2016; Hoeffler & Ariely, 1999), it should be interesting to measure what the role of VBI, and logo colour and logo shape in particular, was in the decision-making process. Moreover, a brand that is already established in the market and has proven itself to the consumer has certain associations in the mind of the consumer.

Furthermore, preference is a behavioural tendency as a consequence of ones (positive) attitude (Ebrahim et al., 2016). Where this research measured attitude and perceived price-quality ratio as predictors for brand preference, measuring one's tendency to buy a brand would be interesting. Therefore, an experiment where a consumer chooses one option over multiple other options has the value to represent the behavioural tendency and would be valuable in research on brand preference.

Finally, a limitation regarding the research sample of this study is the age. The respondents of this study are mostly 20 – 25 years old, so it can be assumed that they are mostly in the ending phase of their study and/or starters in the working field. Because of this, it can additionally be assumed that they do not (yet) earn an average wage, and because of that, hold different attitudes towards luxury- and ordinary brands than older consumers. This explains the fact that the 'self-congruity' showed a small to no overlap and thus, no positive attitudes towards the brands. Therefore, research with a target audience that holds a large overlap with the identity of the brand would be rather interesting to use when testing the influence of VBI on the formation of a positive attitude. Because then the self-congruity cannot influence the formation of the attitude towards the brand negatively.

5.4. Conclusion

The main research question of this study was: *'To what extent does congruence between the elements of VBI influence brand preference?'* The results of this study showed that the elements of VBI separately did not influence both attitude and price-quality ratio and therefore it is concluded that the elements of VBI did not influence brand preference. Additionally, no congruence was found between the elements of VBI and therefore, congruence did not appear to have influenced brand preference. Hence, the research question can be answered with no, congruence between the elements of VBI does not influence brand preference. However, since multiple studies have shown the influence of visual appearance on brand preference and congruence within visual appearance on positive brand evaluations, more research is necessary to elaborate the role of VBI on brand preference and the influence of congruence in the VBI. Furthermore, it would be interesting to measure the role of VBI in the decision-making process instead of VBI as the only predictor. Additionally, the influence of incongruence on brand preference is worth considering since multiple researches showed positive effects of influence on brand evaluation as well. Finally, the overlap between the identity of the consumer and the identity of the brand showed to have a significant influence on attitude and thus, the target group is an important aspect to take into consideration for future research. Hence, further research should be conducted on the influence of VBI on brand preference.

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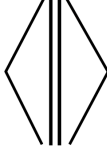






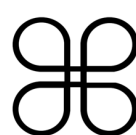


APPENDIX A: STIMULI PRE-TEST

Logo colour*

Ordinary associations			Luxury associations	
Purple	Yellow	Blue	Black	Grey
				

*Shape of the stimuli was based on: Gaia Vetiveria (n.d.)

Logo shape

	Dimension				
	Verticality	Graphic letter (S)	Multiple elements	Abstract object	Framework
Angular	 Logo 1	 Logo 2	 Logo 3	 Logo 5 (diamond)	 Logo 4
Based on	Golden Goose (n.d.)	Buqancreative (n.d.)	Givenchy (n.d.)	-	Bijenkorf (n.d.)
Circular	 Logo 6	 Logo 7	 Logo 8	 Logo 9	 Logo 10
Based on	lamguru (n.d.)	Wisaad (n.d.)	Freepik (n.d.)	Jemastock (n.d.)	Nubikk (n.d.)

APPENDIX B: QUESTIONS PRE-TEST

Introduction

Beste respondent,

Voor mijn masteropleiding Marketing Communicatie aan Universiteit Twente doe ik een onderzoek naar (fictieve) logo's i.c.m. productcategorieën.

Het invullen zal ongeveer 10 minuten duren. Let er op dat je de gehele enquête afmaakt, anders zijn de antwoorden niet geldig.

De antwoorden zullen anoniem verwerkt worden.

Alvast bedankt voor jouw deelname!

Vriendelijke groet,

Tamara Smit

Ik ga akkoord met deelnemen aan dit onderzoek:

- Ja
 Nee

Wat is je geslacht?

- Man
 Vrouw
 Anders:

Wat is je leeftijd?

Questions logo colour

In het volgende deel worden een aantal kleuren getoond. Hierover volgen stellingen, vink aan wat voor jou van toepassing is.



Bekijk bovenstaande afbeelding. Lees onderstaande stellingen en vink aan wat van toepassing is:

	Helemaal oneens	Oneens	Neutraal	Eens	Helemaal eens
De kleur is 'Blauw'	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Deze kleur is aantrekkelijk voor mij	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Deze kleur is geschikt voor de verpakking van goedkope producten	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Deze kleur is geschikt voor de verpakking van dure producten	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Deze kleur is geschikt voor de verpakking van alledaagse producten	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Deze kleur is geschikt voor de verpakking van luxeproducten	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Deze kleur is geschikt voor de verpakking van hoge kwaliteitsproducten	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Deze kleur is geschikt voor de verpakking van lage kwaliteitsproducten	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Deze kleur is geschikt voor de productcategorie: Tassen + accessoires (riemen/portemonnees/sieraden/etc)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Deze kleur is geschikt voor de productcategorie: Accommodaties (hotel/hostel/herberg/bungalow)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Questions logo shape

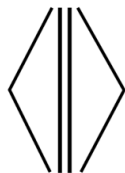
In het volgende en laatste deel worden aan aantal vormen getoond. Deze vormen zijn fictieve logo's. Hierover volgen stellingen, vink aan wat voor jou van toepassing is.



Bekijk de afbeelding. Lees de stellingen en vink aan wat van toepassing is:

	Helemaal oneens	Oneens	Neutraal	Eens	Helemaal eens
Deze vorm is 'rond'	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Dit logo is aantrekkelijk voor mij	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Dit logo is geschikt voor de verpakking van dure producten	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Dit logo is geschikt voor de verpakking van alledaagse producten	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Dit logo is geschikt voor de verpakking van luxe producten	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Dit logo is geschikt voor de verpakking van hoge kwaliteitsproducten	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Dit logo is geschikt voor de verpakking van lage kwaliteitsproducten	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Dit logo is geschikt voor de productcategorie: Tassen + accessoires (riemen/portemonnees/sieraden/etc)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Dit logo is geschikt voor de productcategorie: Accommodaties (hotel/hostel/herberg/bungalow)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

APPENDIX C: STIMULI MAIN STUDY



Welkom in onze vijfsterrenhotels!

Wij doen er alles aan om uw verblijf onvergetelijk te maken. Gastvrijheid en luxe zijn onze kernwoorden. Onze fantastische suites zijn ruim, met een unieke en stijlvolle inrichting. Met onze moderne faciliteiten, comfortabele bedden en uitstekende service is een perfect verblijf gegarandeerd. Alle hotels hebben een centrale ligging. U boekt een suite bij ons vanaf €250 per nacht.

Condition 1: Luxury x Black x Angular



Tijdloze klasse en ongeëvenaarde kwaliteit, dát is waar onze accessoires al jaren voor staan. Alleen de beste en meest creatieve designers werken voor ons. Onze tassen, riemen en sieraden benadrukken jouw overall verschijning. Stijlvol, elegant of stoer, maar altijd uniek en perfect tot in de kleinste details. Je vindt onze luxe accessoires in onze boutiques in de grote steden.



Welkom in onze vijfsterrenhotels!

Wij doen er alles aan om uw verblijf onvergetelijk te maken. Gastvrijheid en luxe zijn onze kernwoorden. Onze fantastische suites zijn ruim, met een unieke en stijlvolle inrichting. Met onze moderne faciliteiten, comfortabele bedden en uitstekende service is een perfect verblijf gegarandeerd. Alle hotels hebben een centrale ligging. U boekt een suite bij ons vanaf €250 per nacht.

Condition 2: Luxury x Black x Circular



Tijdloze klasse en ongeëvenaarde kwaliteit, dát is waar onze accessoires al jaren voor staan. Alleen de beste en meest creatieve designers werken voor ons. Onze tassen, riemen en sieraden benadrukken jouw overall verschijning. Stijlvol, elegant of stoer, maar altijd uniek en perfect tot in de kleinste details. Je vindt onze luxe accessoires in onze boutiques in de grote steden.



Welkom in onze vijfsterrenhotels!

Wij doen er alles aan om uw verblijf onvergetelijk te maken. Gastvrijheid en luxe zijn onze kernwoorden. Onze fantastische suites zijn ruim, met een unieke en stijlvolle inrichting. Met onze moderne faciliteiten, comfortabele bedden en uitstekende service is een perfect verblijf gegarandeerd. Alle hotels hebben een centrale ligging. U boekt een suite bij ons vanaf €250 per nacht.

Condition 3: Luxury x Yellow x Angular



Tijdloze klasse en ongeëvenaarde kwaliteit, dát is waar onze accessoires al jaren voor staan. Alleen de beste en meest creatieve designers werken voor ons. Onze tassen, riemen en sieraden benadrukken jouw overall verschijning. Stijlvol, elegant of stoer, maar altijd uniek en perfect tot in de kleinste details. Je vindt onze luxe accessoires in onze boutiques in de grote steden.



Welkom in onze vijfsterrenhotels!

Wij doen er alles aan om uw verblijf onvergetelijk te maken. Gastvrijheid en luxe zijn onze kernwoorden. Onze fantastische suites zijn ruim, met een unieke en stijlvolle inrichting. Met onze moderne faciliteiten, comfortabele bedden en uitstekende service is een perfect verblijf gegarandeerd. Alle hotels hebben een centrale ligging. U boekt een suite bij ons vanaf €250 per nacht.

Condition 4: Luxury x Yellow x Circular



Tijdloze klasse en ongeëvenaarde kwaliteit, dát is waar onze accessoires al jaren voor staan. Alleen de beste en meest creatieve designers werken voor ons. Onze tassen, riemen en sieraden benadrukken jouw overall verschijning. Stijlvol, elegant of stoer, maar altijd uniek en perfect tot in de kleinste details. Je vindt onze luxe accessoires in onze boutiques in de grote steden.



Welkom in onze budgethotels!

Wij bieden comfort voor de laagste prijs. Onze standaardkamers zijn voorzien van comfortabele bedden, kleurentelevisie en eigen badkamer. U kunt bij de receptie gebruikmaken van gratis koffie en thee. Onze hotels liggen aan de rand van de stad en zijn gemakkelijk bereikbaar met de auto. U kunt al bij ons terecht voor €25 per persoon per nacht.

De laatste trends voor scherpe prijzen. Voor man en vrouw, jong en oud. Dat is waar onze accessoires al jaren voor staan. Experimenteer en ontdek jouw eigen stijl met ons ruime en uiteenlopende assortiment. Met onze tassen, riemen en sieraden zie je er altijd goed uit voor een fijne prijs, want goede kwaliteit hoeft niet duur te zijn! Onze winkels vind je door het hele land.

Condition 5: Ordinary x Black x Angular



Welkom in onze budgethotels!

Wij bieden comfort voor de laagste prijs. Onze standaardkamers zijn voorzien van comfortabele bedden, kleurentelevisie en eigen badkamer. U kunt bij de receptie gebruikmaken van gratis koffie en thee. Onze hotels liggen aan de rand van de stad en zijn gemakkelijk bereikbaar met de auto. U kunt al bij ons terecht voor €25 per persoon per nacht.

De laatste trends voor scherpe prijzen. Voor man en vrouw, jong en oud. Dat is waar onze accessoires al jaren voor staan. Experimenteer en ontdek jouw eigen stijl met ons ruime en uiteenlopende assortiment. Met onze tassen, riemen en sieraden zie je er altijd goed uit voor een fijne prijs, want goede kwaliteit hoeft niet duur te zijn! Onze winkels vind je door het hele land.

Condition 6: Ordinary x Black x Circular



Welkom in onze budgethotels!

Wij bieden comfort voor de laagste prijs. Onze standaardkamers zijn voorzien van comfortabele bedden, kleurentelevisie en eigen badkamer. U kunt bij de receptie gebruikmaken van gratis koffie en thee. Onze hotels liggen aan de rand van de stad en zijn gemakkelijk bereikbaar met de auto. U kunt al bij ons terecht voor €25 per persoon per nacht.

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Condition 7: Ordinary x Yellow x Angular



Welkom in onze budgethotels!

Wij bieden comfort voor de laagste prijs. Onze standaardkamers zijn voorzien van comfortabele bedden, kleurentelevisie en eigen badkamer. U kunt bij de receptie gebruikmaken van gratis koffie en thee. Onze hotels liggen aan de rand van de stad en zijn gemakkelijk bereikbaar met de auto. U kunt al bij ons terecht voor €25 per persoon per nacht.

De laatste trends voor scherpe prijzen. Voor man en vrouw, jong en oud. Dat is waar onze accessoires al jaren voor staan. Experimenteer en ontdek jouw eigen stijl met ons ruime en uiteenlopende assortiment. Met onze tassen, riemen en sieraden zie je er altijd goed uit voor een fijne prijs, want goede kwaliteit hoeft niet duur te zijn! Onze winkels vind je door het hele land.

Condition 8: Ordinary x Yellow x Circular

APPENDIX D: QUESTIONS MAIN STUDY

Introduction

Beste,

Bedankt dat u deel wilt nemen aan mijn onderzoek. Dit onderzoek is in het kader van mijn master thesis voor de opleiding Communication Studies aan Universiteit Twente. Het doel van het onderzoek heeft betrekking op het beeld dat mensen vormen bij het zien van nieuwe merken.

Uw antwoorden worden volledig anoniem verwerkt. De enquête zal ongeveer 5 minuten duren.

Het meewerken aan dit onderzoek is volledig op vrijwillige basis. U kunt altijd tussentijds stoppen, maar ik hoop natuurlijk dat u de volledige enquête in één keer afmaakt!

Wanneer u op 'Ja, ik ga akkoord' klikt stemt u in met uw deelname aan dit onderzoek en zal de enquête beginnen.

Succes!

Tamara Smit

Contact: t.smit@student.utwente.nl

Ik ga akkoord met deelnemen aan dit onderzoek:

- Ja, ik ga akkoord
- Nee, ik ga niet akkoord

Characteristics Respondent

Wat is uw geslacht?

- Man
- Vrouw
- Anders, namelijk:

Wat is uw leeftijd? (alleen cijfers)

Wat is uw hoogst behaalde opleiding?


Indien u bezig bent met een opleiding, vink dan het opleidingsniveau van uw huidige studie aan.

- Vmbo
- Havo
- Vwo
- Mbo
- Hbo
- Wo
- Wo-master

Accessories - Self-congruence

U krijgt informatie over een merk te zien. Bekijk deze goed en beantwoord daarna de vragen.

Het gaat om een fictief tassen- & accessoire-merk en dit bestaat dus niet echt.



Tijdloze klasse en ongeëvenaarde kwaliteit, dát is waar onze accessoires al jaren voor staan. Alleen de beste en meest creatieve designers werken voor ons. Onze tassen, riemen en sieraden benadrukken jouw overall verschijning. Stijlvol, elegant of stoer, maar altijd uniek en perfect tot in de kleinste details. Je vindt onze luxueuze accessoires in onze boutiques in de grote steden.

Bekijk het merk dat hierboven getoond wordt goed. Kunt u dit merk vergelijken met uw eigen identiteit?

	Ikzelf	Merk	
A	<input type="radio"/>	<input type="radio"/>	Ver uit elkaar
B	<input type="radio"/>	<input type="radio"/>	Dicht bij elkaar maar gescheiden
C	<input type="radio"/>	<input type="radio"/>	Zeer kleine overlap
D	<input type="radio"/>	<input type="radio"/>	Kleine overlap
E	<input type="radio"/>	<input type="radio"/>	Middelmatige overlap
F	<input type="radio"/>	<input type="radio"/>	Grote overlap
G	<input type="radio"/>	<input type="radio"/>	Zeer grote overlap
H	<input type="radio"/>	<input type="radio"/>	Volledige overlap

Kies hieronder de letter die het beste deze vergelijking weergeeft:

Accessories - Attitude



Tijdloze klasse en ongeëvenaarde kwaliteit, dát is waar onze accessoires al jaren voor staan. Alleen de beste en meest creatieve designers werken voor ons. Onze tassen, riemen en sieraden benadrukken jouw overall verschijning. Stijlvol, elegant of stoer, maar altijd uniek en perfect tot in de kleinste details. Je vindt onze luxueuze accessoires in onze boutiques in de grote steden.

Bekijk het merk dat hierboven wordt getoond en beantwoord onderstaande stellingen:

	Helemaal oneens	Oneens	Beetje oneens	Neutraal	Beetje eens	Eens	Helemaal mee eens
Ik zou overwegen om een product van dit merk te kopen.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ik ben in principe geïnteresseerd in de producten van dit merk.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ik zou een voorkeur kunnen hebben voor dit merk.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Bekijk het merk dat hierboven wordt getoond en beantwoord onderstaande stellingen:

	Helemaal oneens	Oneens	Beetje oneens	Neutraal	Beetje eens	Eens	Helemaal mee eens
Ik heb een positieve indruk van dit merk.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ik heb een negatief gevoel bij dit merk.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ik vind het merk aantrekkelijk.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Accessories - Price-quality ratio



Tijdloze klasse en ongeëvenaarde kwaliteit, dát is waar onze accessoires al jaren voor staan. Alleen de beste en meest creatieve designers werken voor ons. Onze tassen, riemen en sieraden benadrukken jouw overall verschijning. Stijlvol, elegant of stoer, maar altijd uniek en perfect tot in de kleinste details. Je vindt onze luxueuze accessoires in onze boutiques in de grote steden.

Bekijk het merk dat hierboven wordt getoond en beantwoord onderstaande stellingen:

	Helemaal oneens	Oneens	Beetje oneens	Neutraal	Beetje eens	Eens	Helemaal mee eens
Dit merk past bij de hoogste prijsklasse.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ik vind dat een hoge prijs niet bij dit merk past.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
De producten van dit merk rechtvaardigen een hoge prijs.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>


Bekijk het merk dat hierboven wordt getoond en beantwoord onderstaande stellingen:

	Helemaal oneens	Oneens	Beetje oneens	Neutraal	Beetje eens	Eens	Helemaal mee eens
Ik verwacht dat dit merk hoge kwaliteit levert.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Het merk weerspiegelt een kwalitatief sterk merk.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Het merk past niet bij hoge kwaliteitsproducten.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Accommodations - Self-congruence

In het volgende deel krijgt u informatie over een merk te zien. Bekijk deze goed en beantwoord daarna de vragen.

















Het gaat om een fictief hotel- en accommodatiemerk en dit bestaat dus niet echt.



Welkom in onze vijfsterrenhotels!


Wij doen er alles aan om uw verblijf onvergetelijk te maken. Gastvrijheid en luxe zijn onze kernwoorden. Onze fantastische suites zijn ruim, met een unieke en stijlvolle inrichting. Met onze moderne faciliteiten, comfortabele bedden en uitstekende service is een perfect verblijf gegarandeerd. Alle hotels hebben een centrale ligging. U boekt een suite bij ons vanaf €250 per nacht.

Bekijk het merk dat hierboven getoond wordt goed. Kunt u dit merk vergelijken met uw eigen identiteit?

	Ikzelf	Merk	
A			Ver uit elkaar
B			Dicht bij elkaar maar gescheiden
C			Zeer kleine overlap
D			Kleine overlap
E			Middelmatige overlap
F			Grote overlap
G			Zeer grote overlap
H			Volledige overlap

Kies hieronder de variant die het beste deze vergelijking weergeeft:

Accommodations - Attitude



Welkom in onze vijfsterrenhotels!

Wij doen er alles aan om uw verblijf onvergetelijk te maken. Gastvrijheid en luxe zijn onze kernwoorden. Onze fantastische suites zijn ruim, met een unieke en stijlvolle inrichting. Met onze moderne faciliteiten, comfortabele bedden en uitstekende service is een perfect verblijf gegarandeerd. Alle hotels hebben een centrale ligging. U boekt een suite bij ons vanaf €250 per nacht.

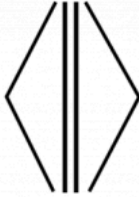
Bekijk het merk dat hierboven wordt getoond en beantwoord onderstaande stellingen:

	Helemaal oneens	Oneens	Beetje oneens	Neutraal	Beetje eens	Eens	Helemaal mee eens
Ik zou overwegen om een product van dit merk te kopen.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ik ben in principe geïnteresseerd in de producten van dit merk.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ik zou een voorkeur kunnen hebben voor dit merk.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Bekijk het merk dat hierboven wordt getoond en beantwoord onderstaande stellingen:

	Helemaal oneens	Oneens	Beetje oneens	Neutraal	Beetje eens	Eens	Helemaal mee eens
Ik heb een positieve indruk van dit merk.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ik heb een negatief gevoel bij dit merk.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ik vind het merk aantrekkelijk.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Accommodations - Price-quality ratio



Welkom in onze vijfsterrenhotels!
 Wij doen er alles aan om uw verblijf onvergetelijk te maken. Gastvrijheid en luxe zijn onze kernwoorden. Onze fantastische suites zijn ruim, met een unieke en stijlvolle inrichting. Met onze moderne faciliteiten, comfortabele bedden en uitstekende service is een perfect verblijf gegarandeerd. Alle hotels hebben een centrale ligging. U boekt een suite bij ons vanaf €250 per nacht.

Bekijk het merk dat hierboven wordt getoond en beantwoord onderstaande stellingen:

	Helemaal oneens	Oneens	Beetje oneens	Neutraal	Beetje eens	Eens	Helemaal mee eens
Dit merk past bij de hoogste prijsklasse.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ik vind dat een hoge prijs niet bij dit merk past.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
De producten van dit merk rechtvaardigen een hoge prijs.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Bekijk het merk dat hierboven wordt getoond en beantwoord onderstaande stellingen:

	Helemaal oneens	Oneens	Beetje oneens	Neutraal	Beetje eens	Eens	Helemaal mee eens
Ik verwacht dat dit merk hoge kwaliteit levert.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Het merk weerspiegelt een kwalitatief sterk merk.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Het merk past niet bij hoge kwaliteitsproducten.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Bijna klaar!

De volgende vragen gaan over de merken die u hiervoor heeft gezien.

Bekijk de merken goed en beantwoord de vragen.

Control questions - Accessories



Tijdloze klasse en ongeëvenaarde kwaliteit, dát is waar onze accessoires al jaren voor staan. Alleen de beste en meest creatieve designers werken voor ons. Onze tassen, riemen en sieraden benadrukken jouw overall verschijning. Stijlvol, elegant of stoer, maar altijd uniek en perfect tot in de kleinste details. Je vindt onze luxueuze accessoires in onze boutiques in de grote steden.

U heeft net vragen beantwoord over een tassen- en accessoires merk. Hierboven ziet u dit merk nogmaals getoond. Beantwoord de volgende vragen.

De omschrijving van het merk past bij een:

- Luxe merk
- Alledaags merk

De kleur van het logo is:

De vorm van het logo is:

- Hoekig
- Rond

Congruence – Accessories

Bekijk het merk nogmaals en beantwoord onderstaande vragen:

	Helemaal oneens	Oneens	Beetje oneens	Neutraal	Beetje eens	Eens	Helemaal eens
De kleur en vorm van het logo passen bij elkaar	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Het logo past bij de omschrijving van het merk	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Control questions – Accommodations



Welkom in onze vijfsterrenhotels!

Wij doen er alles aan om uw verblijf onvergetelijk te maken. Gastvrijheid en luxe zijn onze kernwoorden. Onze fantastische suites zijn ruim, met een unieke en stijlvolle inrichting. Met onze moderne faciliteiten, comfortabele bedden en uitmuntende service is een perfect verblijf gegarandeerd. Alle hotels hebben een centrale ligging. U boekt een suite bij ons vanaf €250 per nacht.

U heeft net vragen beantwoord over een hotel- en accommodatiemerk. Hierboven is deze nogmaals getoond. Beantwoord de volgende vragen.

De omschrijving van het merk past bij een:

- Luxe merk
- Alledaags merk

De kleur van het logo is:

De vorm van het logo is:

- Hoekig
- Rond

Congruence – Accessories

Bekijk het merk nogmaals en beantwoord onderstaande vragen:

	Helemaal oneens	Oneens	Beetje oneens	Neutraal	Beetje eens	Eens	Helemaal eens
De kleur en vorm van het logo passen bij elkaar	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Het logo past bij de omschrijving van het merk	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>