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A comprehensive review on logo literature: research topics, findings, and future directions

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ABSTRACT

Logos as a visual cue can help firms communicate their unique identities and capture consumers' attention. Despite the importance and prevalent use of logos, the logo literature remains fragmented. Hence, this article attempts to provide an overarching research framework based on an extensive and comprehensive review of the existing logo literature. Specifically, we review 124 studies published in business journals over the past 30 years, and classify them into six major research topics: 1) theoretical foundations, 2) logo design/redesign, 3) basic logo elements, 4) additional logo elements, 5) outcomes of logo use, and 6) practical applications of logo use. Finally, we suggest future research directions for academics and provide practitioners with guidelines that help manage logos for their businesses.

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Introduction

A bite-bitten apple for Apple, a swoosh shape for Nike, and a yellow capitalized 'M' for McDonald's. These are a few examples of well-known *logos*,¹ which are 'the graphic design that a company uses, with or without its name, to identify itself or its products' (Henderson & Cote, 1998, p. 14). Visual cues can draw consumers' attention effectively (Cian, Krishna, & Elder, 2014; Finn, 1988; Pieters & Wedel, 2004; Pieters, Wedel, & Batra, 2010). Likewise, logos can easily grab consumers' attention and later immediately remind them of a particular firm (Henderson & Cote, 1998; Peter, 1989). That is, logos can serve as a visual cue and help consumers identify the firm among others, thereby differentiating it (MacInnis, Shapiro, & Mani, 1999). Moreover, when consumers become familiar with logos, such familiarity leads to consumers' positive attitudes toward firms (i.e. processing fluency, see Janiszewski & Meyvis, 2001). As a result, consumers become more engaged with a firm whose logo is more familiar, and, in turn, such engaged consumers help firms have better financial performances (Park, Eisingerich, Pol, & Park, 2013). In other words, logos can assist companies to better communicate with stakeholders and enhance consumer knowledge about companies (Abratt & Kleyn, 2012; Balmer & Gray, 2000; Bromley, 2001; Dutton, Dukerich, & Harquail, 1994; Foroudi, Melewar, & Gupta, 2017; Kiriakidou & Millward, 2000; Kohli, Suri, & Thakor, 2002). Because of the benefits of logos, firms spend tremendous amounts of time and money to have good logos (Rubel, 1994). For example, to redesign logos for better business outcomes, PepsiCo spent \$1 million in 2008,

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Accenture spent \$100 million in 2000, and BP spent \$211 million in 2008 (Business Insider, 2013).

Despite the importance of logos, the literature on logos remains fragmented. Foroudi et al. (2017) made an attempt to address this issue through their review of the logo literature. Foroudi et al. (2017) contribute to the stream of logo research by reviewing a historical development of the logo literature and by clarifying the definition of logo and logo components. In spite of their contribution to the logo literature, scant attention has been given to other important issues such as the theoretical foundations, the variety of logo elements, and the practical applications of logo use. In other words, a more comprehensive logo literature review that covers a wider range of research topics is needed. More importantly, the current logo literature lacks an overarching framework to guide both academics and practitioners. Thus, this article aims to fill these gaps. In addition, we employed a more systematic approach to conduct an extensive and focused literature review by searching major academic databases and selecting 124 research articles published in the peer-reviewed business journals, especially in marketing, over the last 30 years. We reviewed 124 relevant research articles and examined how the logo literature has progressed and what topics have been discussed over the past 30 years. Based on this understanding, we suggest that the existing logo literature in the field of marketing can be categorized into six major research topics answering the relevant research questions as follows:

- (1) Research Topic 1: Theoretical Foundations
 - What theoretical background from firms' perspective is discussed in the logo literature?
 - What theoretical background from consumers' perspective is discussed in the logo literature?
- (2) Research Topic 2: Logo Design/Redesign
 - What strategic decisions should be made when designing new logos?
 - What strategic decisions should be made when redesigning existing logos?
 - What strategic decisions should be made when redesigning logos after mergers and acquisitions?
- (3) Research Topic 3: Basic Logo Elements
 - What is the role of logo typeface in achieving firms' strategic objectives?
 - What is the role of logo shape in achieving firms' strategic objectives?
 - What is the role of logo color in achieving firms' strategic objectives?
- (4) Research Topic 4: Additional Logo Elements
 - What are the other logo elements discussed in addition to the basic logo elements?
 - What is the role of additional logo elements in achieving firms' strategic objectives?
- (5) Research Topic 5: Outcomes of Logo Use
 - How do logos affect consumer responses?
 - How do logos affect firm performance?
 - How do logos affect brand equity?
- (6) Research Topic 6: Practical Applications of Logo Use
 - How should logos be adapted in the changing business environments?
 - How should logos be used in various marketing contexts, channels, and cultures?

Based on these research topics, we suggest a research framework that covers theoretical foundations, strategic decision-making process for logo design/redesign, basic and additional logo elements, outcomes of logo use, and practical applications of logo use discussed in the current logo literature. Moreover, based on the thorough logo literature review, we provide a comprehensive summary of research findings and topic-based classification of the existing logo literature (see [Appendices 1 and 2](#)).² These tables can help both academics and practitioners understand the existing logo literature. We also identify research gaps and emerging trends in business to call for more research in this area.

In sum, this paper contributes to our knowledge on logos theoretically and practically by providing a synthesized review of the logo literature. First, we take a systematic and comprehensive approach to reviewing the existing logo literature. More specifically, we review the current logo literature based on a step-by-step search and filter process to cover a variety of topics. This process helps us provide an intensive and extensive literature review. To the best of our knowledge, our literature review summarizes the greatest number of logo studies (124 articles) and topics (six major and 15 sub research topics), especially focused on the field of marketing. Second, this article is the first attempt to offer a research framework and summarize theoretical discussions from both firms' and consumers' perspectives. Furthermore, based on our proposed framework, we identify research gaps as well as emerging trends to suggest researchers to develop a new research program. Third, this research can help practitioners manage their logos strategically by referring to our proposed framework with collective evidence in the current logo literature. Taken together, our study contributes to advancing our knowledge in the logo literature.

Methodology and framework

To review the existing logo literature, we conducted an extensive and systematic search to identify and collect relevant publications. We first used *Web of Science* and *Scopus* to search for published journal articles on logos. These are the most widely used academic resource databases across disciplines (Chadegani et al., 2013; Fetscherin & Usunier, 2012; Guz & Rushchitsky, 2009; Nerur, Rasheed, & Natarajan, 2008). We consider only *academic journal articles* published in English-language, peer-reviewed journals between January 1988 and July 2018 to cover a 30-year research stream in the logo literature (Fetscherin & Usunier, 2012; van Raan, 2003). We searched publications that include at least one of the following terms: *logo*, *icon*, and *visual identity*, in their title, abstract, or keywords. As a result, we found that 434 articles from the *Web of Science* and 843 papers from *Scopus* matched our search criteria.³ Subsequently, we narrowed down the search results from each database by selecting articles published in 70 marketing journals listed by *Academic Journal Guide (AJG) 2018*.⁴ Then, we combined the refined results from the two databases and included some additional articles cited by publications in our refined results or recommendations from the area experts.⁵ This process yielded 268 articles in total. Then, we examined the abstracts of all 268 papers independently and agreed to exclude 143 papers in less marketing-relevant areas (e.g. fair trade labeling and certification, medication, visual arts, etc.). To obtain a more precise sample of articles for this study, we read the entire papers in detail again and decided to drop 8 irrelevant articles.

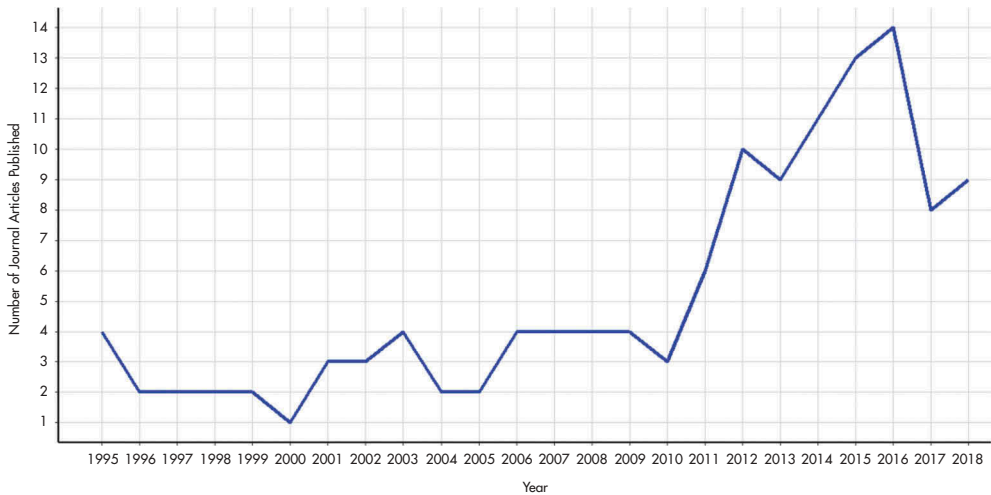


Figure 1. Number of articles on logos published in peer-reviewed business journals over time.

Then, we additionally included 7 articles that were cited by the articles in our sample. Finally, we had 124 articles for our review of the logo literature. [Figure 1](#) shows the trend in the total number of logo articles (in our final sample) published per year.⁶ As [Figure 1](#) suggests, the focus on logo research has increased over time. This may imply that logos have become an increasingly important research topic in the past decades.

To review these 124 articles systematically, we initially refer to the work of Foroudi et al. (2017), who reviewed articles on corporate logos and focused on the history of corporate logo literature, logo definitions, and logo elements (e.g. color, typeface, name, and design). Whereas Foroudi et al. (2017) enhance our understanding of the logo literature by attempting to clarify and synthesize definitions and terms used in the existing logo studies, we suggest that the logo literature review can be further developed in the following aspects. First, Foroudi et al. (2017) identified that the logo literature has developed from the understanding of the corporate visual identity literature; they mainly discussed how logos could be developed and used for a firm's strategic decisions. This approach does not fully discuss the other aspect of logo use in business: consumers' responses to logos. To further advance our knowledge, we attempt to review the logo literature by focusing on both firms' and consumers' perspectives. As a part of this effort, we identify two theoretical foundations – i.e. corporate visual identity and processing fluency – that explain firms' strategic decisions on logos and consumers' responses to logos respectively. Second, Foroudi et al. (2017) primarily discussed various definitions of logos and basic logo elements. However, we found that our selected articles cover a broader range of research topics. Accordingly, a more comprehensive logo literature review that covers various research topics is needed. For this purpose, we reviewed 124 articles thoroughly and identified the following six major research topics: 1) theoretical foundations, 2) logo design/redesign, 3) basic logo elements, 4) additional logo elements, 5) outcomes of logo use, and 6) practical applications of logo use. These topics cover both firms' and consumers' perspectives and align with research questions briefly discussed in the introduction. Specifically, we found two major theoretical viewpoints from firms' and consumers' perspectives in the current logo literature. That is, based on the organizational theory, *corporate visual identity (CVI)* explains the role of logos in

creating, delivering, and communicating corporate values/identities from firms' perspective (Baker & Balmer, 1997; Fombrun & Rindova, 1998; Melewar, 2001; van Den Bosch, de Jong, & Elving, 2005, 2006; van Den Bosch, Elving, & de Jong, 2006; van Riel & Balmer, 1997). Furthermore, from consumers' perspective, many research articles mentioned *processing fluency* which explains how logos can be perceived by individuals and in turn help businesses (Jacoby, Kelley, & Dywan, 1989; Mandler, Nakamura, & Van Zandt, 1987; Zajonc, 1968). By extending this theoretical discussion, we found that the current logo literature has studied how firms make strategic decisions for their logos in the following sub-topics: *logo design*, *logo redesign*, and *merger/acquisition/cobrand*. Then, we identified research on basic logo elements (i.e. *typeface*, *shape*, and *color*) and *additional logo elements* including the various ways of presenting logos in several consumer touchpoints (e.g. packaging, website, mobile/mobile application, logo placement, etc.), animated logos, and sonic logos.⁷ Another stream of the current logo literature has studied how consumers respond to firms' logos (i.e. *consumer responses*), and thereby influence business outcomes (i.e. *firm performance* and *brand equity*). Finally, we examined studies on practical applications of logo use that explain how firms adapt their logos to different business environments: *logo in various marketing contexts* (e.g. advertising, luxury consumption, education, kids marketing, service marketing, etc.), *logo in multiple channels* (e.g. mobile, online, etc.), and *logo in different cultures*.

Overall, we suggest that the current logo literature can be understood with an overarching framework, as presented in Figure 2. In other words, the current logo literature can be viewed from both firms' and consumers' perspectives, and such viewpoints are studied in detail by focusing on firms' decisions for logo design/redesign and consumers' corresponding responses leading to business outcomes. Also, a stream of research has examined versatile use of logos in various contexts. In the following

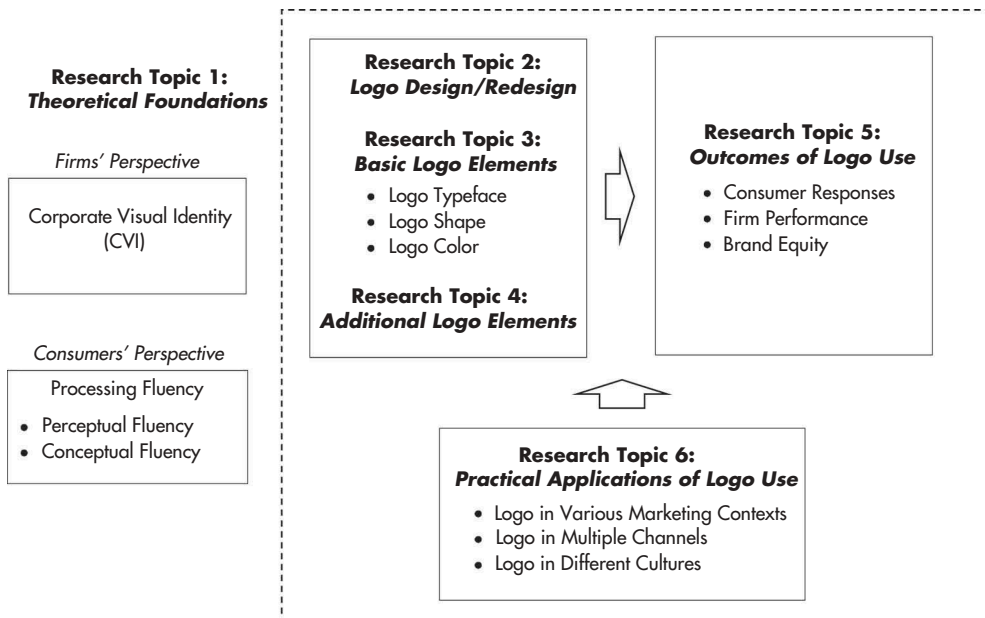


Figure 2. Research on logos in marketing literature: A framework.

sections, we will discuss each research topic and the interrelationship among research topics based on our proposed research framework in the logo literature. We also believe our proposed research framework will enable both academics and practitioners to conduct an integrated discussion of the logo literature.

A summary of the final sample of the logo literature reviewed in this article is presented in [Appendix 1](#). We also provide the topic-based classification for each article in our final sample in [Appendix 2](#).⁸

Theoretical foundations of logo literature

Logos as a key element of corporate visual identity

Prior literature argued that a company's 'sustainable competitive advantage is created primarily from intangible capabilities' (Omar, Williams, & Lingelbach, 2009, p. 177). Abratt and Kleyn (2012) insist that corporate identity (CI), which can be defined as 'an organisation's strategic choices and its expression thereof,' is one of such intangible capabilities (p. 1051). In other words, CI pertains to what ideal image⁹ a company wants to have and the way in which it is expressed to internal and external stakeholders (Baker & Balmer, 1997; Schmitt, Simonson, & Marcus, 1995; Simões, Dibb, & Fisk, 2005). As a company's strategic choice, CI plays a key role in differentiating the company from its competitors in the market (Gorb, 1992; Howard, 1998; Simões et al., 2005). Thus, when any strategic changes are made, the company should adapt or change its CI accordingly to maintain its competitive position in the market (Balmer, 2008; Bolhuis, de Jong, & van Den Bosch, 2018; Machado, de Lencastre, de Carvalho, & Costa, 2012; Melewar, Bassett, & Simões, 2006; Thomas & Hill, 1999).

Prior research indicates that a company's image can be influenced by three components: how stakeholders perceive a company's acts in the market (i.e. organizational behavior), how a company communicates its messages with stakeholders (i.e. communication), and how a company visually represents itself (i.e. symbolism) (van Riel & Balmer, 1997). Although all three components are important, the role of symbolism has received more attention because it can increase the visibility of a company while having a role in the communication with stakeholders (van Riel & Balmer, 1997). As a result, both academics and practitioners have paid attention to the role of corporate visual identity in business (Baker & Balmer, 1997; Fombrun & Rindova, 1998; Melewar, 2001; van Den Bosch et al., 2005, 2006, 2006; van Riel & Balmer, 1997). Corporate visual identity (CVI) refers to various visual cues that communicate a company's CI to stakeholders (Abratt & Kleyn, 2012). Visual cues have positive effects on persuasion (Mitchell & Olson, 1981; Peracchio & Meyers-Levy, 2005), attention and engagement (Finn, 1988; Pieters & Wedel, 2004; Pieters et al., 2010). Similarly, prior literature has shown that a company's CVI enhances its visibility as well as recognizability (Balmer & Gray, 2000; Kohli et al., 2002), and helps communication with employees (Bromley, 2001; Dutton et al., 1994; Kiriakidou & Millward, 2000) as well as consumers (Foroudi, Melewar, & Gupta, 2014; Melewar & Saunders, 1998; van Den Bosch et al., 2006). As a visual representation of a company's CI, the CVI should be also adapted or changed when any strategic changes are made (Jun, Cho, & Kwon, 2008; Jun & Lee, 2007; Liou, Rao-Nicholson, & Sarpong, 2018). For instance, when a company expands its business to international markets, it should consider adapting or changing its CVI in response to the new market characteristics (Melewar et al., 2006; Melewar & Saunders, 1998, 1999).

To help the practice of CVI, researchers have identified and studied the key elements of CVI – i.e. name, logo, color, typography, and slogan (Melewar, 2001; Melewar & Saunders, 1998, 1999; van Den Bosch et al., 2006). This article particularly focuses on logo. Past research supports that logos play an important role in business as an element of the CVI strategy; for example, a logo as a visual cue easily grabs consumers' attention, and later immediately reminds them of a particular firm (Henderson & Cote, 1998; Peter, 1989), and differentiates the company from its competitors (MacInnis et al., 1999). Also, a well-designed logo can contribute to creating positive images of a company (Colman, Wober, & Norris, 1995) and in turn induce positive consumers' responses (Chen, 2016; Janiszewski & Meyvis, 2001; Park et al., 2013) as well as better business outcomes such as financial performance and brand equity (Luffarelli, Stamatogiannakis, & Yang, 2019; Park et al., 2013). Moreover, logos should be updated when a company makes different strategic decisions for better business outcomes (Machado, de Carvalho, Costa, & de Lencastre, 2012; Machado et al., 2012). Academics and practitioners in the field of marketing have also paid great attention to logos because they are known to contribute to effective marketing communication (Foroudi et al., 2017; Kim, Periyayya, & Li, 2013; Kohli et al., 2002; van Grinsven & Das, 2016; van Heerden & Puth, 1995).

Given the importance of CVI (including logos) in business, prior research also highlights that managers should be concerned about the possibility that stakeholders would perceive a company's CVI differently compared to what the company expects, and thus it is inevitable to examine how stakeholders perceive a company's CVI (Balmer, 1998; Gorb, 1992; Gray & Balmer, 1998; Omar et al., 2009). According to Abratt and Kleyn (2012), a corporate brand is 'expressions and images of an organization's identity' (p. 1053), and a company should deliver a clear message to ensure all stakeholders perceive its CVI as intended to build a good brand (Abratt & Kleyn, 2012).¹⁰ This implies that a good brand can be built when there is a strong alignment between a company's expression of its CVI and the corresponding stakeholders' perceptions (Abratt & Kleyn, 2012). As such, any inconsistent use of the CVI can 'create an unfocused impression,' which, in turn, inhibit such an alignment (van Den Bosch et al., 2006, p. 140). Thus, researchers emphasize the importance of consistent use of CVI throughout all possible communication channels (Abratt & Kleyn, 2012; Balmer, 1998; Gray & Balmer, 1998; Omar et al., 2009). A good brand can help stakeholders build relationships with the company (Fournier, 1998), result in increased purchase (Park et al., 2013), and lead to better firm performances (Morgan & Rego, 2009; Park et al., 2013; Rao, Agarwal, & Dahlhoff, 2004). To understand how to align a company's expression and stakeholders' perception, many researchers have investigated what influences one's logo perception, particularly from a psychological viewpoint (e.g. Hagtvedt, 2011; Janiszewski & Meyvis, 2001; Jiang, Gorn, Galli, & Chattopadhyay, 2016; Madden, Hewett, & Roth, 2000; Zhang, Feick, & Price, 2006). In the next section, we will discuss the underlying psychological mechanism of logo perception, which plays a critical role in building a good brand.

Underlying psychological mechanism of logo perception: processing fluency

Logos exist on every possible touchpoint with consumers, such as signs, products, websites, advertising, billboards, business cards, letterheads, trucks, and in the retail stores (Bottomley & Doyle, 2006; Henderson & Cote, 1998). This implies that consumers may be exposed to a company's logo multiple times in different circumstances.

Repeated exposure to a stimulus results in a representation of the stimulus in memory, and individuals then tend to process it more fluently in the future – i.e. *processing fluency* (Jacoby et al., 1989; Mandler et al., 1987; Zajonc, 1968). Processing fluency is defined as ‘the subjective experience of ease with which people process information’ (Alter & Oppenheimer, 2009, p. 219). Many researchers suggest that fluency can have a variety of forms (Alter & Oppenheimer, 2009; Schwarz, 1998, 2004), and influence human judgment and decision making in various contexts (Alter & Oppenheimer, 2009; Schwarz, 1998, 2004; Schwarz et al., 1991). Importantly, when individuals experience processing fluency, they tend to form favorable attitudes and make positive evaluations about the target (Alter & Oppenheimer, 2009; Janiszewski & Meyvis, 2001; Lee, 2004; Miceli, Scopelliti, Raimondo, & Donato, 2014). Out of several forms of processing fluency, two specific forms are of interest in the context of logo perception – i.e. *perceptual fluency* and *conceptual fluency* (Janiszewski & Meyvis, 2001; Miceli et al., 2014). Perceptual fluency refers to a situation in which consumers create a feature-based representation in memory when they are exposed to a stimulus, and thus experience faster processing when the stimulus is viewed at a later time (Bornstein & D’Agostino, 1994; Jacoby et al., 1989; Janiszewski, 1988, 1990, 1993; Shapiro, 1999). Conceptual fluency refers to a situation in which consumers create a meaning-based representation of a stimulus, and also experience faster processing when the stimulus is viewed at a later time (Shapiro, 1999; Shapiro, MacInnis, & Heckler, 1997). For example, when individuals are exposed to the logo of Apple multiple times, they will become familiar with its visual features (e.g. an apple with a bite out of it) associated with the brand name (e.g. Apple) and then easily recognize the brand later when seeing these specific visual features – i.e. perceptual fluency. Also, when individuals start associating multiple meanings with the logo of Apple (e.g. ‘Apple products are innovative.’), the logo will remind individuals of the associated meanings when seen later (e.g. being innovative) – i.e. conceptual fluency.

Prior research has well-documented that a logo can increase both perceptual fluency and conceptual fluency, thereby encouraging consumers to form positive attitudes toward firms and subsequently leading to better performances in the market (Buttle & Westoby, 2006; Chen, 2016; Cian et al., 2014; Colman et al., 1995; Fajardo, Zhang, & Tsiros, 2016; Janiszewski & Meyvis, 2001; Park et al., 2013; Stafford & Grimes, 2012; van Grinsven & Das, 2016; Walsh, Winterich, & Mittal, 2010). These findings suggest that logos can be used as a tool to help individuals recognize and understand the brand and to assist practitioners in delivering the message to target market. More importantly, to ensure the alignment between a company’s intended message and the corresponding stakeholders’ perception, practitioners should consider how to increase processing fluency with logos. By so doing, logos can fully serve the role of CVI.

Outcomes of logo use in business

In the previous section, we discussed how logos can serve as a key element of a company’s CVI strategy, and how this role can be further enhanced when logos increase consumers’ processing fluency. By expanding this discussion, many researchers studied the effects of logo use in business by focusing on how consumers respond to a company’s logo from various viewpoints (see [Appendix 2](#) for the literature classification of *consumer responses*) and suggested that a good logo can ultimately contribute to building a good brand, i.e. brand equity (Abratt & Kleyn, 2012). Aaker (1996) developed

brand equity measures that capture how successfully a brand helps the firm perform in various dimensions – i.e. loyalty, perceived quality/leadership, associations/differentiation, awareness, and market behavior. Although not all brand equity measures are studied or considered in the logo literature, researchers have studied how logos can influence consumers' brand awareness and perceptions of brand personality. For example, previous research has shown that logo design helps consumers become aware of brands (e.g. Noble, Bing, & Bogoviyeva, 2013; Tavassoli & Lee, 2003; van Grinsven & Das, 2016), and evokes certain meanings based on the characteristics of logo elements (i.e. typeface, shape, and color) that are, in turn, transferred to brands (e.g. Bottomley & Doyle, 2006; Hagtvedt, 2011; Luffarelli et al., 2019). Moreover, a stream of research has shown that, when logos are positively evaluated, such positive evaluations can strengthen consumers' commitment to the brands (e.g. Japutra, Keni, & Nguyen, 2015, 2016; Park et al., 2013). As a result, a well-designed logo can result in better market behavior such as increased market shares (Doyle & Bottomley, 2004) and improved financial performance (Chen, 2016; Luffarelli et al., 2019; Park et al., 2013), thereby building a good brand (Abratt & Kleyn, 2012). We will discuss the more detailed outcomes of logo use in business in the following sections.

Logo design/redesign

Logo design and selection

As summarized in the previous section, companies should design and select their logos (including specific logo elements) to effectively communicate with consumers (Foroudi et al., 2017).¹¹ Since the recent literature shows that different types of metaphors used in logos could result in different consumer responses (Noble et al., 2013), companies should carefully choose the best type of visual representation form for their logos while considering their business strategies. Such a visual representation can take different forms; for example, a company's logo might look like an object (e.g. Apple), contain its brand or company name only (e.g. eBay), or be a combination of both (e.g. Target).

To help decision-makers in such a situation, Schechter (1993) attempted to categorize logos in terms of their visual representation forms (e.g. pictorials, character marks, abstracts, wordmarks, and letter symbols), and measured consumers' perception, recognition, and association of logos. Schechter (1993) also found that pictorial logos are the most effective, whereas abstract logos are the least effective. By extending Schechter's work (1993), Buttle and Westoby (2006) suggested that logos can be categorized into four types: typographical, figurative, abstract logos, or combinations of these. Moreover, Buttle and Westoby (2006) newly suggested the combination type as the best possible use of visual representation forms. However, Buttle and Westoby (2006) did not study more specific types of 'typographical' forms, as Schechter (1993) did (e.g. wordmarks and letter symbols). Although this stream of research tried to categorize types of logos, there is not a unified way to categorize logo types in terms of visual representation forms. Hence, a consensus needs to be obtained on a classification of logo types to help practitioners better understand what type of logos they should choose for their businesses. Moreover, although many firms seem to use the combination type for their logos in practice, such a combination can take different forms (e.g. wordmarks and pictorials vs. letter symbols and abstracts). However, it is not known

which type of combination can benefit firms more. Hence, this should be further investigated in future research.

As the lack of research on logo type selection may imply, it has been commonly believed that marketing managers and chief executive officers responsible for choosing logos do so without referring to scientific criteria or proven techniques (Henderson & Cote, 1998). Hence, several studies attempted to provide clearer guidelines for logo selection to help decision-makers, especially focused on logo design features. For example, Henderson and Cote (1998) examined how design dimensions (e.g. active, balance, cohesive, complex, depth, durable, organic, parallel, proportion, repetition of elements, representative, round, and symmetric) influence consumer responses (e.g. recognition, affect, meaning, and perceived familiarity). They also identified three universal design dimensions – elaborateness, naturalness, and harmony.¹² Based on these findings, they suggested detailed guidelines for selecting or modifying logos that meet three different strategic objectives – high recognition, low investment, and high image.¹³ By extending these findings, Henderson, Cote, Leong, and Schmitt (2003) confirmed that the effects of three universal design dimensions were consistently found across Asian countries and the United States. Furthermore, van der Lans et al. (2009) observed that, although consumer responses toward the three design dimensions are universal across 10 different countries, logo designs are often modified according to the firm's unique strategy in a certain country. For example, the Tide logo used for the product packaging in China is more elaborate and natural than the one used in the United States (van der Lans et al., 2009). Also, there is a stream of research that supports cross-cultural variations in consumer responses to logo design (e.g. Jun & Lee, 2007).¹⁴ Hence, future research should further examine to what extent a company can use a universal logo design when it expands its business globally, and to what extent it can modify its logo depending on the strategy adopted in a changing business environment.

Logo re-design

When companies design and select their logos, they should conduct careful research and thorough analyses to align logos with their strategic directions (Barnes, 1989; Siegel, 1989). Hence, designing a logo is not a one-time process. Rather, it is a recursive process that involves the periodical logo redesign to cope with rapidly changing market conditions (Morgan, 1986; Morgenson, 1992; Siegel, 1989). For instance, Pepsi has redesigned its logo 15 times since 1893, and Volkswagen changed its logo 11 times since 1937.¹⁵ Spaeth (2002) even noted that one in 50 firms redesigns its logo every year. Given that, adequate guidelines for logo redesign are also needed.

According to Airey (2009), there are two types of logo redesign – i.e. evolutionary logo redesign and revolutionary logo redesign – depending on a company's strategic preference. Evolutionary logo redesign involves a small change in logo design, whereas revolutionary redesign involves a substantial change. Airey (2009) found that evolutionary logo redesign is mostly used by firms who are market leaders to further expand their customer base or to communicate their brand strategy updates (Airey, 2009; Murphy & Wilke, 2013). On the other hand, revolutionary logo redesign is preferred when firms change their strategies significantly or when they want to revamp their image by dispelling any negative consumer perception (Airey, 2009). In the previous section, we mentioned that logo design and selection process should consider the desired consumer responses. Similarly, a stream of

research on logo redesign has also examined how the redesign would affect consumer responses. Prior studies address that negative responses toward unfamiliar (or new) logos could arise from consumers' slower processing speed – i.e. decreased processing fluency (Janiszewski & Meyvis, 2001; Roy & Sarkar, 2015; van Grinsven & Das, 2015). Since a newly designed logo could attenuate the established positive fluency effects,¹⁶ van Riel and van Den Ban (2001) suggested that the new logo needs to be featured in a nationwide advertising campaign to get consumers familiar with the new logo. Similar findings are also evident in other studies (e.g. Grobert, Cuny, & Fornerino, 2016; Idris & Whitfield, 2014; Merchant, LaTour, Ford, & LaTour, 2018). To further understand such an effect, a stream of research investigated the role of brand commitment in the evaluation of redesigned logos (Kim et al., 2013; Walsh et al., 2010; Walsh, Winterich, & Mittal, 2011) since researchers doubted whether such negative effects would still exist among already-committed consumers. This stream of research found that consumers who are highly committed to a brand tend to evaluate a newly designed logo less favorably and, in turn, their positive brand attitude can be weakened with a redesigned logo because of its unfamiliarity. For example, Walsh et al. (2011) found a negative effect of logo redesign especially for those who are more committed to the brand.

As a remedy for possible negative consumer responses toward the newly designed logos, prior research emphasizes the benefits of using figurative (vs. abstract) logos (Schechter, 1993). Henderson and Cote (1998) explained that figurative logos that represent well-known and recognizable objects are more effective in inducing correct recognition and leaving a favorable impression. Empirical studies further show that figurative logos have a positive effect on brand memorization, brand association formation, and affective reactions (Henderson & Cote, 1998; Hynes, 2009; van Riel & van Den Ban, 2001). Prior research advocates using figurative logos in logo redesign because abstract logos are harder to interpret and recognize (Koen, 1969; Nelson, 1971; Seifert, 1992), whereas figurative logos that describe objects in a more realistic way would require less learning efforts, and thus are more recognizable (Henderson & Cote, 1998). Alternatively, exposing redesigned logos repeatedly to consumers through multiple channels could also decrease negative effects of redesigned logos (Janiszewski & Meyvis, 2001; van Grinsven & Das, 2015).

Logo redesign issues can also arise when two or more brands/companies decide to merge and/or acquire the other(s). Under these circumstances, participating brands/companies should consider how to visually represent the new brand/company while not hurting the previously established images of each participant. For this merger and acquisition (M&A) issue in logo redesign, Machado et al. (2012) examined how consumers respond to a newly designed logo in the context of a brand merger, and found that companies should consider more figurative (vs. abstract) logos. However, researchers have paid little attention to this issue – i.e. logo redesign in M&A. There are four possible options for logo redesign in the context of M&A: 1) make no change (i.e. use the previous logos without changes but present them as one logo), 2) combine logos and make a fusion version, 3) only use the logo whose brand/company is stronger than the other, and 4) make the totally new one (FinchBrand, 2017). However, as it remains unclear how to redesign logos in M&A for better business outcomes, future research should address this specific topic.

In sum, prior literature shows that logo redesign could result in detrimental effects in consumer responses even though firms redesign their logos for a better result. Hence,

the key to the successful logo redesign is to assuage consumers' negative responses to newly designed logos through the use of more figurative logos or repeated exposures of new logos. By applying these findings, decision makers can achieve their goals of logo redesign.

Basic logo elements

Logo typeface

Both practitioners and academics have regarded typeface as an important component to achieve communication goals (Childers & Jass, 2002; Henderson, Giese, & Cote, 2004; Hutton, 1987; McCarthy & Mothersbaugh, 2002; Pan & Schmitt, 1996; Tantillo, Di Lorenzo-Aiss, & Mathisen, 1995). In fact, prior research found that the typeface influences the memorability and readability of advertisements, and, in turn, brand perceptions (Childers & Jass, 2002; Hagtvedt, 2011; Henderson et al., 2004; Lieven, Grohmann, Herrmann, Landwehr, & van Tilburg, 2015; McCarthy & Mothersbaugh, 2002; Xu, Chen, & Liu, 2017) such as brand identity (Doyle & Bottomley, 2004; Zaichkowsky, 2010) and brand personality (Batra, Lehman, & Singh, 1993; Grohmann, Giese, & Parkman, 2013).

For better understanding of the role of typeface, Henderson et al. (2004) suggested four dimensions of typeface impression: pleasing (e.g. liked, warm, and attractive), engaging (e.g. interesting and emotional), reassuring (e.g. calm, formal, honest, familiar, and mainstream), and prominent (e.g. strong and masculine). They also suggested six dimensions of typeface design: elaborateness (e.g. ornate, depth, and distinctive), harmony (e.g. balance, smoothness, and symmetry), naturalness (e.g. active, curved, and organic), flourish (e.g. serifs and ascenders), weight (e.g. heavy and fat), and compressed (e.g. condensed). By using these dimensions, they found relationships between typeface impressions and typeface characteristics. For example, the natural, harmonious, and flourish typeface increases the pleasing impression, whereas the elaborate typeface decreases it. Furthermore, while the weight of the typeface increases the prominence impression, the natural, harmonious, and flourish typeface diminishes it. Henderson et al. (2004) suggested that their guidelines of typeface design can help practitioners create strategically important impressions and therefore help firms achieve their communication objectives. Expanding the work of Henderson et al. (2004), researchers have studied the possible influences of typeface on consumer perception. For instance, Grohmann et al. (2013) investigated how the characteristics of typeface influence consumers' brand personality perceptions. Specifically, they found that naturalness, harmony, and flourish are the most significant typeface characteristics that influence brand personality perceptions. Similarly, another stream of research studied the role of other characteristics of typeface such as the completeness (Hagtvedt, 2011), the boldness/angularity (Lieven et al., 2015), and the uppercase/lowercase (Xu et al., 2017) in influencing consumer brand/company perceptions. For example, Hagtvedt (2011) found that a logo with an incomplete typeface positively influences firm's innovativeness (vs. trustworthiness) perception. Moreover, researchers have not only studied the independent role of typeface, but also have examined its interactive effect with other factors. For instance, prior research identified the importance of the match between typeface and product category/type in brand choice (Doyle & Bottomley, 2004), and the importance of congruency between typefaces and brand symbols (Salgado-Montejo, Velasco, Olier, Alvarado, & Spence, 2014).

As this line of research suggests, the typeface used in logos influences how consumers perceive the brand/company that is associated with the logo (e.g. Hagtvedt, 2011; Henderson et al., 2004). Accordingly, companies should choose the right typeface for their logos to achieve their strategic objectives with the help of this stream of research (Henderson et al., 2004).

Logo shape

Logo shape refers to a graphic design of a brand logo (Henderson & Cote, 1998). Prior literature on logo shape has focused on the effects of various logo shape characteristics on consumer brand perceptions including, but not limited to, brand preferences, brand personality, and brand equity.

One research stream explored the effect of angular vs. rounded logo shapes on perceptions (e.g. Jiang et al., 2016; Lieven et al., 2015). Jiang et al. (2016) suggested that circular shapes are associated with a perception of 'being soft,' whereas angular shapes with a perception of 'being hard.' In addition, Lieven et al. (2015) found that a heavier and more angular shaped logo increased brand masculinity, whereas a slender and more rounded shaped logo increased brand femininity. Another stream of research studied the effect of logo frames on consumers' perception of firms (e.g. Cutright, 2012; Fajardo et al., 2016). Logo frame refers to the 'graphic representation of a physical boundary surrounding a brand logo' (Fajardo et al., 2016, p. 550). Hence, a logo frame as a part of logo shape can also influence consumer perception. For example, Fajardo et al. (2016) suggested that logo frames can elicit perceptions of 'protecting' or 'refining' depending on the level of risk associated with a purchase. Specifically, they found out that consumers who perceive a high (vs. low) level of risk tend to exhibit a need for safety and security (vs. freedom and autonomy), perceive a logo frame as protecting (vs. confining), and thereby have high (vs. low) purchase intention. Furthermore, another stream of research examined the effect of symmetry/asymmetry of logo shape on brand personality and brand equity. For example, Bajaj and Bond (2018) found that brand excitement is associated with asymmetry in logo design. By expanding this study, Luffarelli et al. (2019) found that asymmetrical logos are likely to be more arousing than symmetrical logos, and, in turn, have a positive effect on consumers' evaluations and the market's financial valuations of brands because of the exciting brand personality elicited by the asymmetry of logo shape. In the context of mobile applications, Wang and Li (2017) examined the effects of the visual attributes of apps on consumers' downloading behavior and found that a slightly asymmetrical design led to perceptions of being more dynamic and attractive, and increased the number of downloads of apps with an asymmetrical design.

Previous literature also studied other aspects of logo shape such as proportion (Pittard, Ewing, & Jevons, 2007), horizontal orientation (Zhong, Wang, & Zhang, 2018), and size (Otterbring, Ringler, Sirianni, & Gustafsson, 2018). For example, Pittard et al. (2007) found that the divine proportion of logo design is preferred across cultures and this preference is more prominent with natural logo design as compared to abstract logo design. In addition, Zhong et al. (2018) found that strip-shaped logos (i.e. logos in the shape of a horizontal strip) led consumers to perceive temporal property longer than square-shaped logos. As such, the perceived temporal length mediates the shape effect (strip vs. square) on brand evaluation only when the temporal property is important for the product, such as wine or batteries.

Regarding the logo size, a recent study (Otterbring et al., 2018) indicated that male customers tend to buy products with larger logos when they encounter physically dominant male employees in store.

In recent, researchers have paid attention to a new aspect of logo shape – i.e. the dynamic imagery that refers to the perception of movement (Brasel & Hagtvedt, 2016; Cian et al., 2014; Cian, Krishna, & Elder, 2015). Using eye-tracking techniques and experiments, Cian et al. (2014) found that when logos' static visuals evoke a higher level of perceived movement, consumers tend to exhibit more favorable attitudes toward the brand. In a follow-up study, Cian et al. (2015) examined the effects of dynamic imagery on risk perception, attentional vigilance, and human behavior in the context of warning signs. They found that warning signs with more perceived movement attract earlier attention, increase attentional vigilance, and lead consumers to exhibit a quicker reaction time and earlier stopping behavior.

Prior research also studied the possible interactive effect of logo shape with other factors. For instance, Baxter, Ilicic, Kulczynski, and Lowrey (2015) investigated how children perceive a toy, specifically its physical attributes (e.g. size), when presented along with brand elements (e.g. name and logo). They found that older children perceive a toy product is smaller when it is with a brand name containing a front vowel sound coupled with a brand logo that is 'angular' (vs. curved) in shape. Also, Klink and Athaide (2014) suggested that consumers tend to relate brand names with high-frequency sounds with brand logos that are angular and smaller in size. These findings further suggest that researchers need to examine the possible interactive effects between logo shape and other factors on consumer perceptions in various settings.

Logo color

Companies can use color as an effective visual cue to communicate their desired image with consumers (Bottomley & Doyle, 2006; Labrecque & Milne, 2012; Macklin, 1996; Madden et al., 2000; Tavassoli, 2001). Prior research in the fields of color psychology has suggested that colors can be associated with emotions (Jacobs, Keown, Worthley, & Ghymn, 1991; Wexner, 1954).¹⁷ Moreover, regarding color preferences, Whitfield and Wiltshire (1990) found that people generally prefer hues in a descending order; for example, people prefer blue the most, and green, purple, red, yellow in order. However, such color-emotion associations as well as color hue preferences can vary across different cultures. For example, Madden et al. (2000) conducted a study in eight countries to explore cross-cultural patterns in color meaning associations and color preferences. They found that preferences and color meanings for blue, green, and white are invariant across the eight countries (e.g. Austria, Brazil, Canada, China, Colombia, Hong Kong, Taiwan, and the United States), whereas the meanings of black and red are considerably different even though they are well liked across those eight countries.

Based on the research findings in the field of color psychology, previous research has attempted to uncover how logo colors affect consumer perceptions of logos and brand image (Bottomley & Doyle, 2006; Hynes, 2009; Ridgway & Myers, 2014). Consumers tend to make an initial judgment on people, products, and environment within 90 seconds of interacting with them, and about 62–90 percent of that judgment is solely based on color (Singh, 2006). Similarly, according to a study conducted by University of Loyola, Maryland in

2007, the use of color increases brand recognition by up to 80 percent (Morton, 2010). Accordingly, Kanner (1989) and Singh (2006) argued that colors can also remind consumers of certain brands; for example, red could be associated with Coca-Cola, green with Starbucks, and blue with IBM. Therefore, researchers argued that companies need to choose logo colors that are consistent with their images (Hynes, 2009) or that match their desired brand images (Bottomley & Doyle, 2006) to avoid sending conflicting messages (Hynes, 2009). Indeed, consumers perceive brands based on colors (Ridgway & Myers, 2014), even including the ethical judgments about a company or brand (Sundar & Kellaris, 2017) and brand gender perceptions (Lieven et al., 2015). Labrecque and Milne (2012) studied the relationship between the components of color (e.g. hue, saturation, and value) and brand personality in detail; they found that saturation has a positive relationship with ruggedness, while value is negatively associated with ruggedness.

Based on the influence of logo color on consumer perceptions of firms, another stream of research examined how logo color would influence consumers' purchase intention and purchase behavior. Chang and Lin (2010) argued that positive consumer assessment of brand image can be formed by the appropriate use of color, and it can lead to increased purchase intention. Similarly, Labrecque and Milne (2012) argued that color can shape brand personality and, in turn, affect purchase intention. Furthermore, Wang and Li (2017) found that mobile app icons that are designed with a higher level of colorfulness (i.e. the degree of different colors) lead to an increase in the number of downloads because an app icon with a higher level of colorfulness can stand out from other icons and attract more user attention.

Researchers have also studied the role of logo color in market competition dynamics and firm valuation. A market leader's logo would be a key node in consumers' memory networks and thus greatly influence the perceptions of competing brands (Jacoby, 2001; Kamins, Alpert, & Perner, 2007). Hence, when a brand differentiates itself greatly from others in a category with a dominant market leader, it is less likely to be perceived as an available option in that category (Sujan & Bettman, 1989). By expanding these findings, Labrecque and Milne (2013) empirically found that there is a significant negative relationship between color differentiation (from a market leader) and brand equity, especially for categories with a dominant market leader and high-involvement categories. Also, Chen (2016) examined how investors' preference for logo color influences their perception of firms' financial reports, and thus affects firm value. The result shows that firms whose logos with warm color and simple design are associated with lower levels of earnings management and higher firm value (Chen, 2016).

In sum, the previous literature on logo color has studied a variety of topics that cover how logo color influences consumers' perceptions of company/brand, and brand personality perceptions, consumers' purchase intentions, and thus how it subsequently affects firm valuation. Furthermore, it sheds lights on the important role of color in branding and provides fruitful implications for the use of color in attracting consumers and gaining competitive advantages.

Additional logo elements

In addition to the basic logo elements discussed in the previous section such as typeface, shape, and color, our literature review also finds additional logo elements that

characterize a logo's uniqueness and thus affect consumers' perceptions as well as business outcomes.

A group of logo studies focused on how the way of presenting or placing logo in advertising or on product packaging influences consumers' brand memory, preference, and brand choice. Shapiro and Nielsen (2013) investigated how subtle contextual changes in the location of an ad element such as brand logo influence consumers' perceptual fluency, brand preference, and brand choice. They argued that the changes of logo location within advertising can increase processing fluency with repeated exposures, which in turn lead to a stronger memory trace and increased preference for the brand. Sundar and Noseworthy (2014) further examined the relationship between logo location of package and brand preference, and found that consumers prefer more powerful brands when their logos are placed high on packages. They suggested that a strong conceptual link between power and height (i.e. people tend to believe that powerful things are on top) can create a fluency effect that affects consumer preference toward brands depending on the logo location on packaging. Using an eye-tracking approach, Hernandez, Wang, Sheng, Kalliny, and Minor (2017) focused on another dimension of consumer characteristics, e.g. unidirectional (left-to-right) vs. bidirectional (both left-to-right and right-to-left) reading styles. They found that unidirectional (vs. bidirectional) readers pay less attention to logos placed on the bottom right corner (i.e. the 'corner of death'), and show higher fluency in feature-based (vs. spatial-based) attention. These findings show that the *corner of death* can be the '*corner of opportunity*' for business when targeting international consumers who are bidirectional readers. Furthermore, Schlosser, Rikhi, and Dagogo-Jack (2016) investigated the effect of a diagonal orientation of logos on consumers' product evaluation and examined how the diagonal orientation effect changes depending on the diagonal direction: upward diagonals (i.e. diagonals sloping from the lower left to the upper right) vs. downward diagonals (i.e. diagonals sloping from the upper left to the lower right). Based on the art and metaphor literature, Schlosser et al. (2016) argued that diagonals are generally associated with dynamism (Malloy, 2015; Peracchio & Meyers-Levy, 2005) and movement (Hatcher, 1974; Malloy, 2015). Also, an upward (vs. downward) direction is likely to be associated with positive (vs. negative) emotions (Kreitler & Kreitler, 1972). In addition, they addressed that upward (vs. downward) diagonals are associated with greater activity and effort because going from a lower to a higher point requires greater activity and effort than climbing down (Malloy, 2015). Schlosser et al. (2016) found that upwards (vs. downwards) diagonals lead to more favorable product evaluations when the product context highlights a favorable view of activity (vs. passivity).

With a changing shopping environment in which screen-based media and Internet-enabled mobile devices are more available, it is noteworthy that animated logos can attract a lot of attention from consumers and businesses (Guido, Pichierra, Nataraajan, & Pino, 2016; Rapp et al., 2013). Brasel and Hagtvædt (2016) addressed that an animated logo can be a promising marketing tool that helps establish more vivid brand identities. More specifically, they compared agent-animated logos (i.e. logos that connote the perception that the entity moves of its own volition) with object-animated logos (i.e. logos that involve non-lifelike motion), and found that agent-animated logos induce more favorable consumers' attitudes toward dynamic firms (e.g. firms in entertainment industry) but less favorable attitudes toward stable firms (e.g. firms in insurance industry). Furthermore, they argued that a higher level of perceived fit between brand

personality conveyed by animated logos and other brand cues (e.g. brand slogans and logo graphics) leads to more favorable consumers' attitudes through increased conceptual fluency. Guido et al. (2016) further developed this stream of research by examining the effects of movement directions and trajectories of animated logos on consumers' attitudes toward firms and their logos. Specifically, they found that consumers tend to prefer animated logos that move upward, and such effects are stronger with logos moving up-right (vs. up-left) and along a convex (vs. concave or linear) up-right trajectory especially when the companies of those logos are perceived as highly innovative companies. These studies highlighted the importance of strategic design and the use of animated logos with a consideration of industry type, firm characteristics, and harmony with other brand identity elements.

Krishnan, Kellaris, and Aurand (2012) expanded the logo literature by paying attention to the auditory version of a visual logo, i.e. sonic logo (a.k.a 'sogo') that consists of a series of musical notes that include auditory information associated with brand. For example, '*Bada Ba Ba Ba, I'm Lovin' It*' and '*Nationwide is on Your Side*' are the sonic logos of McDonald's and Nationwide Insurance respectively. With the significant increase in electronics, sogos have been widely used in television/audio advertising and on the Internet. The costs related to creating and implementing sogos are significant as it is important in corporate branding (Krasilovsky & Shemel, 2007). Although sonic logos have received relatively little attention in the logo literature, Krishnan et al. (2012) focused on the sound version of a brand logo and examined whether the number of tones in a sogo affects consumers' willingness to pay for the associated brand. They found that there is an inverted U-shaped relationship between the number of tones in a sogo and willingness-to-pay. That is, a sogo with six tones is more valuable than sogos with three tones and nine tones. They also found that processing fluency mediates the effect of the number of tones in a sogo on willingness-to-pay for the associated brand. Their study provides a theoretical framework based on the processing fluency for new research in the logo literature and suggests design guidelines for sonic logos.

Practical applications of logo use

Through the literature review process, we also found that the logo literature has paid special attention to the role of logos and the outcomes of logo use in various marketing contexts: for example, 1) advertising (e.g. Baltas, 2003; Boerman, van Reijmersdal, & Neijens, 2015; Decrop, 2007; Shapiro & Nielsen, 2013; Tavassoli & Lee, 2003) including email communication (e.g. Dapko & Artis, 2014), 2) branding issues in specific fields such as luxury branding (e.g. Butcher, Phau, & Teah, 2016; Han, Nunes, & Drèze, 2010; Lee, Ko, & Megehee, 2015; Nunes, Drèze, & Han, 2011) and youth and higher education branding (e.g. Grobert et al., 2016; Idris & Whitfield, 2014; Japutra et al., 2016; Payne, Hyman, Niculescu, & Huhmann, 2013; Watkins & Gonzenbach, 2013; Zhu, Cao, & Li, 2017), and 3) societal marketing issues such as children's marketing (e.g. Arnas, Tas, & Oğul, 2016; Baxter et al., 2015), gender marketing (e.g. Lieven et al., 2015; Otterbring et al., 2018), and green/eco-marketing (Sundar & Kellaris, 2017).¹⁸ With these streams of research, marketing academics and practitioners can understand how to practically utilize logos in specific marketing-related contexts. For example, researchers have emphasized the positive role of logos as a tool that can help consumers identify a specific brand or

company and thereby differentiate it from others easily (Henderson & Cote, 1998; MacInnis et al., 1999; Peter, 1989). However, Han et al. (2010) found that the prices of less (vs. more) prominent displays of logos were higher in luxury handbags, and this may be due to the widespread counterfeits of luxury handbags with more prominent displays of logos. As this particular research shows, the logo literature in specific marketing-related contexts suggests that the general understanding of the role of logos should be revisited by considering the characteristics of contexts. As such, we strongly encourage additional research on logos in specific marketing-related contexts to better understand logos in business.

In addition, some studies have investigated how logos are used in different channels such as banner ads (e.g. Baltas, 2003), online stores (e.g. DiRusso, Mudambi, & Schuff, 2011), and webpages/mobile apps (e.g. Foo, 2003; Jansen, Zhang, & Mattila, 2012; Wang & Li, 2017). Since new technologies have increased consumer touchpoints and brought changes to shopping environments/behaviors, the logo literature should also pay more attention to the use of logos across different types of channels, especially the newer channels such as online stores and mobile applications.

Researchers have also studied how logos are perceived across different cultures. When a company decides to enter the international market, it should also consider how to use its logo in a new market with a different cultural background (e.g. Melewar & Saunders, 1998, 1999). Prior literature has found that most companies tend to use standardized logos across countries (Melewar & Saunders, 1999) since visual identity can be easily transferred to global markets (Henderson et al., 2003; Melewar & Saunders, 1998; Pittard et al., 2007). By studying consumer responses to logos across 10 countries, van der Lans et al. (2009) also found that consumers across countries tend to exhibit similar responses to logo elements. However, other researchers suggest that some modifications to logo elements are encouraged because of cultural differences in perception (Jun et al., 2008; Omar et al., 2009). In fact, a stream of research has found that consumers across cultures tend to perceive logo elements differently: refer to the research on different perceptions on color (e.g. Klink & Athaide, 2014; Madden et al., 2000) and shape (e.g. Jun & Lee, 2007; Kilic, Miller, & Vollmers, 2009). Another stream of research has found that how consumers perceive the brand with its logo would also vary across cultures (e.g. Tavassoli & Han, 2002; Tavassoli & Lee, 2003). Put together, although consumers across cultures tend to exhibit similar responses to logos (van der Lans et al., 2009), it is also encouraged to study the differences in perceptions for a specific country/culture. Accordingly, future research can broaden our understanding of logos if it determines the extent to which the same logo can be used across cultures.

Future research and conclusion

Future research

After reviewing the 124 articles on logos with our proposed research framework, we have identified some understudied research areas and call for more research as follows.

First, little research has investigated how firms can effectively expose their logos to consumers. Prior research suggests that logos can help consumers have better processing fluency (Buttle & Westoby, 2006; Janiszewski & Meyvis, 2001). Although some research has suggested that the repeated exposure of logos can enhance one's processing fluency

(Janiszewski & Meyvis, 2001; van Grinsven & Das, 2015), no clear practical advice has been made. For example, logos can be presented to consumers through various channels such as product packages, physical stores, firms' websites, or advertisements. However, little research has investigated the effectiveness of each channel in terms of logo exposure, and how such logo exposure should be managed. This would also vary depending on the characteristics of industry; for example, online-based firms may have limited channels to expose their logos to consumers, compared to offline-based firms. Hence, the effectiveness of logo exposure can be further studied with consideration of industry characteristics.

Second, prior logo literature assumes that consumers' perception of logos would lead to their perceptions of firms (Brasel & Hagtvedt, 2016; Cian et al., 2014; Fajardo et al., 2016; Hagtvedt, 2011; Jiang et al., 2016). However, it is also possible that a poorly-designed logo can be positively evaluated when consumers are extremely favorable to the firm. As such, it would be interesting to study the dynamics in the relationship (i.e. bidirectional causal relationship) between logos and firms' images.

Third, the current logo literature has not investigated the possible role of consumers in building the brand through logos. Most existing studies in the logo literature have emphasized the role of the company as a brand logo creator and primary decision maker in logo selection. That is, prior literature presumes that consumers are mere recipients (Keller & Lehmann, 2006). Indeed, a study conducted by de Chernatony (2009) suggested that firms can increase their brand values by treating their customers as value co-creators. Pongsakornrunsilp and Schroeder (2011) also found the positive role of consumer interactions in the co-creation of brand culture.¹⁹ Accordingly, Brodie, Benson-Rea, and Medlin (2016) proposed a theoretical framework that presents branding as a dynamic capability that involves the integration of two processes: 'brand as identity' where the marketing agent develops effective brand identity and initiates marketing communications toward consumers, and 'brand as meanings' where the marketing organization plays a facilitator of the branding process in networks and promotes brand value co-creation (between firms and consumers). Prior logo research has well documented the role of logo in building 'brand as identity,' however, little research has studied how brand logo design is effectively integrated with the process of building 'brand as meanings.' Therefore, this should be examined in future research. For example, it is worth studying how social media platforms can facilitate interactions and communication between consumers and companies to co-create brand logo values. By doing so, we can further understand the interrelationship between firms' and consumers' perspectives in the logo literature.

Fourth, little is known regarding how various logo elements influence consumers' perceptions of firms together. Extant research has studied how each logo element (e.g. typeface, shape, and color) influences consumers' perceptions of firms (e.g. Brasel & Hagtvedt, 2016; Cian et al., 2014; Fajardo et al., 2016; Hagtvedt, 2011; Jiang et al., 2016). This stream of research clearly shows how consumers establish symbolic associations between logos and firms (i.e. conceptual fluency; Janiszewski & Meyvis, 2001). For example, Hagtvedt (2011) found that logo typeface can influence how consumers perceive firms' characteristics. Also, Labrecque and Milne (2013) showed that a firm's choice of logo color, as compared to a market leader's choice, can influence its brand equity. Put together, both logo typeface and logo color would certainly influence consumers' evaluations of firms. In fact, Labrecque and Milne (2012) argued that – although color would be the most important

factor of logo design in triggering brand personality perceptions – a combination of color and shape could more effectively increase brand familiarity and likability. This would suggest the possibility that different elements of logos can create either conforming or conflicting symbolic associations for firms. As such, future research needs to investigate the potential interactions among logo elements and their influence on consumers' perceptions.

Fifth, little is known about the effects of the use of various versions of logos (i.e. logo variations) on consumers' perceptions of firms. Indeed, it is often observed that companies use various versions of logos in different places; for example, Nike uses its logo in a typographical format (e.g. NIKE) or in an abstract format (e.g. a swoosh shape). Future research should examine the effect of logo variations on consumers' perceptions.

Sixth, according to Feloni (2015), more than half of 20 brand logos were redesigned by deleting one or more components (e.g. color, icon, etc.) from their previous logos (SketchDeck, n.d.). This current trend may suggest that companies now prefer the simpler version of logos. Even though little research has explored the underlying motivation of such changes in logo redesign, one might argue that the simpler logos could be shown more effectively on smaller screens such as smartphones and tablets. Of course, there could be other reasons behind such a minimalism trend. Hence, it would be interesting to further explore why companies prefer the simpler logos.

Seventh, the existing findings in the logo literature are mainly based on surveys or controlled lab-experiment data. This urges researchers to conduct more systematic and comprehensive empirical research to improve the generalizability of research findings. Potential empirical methods that can be applied to this stream of research may include field experiments to test new or redesigned logos, sentiment analysis using consumers' reviews on newly designed logos, cluster analysis to categorize types of logos, and digital image processing techniques to identify and quantify colors used in logos, etc. Such various methods can help us better understand the effect of logos and generalize findings of the logo literature.

Finally, more interdisciplinary and multicultural work in the logo literature is strongly recommended. In this paper, we mainly reviewed research findings in business disciplines. However, many logos are designed by practitioners and designers with a diverse background (Henderson et al., 2003). In recent years, robot-designers powered by AI (artificial intelligence) have attracted attention, and many web-based logo design services (e.g. Logojoy, Logopony, Tailor Brands, etc.) have been created by experts from various fields such as computer graphics, art, business, engineering, etc. Accordingly, more interdisciplinary research will help develop a better and deeper understanding of the role of logos and provide conducive managerial implications. Furthermore, we noted that color meanings can vary across different cultures (Hynes, 2009; Madden et al., 2000). A survey conducted by Henderson et al. (2003) showed that, while consumers in Western cultures perceived abstract and asymmetric logos more favorably, consumers in Asian cultures (e.g. China and Singapore) perceived natural and harmonious logos more positively. Although Henderson et al. (2003) examined how consumers from different cultures respond to various logo design elements differently, it is still difficult to generalize their findings because of the limited number of both cross-cultural studies and countries studied. Hence, we encourage researchers to conduct more cross-cultural studies that will contribute to theory development in brand logo literature and provide

insight into how multinational companies effectively manage their branding and logo strategies across diverse cultures.

In sum, logos serve as a visual cue that can lead consumers to have desirable images of firms. Given this importance of logos in business, we call for more attention and research in this area.

Contribution, managerial implication, and limitation

Logos are everywhere in the current business environment (Bottomley & Doyle, 2006; Henderson & Cote, 1998). Prior literature has well-documented that logos play an important role in business; logos can increase consumers' recognition, induce positive attitudes, and lead to firms' better performances (Cian et al., 2014; Finn, 1988; Park et al., 2013; Pieters & Wedel, 2004; Pieters et al., 2010). To better understand the role of logos in business, this article aims to identify research topics discussed in the existing logo literature, to summarize research findings, and to suggest understudied areas for future research.

We believe this article contributes to expanding our understanding of the logo literature in the following ways. First, this article extensively reviewed 124 research articles on logos that have been published in peer-reviewed business journals over the past 30 years. We used two main academic databases (i.e. *Web of Science* and *Scopus*) to select research articles that matched our selection criteria such as types (e.g. journal articles), research area (e.g. business, marketing, management, operation, etc.), and publication date (e.g. between January 1988 and July 2018). In consequence, this article offers a comprehensive logo literature review that covers a wide variety of logo studies published for a lengthy period. Second, through such an extensive article search, we identified two major theoretical backgrounds in the logo literature – i.e. corporate visual identity and processing fluency. Logos, as a key element of corporate visual identity, help businesses become easily recognizable and communicate with various stakeholders effectively (Froudi et al., 2014; Melewar & Saunders, 1998; van Den Bosch et al., 2006). Furthermore, the role of logos can be better understood from the perspective that logos can increase one's processing fluency (e.g. perceptual fluency and conceptual fluency, see Janiszewski & Meyvis, 2001; Miceli et al., 2014). Although some of the prior logo literature mentioned these theoretical backgrounds, to our best knowledge, this article is the first that attempts to review the logo literature with theoretical underpinnings. As a result, we were able to review the logo literature by employing two distinct views – i.e. firms' and consumers' viewpoints. That is, logos should be designed and chosen while considering its strategic decisions (e.g. Henderson & Cote, 1998). Also, such strategic decisions should be made while considering consumers' responses to logos (e.g. Bottomley & Doyle, 2006; Hagtvedt, 2011; Luffarelli et al., 2019; Park et al., 2013). Hence, by combining these two viewpoints, both academics and practitioners can understand how to link a company's strategy and its desirable consumer responses when managing its logo. Third, beside the theoretical foundations in the logo literature, we also identified other research topics that have not been visited in prior literature reviews such as additional logo elements and practical applications of logo use. Accordingly, in this review, we attempt to cover a variety of topics. As a result, we classified the existing logo literature into six major and 15 sub research topics, and then proposed an

overarching framework. By so doing, we attempted to help researchers better understand the current logo literature and identify future research opportunities. That is, by referring to the table presented in [Appendix 2](#), readers can have senses about how the logo literature has evolved over time, especially focused on specific research topics. Our research framework can help practitioners too. As Henderson and Cote (1998) noted, practitioners seem to plan and manage their logos without referring to scientific research findings. Since this article is a comprehensive review of the logo literature over the past 30 years, practitioners can use this article as a guideline with ample evidence for their logo decisions including logo design/selection/redesign, basic/additional logo elements, and practical applications of logo use in various settings. In sum, this article contributes to logo literature both theoretically and practically.

Although this article contributes to the logo literature, there are some limitations. First, we mainly reviewed research articles published in business journals, especially in the field of marketing. As such, this review does not cover all existing logo literature across fields. Second, this study does not explicitly cover the history of logo literature since we focused on the research topics when reviewing the literature. Hence, we ask readers' discretion when referring to this article.

Notes

1. Hereinafter, we use the following terms interchangeably throughout the paper: logo, brand logo, and corporate logo.
2. The tables in [Appendices 1](#) and [2](#) are arranged in chronological order by publication year and in alphabetical order by the first author's last name.
3. We note that we searched publications categorized in business-related research domains such as marketing, management, and operation by limiting the search condition in each database.
4. The list of journals can be found at <https://charteredabs.org/>.
5. We thank the Associate Editor and the anonymous reviewers for the recommendation of additional articles and methodology in searching/selecting articles.
6. We note that the earliest article we found was published in 1995, and thus the actual time period of our analysis spans 24 years (from 1995 to 2018) even though we used a 30-year period for our initial search.
7. We did not specify these sub-topics of additional logo elements in our topic-based classification because we were only able to find a few articles per sub-topic (see [Appendix 2](#)).
8. For a more accurate literature classification that matched with the research questions presented in the introduction, we examined 124 articles and identified research topics that are relevant to each article. That is, on the spreadsheet that consists of 124 rows (for articles) and 15 columns (for sub-topics), each author put 1 into a cell if the corresponding article is associated with the corresponding sub-topic and 0 otherwise. Based on this coding scheme, to check the consistency of classification between the two authors, we calculated the consistent categorization rate that is derived from the one-to-one comparison of all cells in the two authors' spreadsheets. Finally, we found that 91.94% of the two authors' classifications matched. Any coding disagreements on classification were resolved through discussion.
9. Throughout this paper, we use the term, 'image,' to refer to the stakeholders' perception of a firm or a brand in the corporate communication literature (e.g. Balmer, 1998). We note that it does not refer to a pictogram itself that is not directly related with viewers' perception.
10. While Abratt and Kleyn (2012) use the term 'corporate brand,' we use the generic term of 'brand' to refer to brands at various levels.
11. Consumer responses toward each logo element (e.g. typeface, shape, and color) will be discussed further in the next section.

12. Henderson and Cote (1998, see Table 1 on pages 16–17) define elaborateness, naturalness, and harmony as follows: (1) ‘*Elaborate* is not simply intricacy, but appears to capture the concept of design richness and the ability to use simple lines to capture the essence of something. It is comprised of complexity, activeness, and depth,’ (2) ‘*Natural* reflects the degree to which the design depicts commonly experienced objects. It is comprised of representative and organic,’ and (3) ‘*Harmony* is a congruent pattern or arrangement of parts that combines symmetry and balance and captures good design from a Gestalt perspective.’
13. More specifically, Henderson and Cote (1998) suggest the following guidelines: high-recognition logos (high correct recognition, low false recognition, and high affect) should be very natural, very harmonious, and moderately elaborate; low-investment logos (false recognition and positive affect) should be less natural, very harmonious, and moderately elaborate; high-image logos (high positive affect) should be moderately natural, very harmonious, and moderately elaborate.
14. More detailed discussion on cultural variation in logos will be discussed in the *Practical applications of logo use* section.
15. We refer to the Logopedia webpage (<http://logos.wikia.com/wiki/Logopedia>), and we also recommend Carter’s book (Carter, 2005) since it provides an extensive collection of logo redesign examples with brief background information and designers’ commentaries.
16. Refer to the *Theoretical foundations of logo literature* section for more details.
17. For example, Wexner (1954) stated that emotions like ‘exciting’ and ‘stimulating’ are associated with red; ‘distressed,’ ‘disturbed,’ and ‘upset’ are associated with orange; ‘tender’ and ‘soothing’ are associated with blue; ‘dignified’ and ‘stately’ are associated with purple; ‘cheerful,’ ‘jovial,’ and ‘joyful’ are associated with yellow; and ‘powerful,’ ‘strong,’ and ‘masterful’ are associated with black. Similarly, Jacobs et al. (1991) found color-emotional meaning associations; for example, they found that people tend to associate yellow with ‘happy’ and black with ‘powerful’ and ‘expensive.’
18. In addition to these examples, other research on more specific marketing-related topics can be found from the table with the literature classification code (F1) in [Appendix 2](#).
19. Schroeder (2009, p. 124) defines brand culture as ‘the cultural codes of brands—history, images, myths, art, theatre—that influence brand meaning and value in the marketplace.’

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Appendices

Appendix 1: Summary of logo literature reviewed in this study

ID	Author(s) and Year	Research Objectives	Data (Source, Sample, Size)	Methods	Country/ Industry	Findings
1	Colman et al. (1995)	To compare the logos of six telecommunication organizations in terms of consumers' impressions	90 undergraduates at the University of Leicester and De Montfort University	Survey, ANOVA, Tukey-HSD test	United Kingdom	Logos of the six telecommunication organizations create distinct impressions.
2	Schmitt et al. (1995)	To develop a strategic framework that helps manage a corporation's aesthetic image and identity	N/A	N/A	Unspecified	Propose the following four stages of the corporate aesthetics management (CAM) framework: <ul style="list-style-type: none"> • Situation analysis • Designing the aesthetics-strategy • Building the collection of design elements • Aesthetics quality control
3	Tantillo et al. (1995)	To examine how the general print types (serif vs. sans serif), the choice of specific type style (e.g. Times New Roman), or their interaction influence readers' affective reaction to print	250 undergraduate and graduate students in the business schools of three universities in the northeast and southeast regions	Experiment (full factorial repeated-measures design)	United States	<ul style="list-style-type: none"> • The serif and sans serif type-style designs elicit different affective responses. • The individual type-styles within each group (serif and sans serif) evoke different affective responses.
4	van Heerden and Puth (1995)	To identify factors that contribute to the corporate image of banking institutions in South Africa	Undergraduate students	Survey, Factor analysis	South Africa	<ul style="list-style-type: none"> • Dynamism, credibility/stability, customer service, and visual identity are the factors affecting the corporate image. • The corporate logo plays a role as a 'mental switch' and thus it creates measurable images in the minds of consumers.

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ID	Author(s) and Year	Research Objectives	Data (Source, Sample, Size)	Methods	Country/ Industry	Findings
5	Macklin (1996)	To investigate how young children learn brand names from visual cues	200 (study 1), 56 (study 2), and 63 (study 3) preschoolers	Experiment, Interview, ANOVA	United States	<ul style="list-style-type: none"> • Preschoolers better recall brand names when visual cues that are prior-associated in their memory structure. • The visual cues, picture and color enhance memory. • Extended visual cues undermine the preschoolers' processing abilities. • A match between script-brand associations or sound-brand associations leads to more positive brand attitudes as compared to a mismatch. • Brand attitudes of Chinese (English) native speakers are influenced by script (sound) matching. • High-recognition logos should be very natural, harmonious, and moderately elaborate. • Low-investment logos should be less natural and very harmonious. • High image logos should be moderately elaborate and natural.
6	Pan and Schmitt (1996)	To investigate the impact of script and sound matching on the brand attitudes of Chinese native speakers and English native speakers	161 Chinese and 128 Americans	Experiment, ANOVA	China, United States	<ul style="list-style-type: none"> • Chief executive is the key to managing globally standardized CVIS. • Color or logo (vs. slogan) is more easily transferred to global markets.
7	Henderson and Cote (1998)	To develop the guidelines of selecting or modifying logos	Various independent groups (e.g. undergraduate students, professional graphic designers, three design classes, and the authors)	Survey, Regression with a curve estimation procedure	United States	
8	Melewar and Saunders (1998)	To investigate the relationship between the level of headquarters' control and the standardization of corporate visual identity system (CVIS)	40 companies randomly selected from 111 British multinational companies operating in Malaysia	Survey	Malaysia/ Industrial, consumer goods, and service sectors	

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ID	Author(s) and Year	Research Objectives	Data (Source, Sample, Size)	Methods	Country/ Industry	Findings
9	Melewar and Saunders (1999)	To investigate the effects of the international standardization of corporate visual identity (CVI)	40 companies randomly selected from 111 British multinational companies operating in Malaysia	Survey	Malaysia/ Industrial, consumer goods, and service sectors	<ul style="list-style-type: none"> Most of companies did not change their CVI when expanded business internationally. Market entry form and equity holding are associated with the extent to which a company standardizes its CVI. Substantial barriers to the integration of corporate identity in marketing communications are observed. The barriers are as follows: clients' lack of sense of the importance of integration; marketing managers' myopic view; too many people involved with managing the core message of corporate identity; and an ad hoc approach toward marketing communication.
10	Stuart and Kerr (1999)	To explore how practitioners link corporate identity with marketing communication campaigns	Practitioners from public relations firms, advertising and graphic design agencies, corporate identity specialists, and marketing managers	Focus group	Australia	<ul style="list-style-type: none"> The barriers are as follows: clients' lack of sense of the importance of integration; marketing managers' myopic view; too many people involved with managing the core message of corporate identity; and an ad hoc approach toward marketing communication.
11	Madden et al. (2000)	To explore the preferences and meanings associated with an assortment of colors in eight different countries	253 undergraduate students from countries in East Asia, Europe, North America, and South America	Survey	Austria, Brazil, Canada, Colombia, Hong Kong, China, Taiwan, and United States	<ul style="list-style-type: none"> Blue, green, and white are all well liked across countries and share similar meanings. Although black and red are well liked across countries, their meanings are considerably different. Both cultural similarities and differences exist in the way consumers choose color combinations.

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ID	Author(s) and Year	Research Objectives	Data (Source, Sample, Size)	Methods	Country/ Industry	Findings
12	Janiszewski and Meyvis (2001)	To investigate the role of stimulus characteristics and presentation factors in influencing the degree of the processing fluency at various levels of exposure of the stimulus	40 (study 1), 40 (study 2), 48 (study 3), and 48 (study 4) undergraduate students	Experiment	Unspecified	<ul style="list-style-type: none"> Processing fluency does not always monotonically increase as the number of exposure increases. Stimulus meaning/familiarity/presentation schedule influences sensitization/habituation, and in turn processing fluency. As such, when logos have significant meanings; they are less likely to be forgotten.
13	Melewar (2001)	To develop appropriate indicators of international corporate visual identity	Senior personnel responsible for the international corporate visual identity strategies of five UK multinational corporations in the East Midlands region without subsidiary/operation in Malaysia (interview); Top personnel of 40 UK multinational corporations who are responsible for corporate visual identity strategy in the UK, Malaysia and internationally	Literature review, Interview, Survey	Malaysia	<p>The corporate visual identity construct consists of nine components such as demographic profile, visual structure, preparation site, key internal driving force, key motivator, control, global drivers (seven sub-components), application (11 sub-components), and perceived impact.</p>

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ID	Author(s) and Year	Research Objectives	Data (Source, Sample, Size)	Methods	Country/ Industry	Findings
14	van Riel and van den Ban (2001)	<ul style="list-style-type: none"> To understand the external stakeholders' perceptions of a new corporate logo before and after its launch To understand the way in which people perceive logos regarding the fit of logo with a firm's category To understand the role of advertising campaign involving the new logo in increasing external stakeholders' knowledge about a firm's intention 	81 respondents (study 1), 71 respondents (study 2)	Survey	Netherlands/ Banking	<ul style="list-style-type: none"> The set of associations the respondents have with the logo increases if they see the firm name behind its new logo. When the new logo launch is embedded within a nationwide advertising campaign, the positive associations increased, and the negative associations decreased.
15	Childers and Jass (2002)	To examine the nature of the typeface semantic associations and how those associations affect consumer brand perceptions and memory for advertised brand claims	96 (study 1) and 122 (study 2) undergraduate students recruited from introductory marketing courses	Experiment, ANOVA	United States	<ul style="list-style-type: none"> Under both high and low involvement processing, typeface semantic associations affect the formation of the perceptions of advertised brands. Consistency among the typeface, visual, and copy components is critical in increasing memory for brand benefit information. Typeface affects consumers' ability to process ad-based brand information. The effects of typeface characteristics on legibility are highly interactive.
16	McCarthy and Mothersbaugh (2002)	<ul style="list-style-type: none"> To establish a general model of the role of typography in advertising-based persuasion To examine the effects of typeface characteristics on legibility 	265 undergraduate business students	Experiment, ANOVA	United States	<ul style="list-style-type: none"> Visual (vs. auditory) brand identifiers can easily integrate with Chinese (vs. English) brand names.
17	Tavassoli and Han (2002)	To investigate how the auditory and visual brand identifiers can integrate with brand names written in Chinese or English	20 Chinese and 20 American students (study 1), 40 students recruited from Hong Kong University (study 2)	Experiment	China, United States	<ul style="list-style-type: none"> Visual (vs. auditory) brand identifiers can easily integrate with Chinese (vs. English) brand names.

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ID	Author(s) and Year	Research Objectives	Data (Source, Sample, Size)	Methods	Country/ Industry	Findings
18	Baltas (2003)	To explore the effects of creative and media factors on the banner effectiveness	259 banner ads provided and collected by 18 advertising and media agencies	Regression analysis	Unspecified	Brand logo has the negative effect on the banner effectiveness.
19	Henderson et al. (2003)	To develop the logo design guidelines for Asian companies	6 graphic designers (pilot), 80 students (main)	Survey	China, Singapore, United States	<ul style="list-style-type: none"> Chinese and Singaporean consumers show the similar responses to logo designs. Such results are similar to the results of US consumers. Nonverbal auditory stimuli interfered more than nonverbal visual stimuli with the processing of alphabetic English. Nonverbal visual stimuli interfered more than nonverbal auditory stimuli with the processing of logographic Chinese.
20	Tavassoli and Lee (2003)	To examine the effect of auditory and visual elements on the processing of ad copy written in alphabetic English and logographic Chinese	120 students (study 1), 80 bilingual Singapore students (study 2), 80 bilingual Singapore students different from those in study 1 and study 2 (study 3)	Experiment	China, Singapore, United States	<ul style="list-style-type: none"> Auditory memory cues are better in facilitating the recall of English than visual memory cues. Visual memory cues are better in facilitating the recall of Chinese than auditory memory cues. Attractiveness of e-logo is positively associated with complexity of e-logo. Creativity of e-logo is positively associated with complexity of e-logo. An image of professionalism of brand is positively related to complexity of e-logo.
21	Foo (2003)	To understand the impact of e-logo complexity on consumer cognitive processing	50 subjects	Experiment, Correlation analysis	Singapore	<ul style="list-style-type: none"> Attractiveness of e-logo is positively associated with complexity of e-logo. Creativity of e-logo is positively associated with complexity of e-logo. An image of professionalism of brand is positively related to complexity of e-logo.

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ID	Author(s) and Year	Research Objectives	Data (Source, Sample, Size)	Methods	Country/ Industry	Findings
22	Doyle and Bottomley (2004)	To examine how font can enhance a brand's identity and increase brand choice	120 Open University students (survey), 40 academic and support staffs in a university (field study)	Field study, Survey-based experiment	United Kingdom	Products presented in an appropriate font were investigated further and chosen more frequently than when presented in an inappropriate font.
23	Henderson et al. (2004)	To guide corporations in choosing typeface design that creates strategically important impressions and thus help attain their communication goals	82 professional graphic designers (rating design characteristics), 40 professional graphic designers (selecting impression responses), 336 upper-division students at a large university	Experiment, Survey, Cluster analysis, Confirmatory factor analysis, Regression analysis	United States	<ul style="list-style-type: none"> Four dimensions of the impression elicited by typeface are identified: pleasing/displeasing, engaging/boring, reassuring/unsettling, and prominent/subtle. Six typeface design dimensions are identified: elaborate, har-mony, natural, flourish, weight, and compressed.
24	Simões et al. (2005)	To develop the interdisciplinary measure of the corporate identity management (CIM)	18 experts (phase 1), 533 hotel general managers (phase 2), 10 hotel general managers (phase 3a), 27 hotel general managers (phase 3b)	Qualitative research (phase 1), Survey (phase 2), Follow-up interview (phase 3a), Follow-up survey (phase 3b)	England	<p>CIM should:</p> <ul style="list-style-type: none"> deliver the company's mission and values, implement consistent corporate image, and develop the visual identity.
25	van Den Bosch et al. (2005)	To examine the relationship between corporate visual identity and five general dimensions of reputation (visibility, distinctiveness, authenticity, transparency, and consistency)	N/A	Fombrun and Van Riel (2004)'s reputation model	Unspecified	Corporate visual identity and all of the five general dimensions of reputation (visibility, distinctiveness, authenticity, transparency, and consistency) are interrelated.

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ID	Author(s) and Year	Research Objectives	Data (Source, Sample, Size)	Methods	Country/ Industry	Findings
26	Bottomley and Doyle (2006)	To examine the role of color in brand image creation	35 teachers and administrative staffs (study 1), 126 business studies students (study 2)	Experiment, Survey, ANOVA, t-test	Unspecified	<ul style="list-style-type: none"> Functional logo colors are more appropriate for functional products/brands, and sensory-social logo colors are more appropriate for sensory-social products/brands. Among red and blue, red logo is more appropriate for sensory-social products/brands and blue logo is more appropriate for functional products/brands. Blue logo is more appropriate than red logo for brands that promote a functional rather than a sensory-social image.
27	Melewar et al. (2006)	<ul style="list-style-type: none"> To understand the notion of corporate identity in relation to communication and visual identity To examine the role of communication and visual identity in organizations 	Prior research on corporate identity	Literature review	Unspecified	<ul style="list-style-type: none"> Beyond company's logo and name, corporate identity covers all forms of internal and external communications of company. Corporate identity should change with respect to the changing market and environment.

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ID	Author(s) and Year	Research Objectives	Data (Source, Sample, Size)	Methods	Country/ Industry	Findings
28	van Den Bosch, de Jong, and Elving (2006)	To examine the effect of organizational characteristics and corporate visual identity (CVI) management instruments on the perceived consistency of CVI in several different types of organizations	686 employees from 20 Dutch organizations	Survey, Regression analysis, t-test	Netherlands	<ul style="list-style-type: none"> In general, CVI tools and support, CVI socialization processes, and knowledge of CVI strategy are the most significant characteristics that influence the consistency of the CVI. Up-to-date CVI guidelines are important in service organizations, on the other hand, the accessibility of the CVI guidelines is an important predictor for the perceived consistency of the CVI in manufacturing organizations. Profit-making organizations put more CVI instruments into practice than nonprofit organizations do.
29	van Den Bosch, Elving, and de Jong (2006)	To develop a research model that examines corporate visual identity (CVI) management from an organizational perspective	686 employees from 20 Dutch organizations	Survey, Structural equation modeling	Netherlands	<ul style="list-style-type: none"> The openness and dynamic environment of organizations positively influence a CVI consistency. The three CVI management characteristics such as knowledge of CVI strategy, availability of CVI tools and support, and socialization process related to CVI positively affect a CVI consistency. Organizational characteristics influence the way CVI is managed.

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ID	Author(s) and Year	Research Objectives	Data (Source, Sample, Size)	Methods	Country/ Industry	Findings
30	Decrop (2007)	To examine the effects of four major format components of print advertisements (picture, logo, text, and headline) on three response levels, i.e. knowledge (the ad's informational value), liking (attraction value), and intention (behavioral value)	127 participants from the Belgian population	ANOVA, Conjoint analysis	Belgium	<ul style="list-style-type: none"> The type of picture has a significant positive effect on the levels of attraction and intention responses. The logo does not affect any of the three response levels. The amount of text has a significant positive effect on the levels of the ad's informational value and intention response. The type of headline does not affect any of the three response levels.
31	Jun and Lee (2007)	To examine cultural differences in corporate visual identity	200 brand logos and taglines from the top companies in the USA and Korea (100 from each country)	t-test	United States, South Korea	<ul style="list-style-type: none"> Korean (vs. American) brand logos are more abstract and symbolic. Korean (vs. American) brand taglines contain more additional value statements.
32	Kamins et al. (2007)	To examine the sources of information and cognitive processes that consumers use for the identification of the pioneer and market leader brand	355 individuals recruited through the Arkansas Household Research Panel	Survey, ANOVA, t-test	United States	<ul style="list-style-type: none"> Consumers are more likely to use schematic inferencing than memory-based processing when they identify if a brand is the pioneer or market leader. Market leader's logo is a key node in consumers' memory networks and thus gains the upper hand in terms of the ability to evoke associations to other competing brands.
33	Pittard et al. (2007)	To examine consumers' reactions to the divine proportion in logo design across cultures	225 participants including 90 Australian, 67 Singaporean, and 68 South African undergraduates	Survey	Australia, Singapore, South Africa	<ul style="list-style-type: none"> The divine proportion on logo design is preferred across cultures. Such a preference is more prominent with the natural (vs. abstract) logo design.

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ID	Author(s) and Year	Research Objectives	Data (Source, Sample, Size)	Methods	Country/ Industry	Findings
34	Balmer (2008)	To review literature on corporate identity	Prior research on corporate identity	Literature review	Unspecified	Based on prior literature on corporate identity, this article summarizes and suggests important topics related to corporate identity.
35	Fitzsimons et al. (2008)	To examine whether brand exposure elicits automatic behavioral effects	25 participants (pilot 1), 341 students (study 1), 31 participants (pilot 2), 63 students (study 2), 73 participants (study 3)	Experiment	Unspecified	Brand exposure through logos elicits automatic behavioral effects, e.g. Apple (vs. IBM) logo leads individuals to behave more creatively.
36	Jun et al. (2008)	To investigate the role of affect and cognition in shaping consumers' attitudes toward the corporate identity logo from an international perspective	130 subjects recruited from a large southeastern university in the United States, 175 subjects participated from a large university in Seoul, South Korea	Confirmatory factor analysis, Experiment, Exploratory factor analysis, Structural equation modelling	United States, South Korea	<ul style="list-style-type: none"> Consumer attitude toward the corporate identity logo is influenced by both affect and cognition, which in turn leads to positive attitude toward company and purchase intention. The United States consumers tend to place more value on affective components of corporate identity logo, on the other hand, Korean consumers are likely to place more value on cognitive components of corporate identity logo.
37	Rafaeli et al. (2008)	To investigate the effects of logo presence on individuals' compliance tendency	696 undergraduates (study 1), 123 undergraduates (study 2), 701 pedestrians (study 3), 130 undergraduates (study 4)	Field experiment, Laboratory experiment	Israel	<ul style="list-style-type: none"> Logos can lead individuals to comply with a stranger's request. In the high-risk situation, logos can produce the greater extent of trust and compliance.
38	Hynes (2009)	To examine the relationship among color, design, and meanings of logos, and its influences on the corporate image	330 participants	Descriptive analysis	Scotland	<ul style="list-style-type: none"> Consumers make judgments about the firm image from its logo design. Consumers strongly exhibit the color perception and the corresponding corporate image.

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ID	Author(s) and Year	Research Objectives	Data (Source, Sample, Size)	Methods	Country/ Industry	Findings
39	Kilic et al. (2009)	To investigate the similarities and differences in how consumers evaluate the company and its brand icons across two cultures (i.e. Chinese and Japanese)	120 brand icons from each culture (75 Chinese and 104 Japanese companies)	Chi-square test	China, Japan	Chinese (vs. Japanese) brand icons are more complex and balanced.
40	Omar et al. (2009)	To examine the case of the practical management of corporate reputation	200 students	Survey	United States	<ul style="list-style-type: none"> This article discusses the introduction of Haier logo to the US market. Credibility and trust are the most important elements to manage the firm's corporate image and reputation.
41	van der Lans et al. (2009)	To investigate consumers' perceptions of logo designs across cultures	2 or 3 professional logo designers and approximately 40 undergraduate students in each country	Bayesian finite-mixture, Structural equation modeling, Survey	Argentina, Australia, China, Germany, Great Britain, India, Netherlands, Russia, Singapore, United States	<ul style="list-style-type: none"> Consumers' responses to logo designs can be categorized into three cross-national clusters: the West, Asia, and Russia. Such responses as well as logo design elements are relatively consistent across three cross-national clusters.
42	Chang and Lin (2010)	<ul style="list-style-type: none"> To study how attributes associated with colors influence consumers' brand identity perceptions To examine how corporate identity delivers messages to customers by using attributes associated with colors To investigate the performance of color corporate branding 	Six focus groups, with an average of six to eight participants (graduate students and office workers) each	Focus group	Taiwan	<ul style="list-style-type: none"> Color traits affect consumer perception of brand identity and corporate identity. Color guides consumers to recognize corporate brands and thus increases purchase intention.
43	Walsh et al. (2010)	To investigate consumers' responses to logo shape redesign with their brand commitment	632 undergraduate students	Field experiment, ANCOVA	United States	Strongly (vs. weakly) committed consumers more negatively (vs. positively) evaluate the logo which changes the roundedness of a previously angular logo to a greater degree.

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ID	Author(s) and Year	Research Objectives	Data (Source, Sample, Size)	Methods	Country/ Industry	Findings
44	Han et al. (2010)	<ul style="list-style-type: none"> To classify consumers into four groups based on wealth and need for status To examine how the four different consumer groups differ in terms of their preferences between loud and quiet luxury goods 	<ul style="list-style-type: none"> Pictures, price information, and product descriptions of handbags were collected from Louis Vuitton and Gucci websites. Three independent judges rating "prominence" of each handbag (study 1), pictures of 254 individual Gucci items and pictures of the items, the price and any other information of counterfeit handbags collected from knockoffbag.com (study 2), 120 survey participants (study 3), 120 survey participants (study 4) 	Survey, ANOVA, Logit model, Regression analysis	United States/ Luxury goods	<ul style="list-style-type: none"> Prices of quieter handbags (that display brand logo less prominently) are higher than those of louder handbags (that display brand more prominently). Handbags counterfeiters are more likely to copy the loud handbags. Patricians (i.e. consumers who possess significant wealth and pay a premium for inconspicuously branded products that serve as a horizontal signal to other patricians) pay a premium for signals that only other patricians can decipher. Along with corresponding social motives, preferences between loud and quiet luxury goods differ across the four groups.
45	DiRusso et al. (2011)	To examine what the factors affect price differences in an online retail marketplace	498 observations of online sellers of a variety of electronics products in Amazon Marketplace	Regression analysis	Online retailing, electronics	<p>Higher prices are associated with:</p> <ul style="list-style-type: none"> posting additional channels of customer service, posting return policy, having lower reputation scores, displaying brand logo, offering more products, and retailers who are not electronic specialists

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ID	Author(s) and Year	Research Objectives	Data (Source, Sample, Size)	Methods	Country/ Industry	Findings
46	Hagtvedt (2011)	To investigate the impact of incomplete typeface logos on consumer perceptions of the firm	207 (study 1), 135 (study 2), 120 (study 3) participants	Experiment	Canada, United States, Western Europe	<ul style="list-style-type: none"> ● Incomplete typeface logos have negative effect on perceived firm trustworthiness. ● Incomplete typeface logos have positive effect on perceived firm innovativeness. ● In overall, incomplete typeface logos have an unfavorable influence on attitude toward the firm, but only for consumers with a prevention focus, rather than a promotion focus.
47	Jeong et al. (2011)	To investigate how graphical and auditory violence cues (e.g. logo) affect individuals' physiological arousal	80 students	Experiment, Survey	United States	<ul style="list-style-type: none"> ● Realistic violence cues change brand attitude by increasing user arousal. ● The increased spatial presence of brand logos leads to the increased brand logo memory, and in turn influences brand attitude negatively especially for highly recognized brands.
48	Kilic et al. (2011)	To investigate the similarities and differences in how consumers evaluate the company and its brand icons across two cultures (i.e. American and Japanese)	120 brand icons from each culture (94 United States and 104 Japanese companies)	Chi-square test	Japan, United States	<ul style="list-style-type: none"> ● American (vs. Japanese) brand icons have more pictorial designs. ● American (vs. Japanese) brand icons are more balanced, asymmetric, complex, and concrete.
49	Nunes et al. (2011)	To investigate the effects of the recession on conspicuous consumption behaviors	Luxury handbags data downloaded from Louis Vuitton and Gucci websites between January 2008 and May 2009	Kolmogorov-Smirnov test	Unspecified/ Luxury goods	<ul style="list-style-type: none"> ● Two luxury brands changed their product lines significantly between January 2008 and May 2009. ● During that time, both luxury brands introduced more brand prominent products.

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ID	Author(s) and Year	Research Objectives	Data (Source, Sample, Size)	Methods	Country/ Industry	Findings
50	Walsh et al. (2011)	To investigate consumers' responses to logo redesign depending on their brand commitment	215 adult participants (study 1), 272 undergraduate students (study 2)	Field experiment	United States	<ul style="list-style-type: none"> Highly committed consumers tend to evaluate the redesigned logo (e.g. from angular to rounded) more negatively. Such negative effect can be attenuated when the redesigned logo is congruent with the consumers' self-construal. <p>Preferences for logos, products and environments that have tangible or intangible boundaries increase when people are confronted with threats to personal control.</p>
51	Cutright (2012)	To examine, when consumers are faced with threats to personal control, how their desire to maintain a sense of order and structure affects their preference for structured consumption	40 undergraduates recruited at Duke University (study 1), 59 participants recruited online (study 2), 25 adults recruited online (sample 1 of study 3), 28 adults recruited online (sample 2 of study 3), 85 students (study 4), 74 participants recruited online (study 5), 99 participants recruited online (study 6), 77 participants recruited online (study 7)	Experiment, ANOVA	Unspecified	<p>Preferences for logos, products and environments that have tangible or intangible boundaries increase when people are confronted with threats to personal control.</p>
52	Fetscherin and Usunier (2012)	To review literature on corporate branding	262 articles published between 1969 and 2008 which are collected from the ISI Web of Science	Bibliometric analysis, Literature review	Unspecified	<ul style="list-style-type: none"> Corporate branding research takes three main approaches: internal, transactional, and external. Seven core research streams are identified: product, service and sponsorship evaluation, corporate and visual identity, employment image and application, corporate crime, financial performance, brand extension, and corporate image.

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ID	Author(s) and Year	Research Objectives	Data (Source, Sample, Size)	Methods	Country/ Industry	Findings
53	Jansen et al. (2012)	To examine the effect of brand logos on search engine brand knowledge that includes brand image and brand awareness	207 college students from a major public university in the United States	Survey, Sentiment analysis	United States	<ul style="list-style-type: none"> • A search engine's logo is critical for recognition and familiarity of the brand. • The logo characteristics must be consistent with the overall brand objective. • Search engine perception is positively associated with search engine usage. • There is an inverted U-shaped relationship between the number of tones in a sogo and willingness-to-pay. • The fluency in which sogos are processed mediates the impact of the number of tones in a sogo on willingness-to-pay for the associated brand.
54	Krishnan et al. (2012)	To examine whether the number of tones in a sogo (sonic logo) affects consumers' willingness-to-pay for the associated brand	78 undergraduates in business majors from a large public university	Experiment, ANOVA	United States	<ul style="list-style-type: none"> • Individuals infer meanings from colors, and in turn perceive brand personality with the associated colors. • Color characteristics such as hue, saturation, and value influence brand personality perceptions with the associated colors. • Such effects are also held with purchase intention, familiarity and likability.
55	Labrecque and Milne (2012)	To investigate how color influences consumers' responses such as brand personality perceptions, purchase intention, and familiarity/likability	279 undergraduates (study 1), 336 undergraduates (study 2), 122 undergraduates (study 3), 450 US residents (study 4)	Experiment	United States	<ul style="list-style-type: none"> • A monolithic corporate identity redeployment strategy is preferred when one of the partners in the merger is weak. • Consumers are likely to combine elements of two brands' identity structures in the context of merger if the brands are familiar to them. • Affective and behavioral dimension of attitude towards the brand significantly impacts on consumer preferences.
56	Machado, de Lencastre, de Carvalho, and Costa (2012)	To understand how consumers react to the corporate brand redeployment decision in the context of a merger or an acquisition	467 postgraduate students from a major university in Portugal	Survey	Portugal/ Banking	<ul style="list-style-type: none"> • Affective and behavioral dimension of attitude towards the brand significantly impacts on consumer preferences.

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ID	Author(s) and Year	Research Objectives	Data (Source, Sample, Size)	Methods	Country/ Industry	Findings
57	Machado, de Carvalho, Costa, and de Lencastre (2012)	To investigate how name and logo design characteristics influence consumer preferences during brand merger	207 participants (pilot), 467 postgraduates (main)	Survey	Portugal/ Banking	<ul style="list-style-type: none"> • Individuals prefer figurative logos. • Logos are equally important as names during brand merger. • Customer's integration into a service-based community leads to the purchase of the firm's logo merchandise. • Customer's degree of organizational identity mediates the relationship between his/her integration into a service-based community and likelihood of logo merchandise purchase.
58	Rosenbaum and Martin (2012)	To examine why customers purchase a service firm's logo products	128 members of an Arrows franchise located in a suburb of a large midwestern city (study 1), 86 respondents (50 men and 36 women) who are customers of a small, independently owned weightlifting gym located in a mid-sized West Coast city (study 2)	Survey, Structural equation modeling	United States	<ul style="list-style-type: none"> • Mere exposure to novel brand logos significantly increases favorable response. • The effects of recognition on preference are significant. • Recognition memory predicts enhanced (rather than inhibited) preference. • There is a negative relationship between consumers' belief in fate and brand logo sensitivity. • There is a positive relationship between consumers' belief in fortune-tellers, magic, fictional figures, lucky charms, and superstitious rituals and brand logo sensitivity.
59	Stafford and Grimes (2012)	To investigate the role of recognition memory in moderating the mere exposure effect	230 students	Experiment, ANOVA, Logistic regression analysis, Mixed-models	Unspecified	<ul style="list-style-type: none"> • There is a negative relationship between consumers' belief in fate and brand logo sensitivity. • There is a positive relationship between consumers' belief in fortune-tellers, magic, fictional figures, lucky charms, and superstitious rituals and brand logo sensitivity.
60	Wang et al. (2012)	To examine the influence of superstitious beliefs on consumers' information processing and brand logo evaluation	294 individuals	Survey, Multiple regression analysis	United States	<ul style="list-style-type: none"> • There is a negative relationship between consumers' belief in fate and brand logo sensitivity. • There is a positive relationship between consumers' belief in fortune-tellers, magic, fictional figures, lucky charms, and superstitious rituals and brand logo sensitivity.

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ID	Author(s) and Year	Research Objectives	Data (Source, Sample, Size)	Methods	Country/ Industry	Findings
61	Grohmann et al. (2013)	To investigate how type font used in brand logos or packages influences consumers' brand personality perceptions	1,216 subjects from a North American Panel (study 1), 123 North American undergraduate students (study 2), 262 North American undergraduate students (study 3)	Experiment, ANOVA, Regression analysis	North America	<ul style="list-style-type: none"> Type font characteristics such as naturalness, elaborateness, harmony, flourish and weight influence brand personality perceptions such as excitement, sincerity, sophistication, competence and ruggedness. Naturalness, harmony, and flourish are the most significant type font characteristics that increase in the most of brand personality dimensions. Type font characteristics and type font color do not interactively influence brand personality dimensions. Strongly committed consumers tend to have negative brand attitude if the logo design changes. Preferences for logo design are universal, but Malaysian logo design puts an emphasis on social harmony. Color differentiation is harmful for product categories with the dominant market leader. The negative correlation between color differentiation and brand equity is larger for high-involvement categories.
62	Kim et al. (2013)	To investigate how brand communication influences consumer response to logo design	90 undergraduate students	Survey, ANCOVA, Factor analysis, Hierarchical regression analysis	Malaysia	
63	Labrecque and Milne (2013)	To explore color norms within product categories	281 top brands from Brandweek's report	Correlation analysis	Unspecified	
		<ul style="list-style-type: none"> To examine whether visual differentiation is helpful To investigate the relationship between color differentiation and brand performance (brand equity) 				

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ID	Author(s) and Year	Research Objectives	Data (Source, Sample, Size)	Methods	Country/ Industry	Findings
64	Müller et al. (2013)	To investigate how logo changes influence brand modernity perceptions, brand attitudes, and brand loyalty	80 participants (pilot), 385 undergraduates (main)	Survey, ANCOVA, Structural equation modeling	Unspecified/ Five product categories (car, banking, IT, FMCG, petrochemical)	<ul style="list-style-type: none"> • Logo changes evoke brand modernity perceptions. • Logo attractiveness and logo familiarity positively influence consumers' attitudes toward brand modernity, brand attitude, and brand loyalty.
65	Noble et al. (2013)	To investigate the interactions and effects of various brand metaphor applications (i.e. linguistic, visual, and symbolic) and the different forms of those metaphors (i.e. human, animal, or nonmetaphoric) in impacting outcomes (i.e. brand vividness, brand differentiation, and consumer preference)	424 students at a major public university in the southeastern United States (study 1 & study 2)	Experiment, Generalized linear model, Moderated multiple regressions, Structural equation modeling	United States	<ul style="list-style-type: none"> • Human and animal metaphors are more effective than no metaphor at all. • Congruence or consistent application of a metaphor type across name, form, and logo in brand design positively influences on brand vividness and consumer preference. • Metaphors applied to brand form and logo have a stronger impact as compared to those applied to metaphoric names. • The moderating effect of personality congruence on the relationship between brand differentiation and consumer preference is observed only in juicer' category (a fairly utilitarian and low involvement product). • Brand logo influences customer brand commitment and firm performance positively. • Such effects are driven by the effects of logo in facilitating customer self-identity/expressiveness and offering aesthetic appeal.
66	Park et al. (2013)	To investigate how logos influence customers' relationship with a brand and firm performance	94 customers and 37 managers (pilot 1), 112 undergraduates (pilot 2), 165 undergraduates (pilot 3), 450 undergraduates (main)	Survey, Hierarchical linear modeling	Unspecified	

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ID	Author(s) and Year	Research Objectives	Data (Source, Sample, Size)	Methods	Country/ Industry	Findings
67	Payne et al. (2013)	To examine design antecedents and consumer responses to ascriptions of anthropomorphic features for logos	3 design experts and 119 Australian consumer panelists	Survey, Structural equation modeling	Australia /US Higher education (e.g. Athletic team logos)	<ul style="list-style-type: none"> Processing fluency mediates the relationship between the elaborateness of logo design and logo personality dimensions. Ascriptions of aggressiveness (activeness) influence consumer affect and purchase intentions negatively (positively).
68	Shapiro and Nielsen (2013)	To investigate how subtle contextual changes in the location of an ad element (product package or brand logo) affect perceptual fluency	35 undergraduate business students at the University of Arizona (study 1), 237 undergraduate business students at the University of Delaware and the University of Arizona (study 2), 110 undergraduates at the University of Arizona (study 3)	Experiment, ANOVA	United States	Location changes across ad exposures increase perceptions of fluency at time of judgment, affect brand preference, and in turn influence brand choice.
69	Watkins and Gonzenbach (2013)	To investigate the perceived brand personality evoked by academic/athletic logos	297 undergraduate students	Survey, Exploratory factor analysis	United States/ Higher education	Academic logos are mostly associated with the competence, whereas athletic logos with the excitement.
70	Cian et al. (2014)	<ul style="list-style-type: none"> To investigate if a static brand logo can evoke the perception of movement, which affects consumer engagement with the brand logo and in turn influences consumer attitudes toward the brand To understand how perceived movement–engagement–attitude effect is moderated by the fit of perceived movement with brand characteristics 	<ul style="list-style-type: none"> 74 undergraduates from a large university in the western US (study 1), 64 students from a large university in the western US (study 2), 74 undergraduates from a large midwestern university in the US (study 3), 117 participants from an online pool (study 4), 71 undergraduates from a large university in the western US (study 5) 	Experiment, Eye tracking, ANOVA	United States	<ul style="list-style-type: none"> Static visuals (e.g. brand logos) can result in the perception of movement, which increases consumer engagement with the brand logo and in turn enhances consumer attitudes toward the brand. Engagement mediates the impact of logo dynamism on attitudes toward the brand. When the logo and description are congruent, the effect of engagement on attitudes is more positive.

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ID	Author(s) and Year	Research Objectives	Data (Source, Sample, Size)	Methods	Country/ Industry	Findings
71	Dapko and Artis (2014)	To examine the effects of the use of visual appeal and linguistic style on email communication with Millennials	298 undergraduate students	Experiment	United States	<ul style="list-style-type: none"> When no visual appeal is combined with a casual (vs. formal) linguistic style, it is the most (vs. least) effective email communication style for Millennials. When a salesperson's credibility is perceived low, a company logo should be included in the email communication.
72	Foroudi et al. (2014)	To investigate the effect of a logo on consumer evaluations (e.g. favorability, corporate image, and corporate reputation)	332 Hong Kong and Shanghai Banking Corporation consumers	Survey, Structural equation modeling	United Kingdom/ Banking	<ul style="list-style-type: none"> Corporate name, design, and typeface influence how consumers evaluate the logo. The favorably evaluated corporate logo enhances corporate image, consumer attitudes, and corporate reputation.
73	Idris and Whitfield (2014)	To examine the effect of corporate visual identity on perceptions of university in the higher education branding context	888 participants from over 100 countries worldwide	Survey, ANOVA Factor analysis	Worldwide	<ul style="list-style-type: none"> Corporate visual identity and name influence observers' perceptions of university lecturers. Traditional logo is more favorable than modern logo. Only for male lecturers, they are perceived as higher in higher education reputation, intelligence, and trustworthiness when associated with the traditional logo.
74	Klink and Athaide (2014)	To investigate the brand name-mark sound symbolism relationship in emerging markets	98 undergraduate students (study 1), 79 graduate students (study 2)	Experiment	India	<ul style="list-style-type: none"> Consumers tend to associate brand name sounds with brand mark characteristics. The meaning of color may not be universal.

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ID	Author(s) and Year	Research Objectives	Data (Source, Sample, Size)	Methods	Country/ Industry	Findings
75	Miceli et al. (2014)	To investigate the effects of visual and conceptual complexity on brand logo evaluation at different levels of exposure	4 experts including 2 graphic designers and 2 marketing and advertising experts (initial stage), 505 participants from Amazon Mturk (second stage)	Hybrid experimental design, Mediation analysis, Regression analysis	Unspecified	As exposures increase, the initially positive effect of visual (conceptual) complexity on attitudes toward the logo becomes negative (positive).
76	Phillips et al. (2014a)	To investigate how professionals and consumers respond to the changes in visual representations	125 undergraduate students (pilot 1), 15 professionals and 15 undergraduate students (study 1), 63 undergraduate students (pilot 2), 146 undergraduate students (study 2)	Experiment, In-depth interview	United States	<ul style="list-style-type: none"> Professionals (vs. ordinary consumers) tend to evaluate the changes in visual representations more negatively. Such an effect is driven by the greater aesthetic sensitivity.
77	Phillips et al. (2014b)	To study how art directors understand visual brand identity	15 art directors employed by 10 different advertising agencies and design firms in New York City	In-depth interview, Interpretative phenomenology analysis	United States	<ul style="list-style-type: none"> Brand's logo, typography, color, and layout are primary visual elements identified by the participants. Art directors try to find own-able visual elements that are recognizable and unique among the competitors. Since a brand's visual identity elements are chosen based on art directors' personal preference and taste, conflicts with clients can occur.
78	Ridgway and Myers (2014)	To investigate the effects of brand logo color on brand personality perceptions	20 participants (pilot), 184 participants (main)	Descriptive analysis, Snowball sampling using Facebook, Survey	United States/ Fashion	Consumers attribute brand personality based on color perceptions (e.g. blue/red – competence, green – ruggedness, and yellow/pink – excitement).
79	Salgado-Montejo et al. (2014)	To examine the interplay of typeface and logo on emotional responses	80 university students	Experiment	Colombia/ Service and Product sectors	The congruency between typeface and logo can produce more positive emotions.

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ID	Author(s) and Year	Research Objectives	Data (Source, Sample, Size)	Methods	Country/ Industry	Findings
80	Sundar and Noseworthy (2014)	<ul style="list-style-type: none"> To understand how brand power plays a role in the relationship between logo location on the package and brand preference To confirm whether the underlying mechanism of the relationship is derived from a fluency effect 	101 participants recruited through a mall intercept (study 1), 180 participants recruited through web advertisements and public posters (study 2), 405 participants recruited from an online panel of self-identified instant coffee drinkers (study 3)	Experiment	United States	<ul style="list-style-type: none"> Consumers prefer more powerful brands when their logos are placed high on packages, on the other hand, they prefer less powerful brands when their logos are placed low on packages. The underlying mechanism for the preference shift is a fluency effect that is derived from consumers' conceptual link between brand power and height. The conceptual link between brand power and height is moderated by a person's state of power.
81	Baxter et al. (2015)	To investigate children's product size perceptions with the presence of brand name and logo	37 children who are between six and ten years old (pilot), 126 children who are between five and twelve years old (main)	Experiment, Johnson-Neyman technique	Unspecified	Older children perceive a product smaller when it is with a brand name containing a front (vs. back) vowel sound or an angular (vs. curved) brand logo.
82	Boerman et al. (2015)	To examine the effects of brand placement disclosure types on visual attention, the use of persuasion knowledge, and brand responses	149 students from a Dutch university	Experiment, Eye tracking, ANCOVA	Netherlands	<ul style="list-style-type: none"> A combination of text and a product placement logo is the most effective in improving advertising recognition. Viewers' visual attention to the disclosure and brand placement mediates such an effect. The recognition of advertising increases brand memory and in turn induces more negative brand attitudes.

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ID	Author(s) and Year	Research Objectives	Data (Source, Sample, Size)	Methods	Country/ Industry	Findings
83	Cian et al. (2015)	To investigate the effects of dynamic imagery on risk perception, attentional vigilance, and human behavior in the context of warning signs	50 undergraduate students from Brigham Young University (study 1), 275 undergraduates from the University of Michigan (study 2), 114 participants from an online panel (study 3a), 90 participants from an online panel (study 3b), 143 participants from an online pool (study 4)	Experiment, Eye tracking, ANOVA	United States	<ul style="list-style-type: none"> Icons with more perceived movement attract earlier attention and increase attentional vigilance. Icons with more perceived movement lead to a quicker reaction time and earlier stopping behavior.
84	De Meulenaer et al. (2015)	To investigate the effects of the globalization cues on brand globalness perceptions	100 participants recruited by a professional market research company	Conjoint analysis, Survey	Netherlands	<ul style="list-style-type: none"> Brand logo influences brand globalness perceptions among low-involved consumers. Brand logo is more important among global consumer culture individuals.
85	Japutra et al. (2015)	To examine the effects of brand logo identification and brand logo benefit on Indonesian consumers' relationship quality that consists of satisfaction, trust, and commitment	282 undergraduate students from a large private university located in Jakarta	Confirmatory factor analysis, Structural equation modeling	Indonesia	<ul style="list-style-type: none"> Brand logo benefit is positively associated with all three relationship quality constructs (satisfaction, trust, and commitment). Brand logo identification is positively associated with only satisfaction and trust.

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ID	Author(s) and Year	Research Objectives	Data (Source, Sample, Size)	Methods	Country/ Industry	Findings
86	Lee et al. (2015)	To examine the effects of brand logos on social status, preferential treatment, donation behavior and other benefits	180 students from a large urban university in Korea (study 1), 150 students from a large urban university in Korea (study 2), 360 students from a large urban university in Korea (study 3)	Experiment, Survey, ANOVA, Chi-square test	South Korea/ Luxury goods	<ul style="list-style-type: none"> • Luxury versus non-luxury brand logos are positively associated with displayer wealth and status. • People who wear clothing with luxury brand logos receive preferential treatment as compared to those who do not. • Wearing a luxury brand logo is effective in obtaining larger contributions from donors. • Cross-gender contexts between requester and target are more effective in influencing consumer donation behavior than same-gender contexts.
87	Lieven et al. (2015)	To investigate the effects of brand design elements on brand gender perceptions, preferences, and brand equity	548 (study 1), 657 (study 2), 1,103 (study 3), and 413 (study 4) participants from a European consumer panel	Experiment	Europe	<ul style="list-style-type: none"> • A bold and more angular type font enhances brand masculinity and a slender and rounder type font enhances brand femininity. • Logo shapes, type fonts, name, and color can influence brand masculinity (vs. femininity) perceptions.
88	Machado et al. (2015)	To investigate how the different types of natural logo designs influence affective responses	32 University colleagues (pilot), 113 respondents (study 1), 107 respondents (study 2)	Survey	Portugal	<ul style="list-style-type: none"> • Natural logos are preferred to abstract logos. • Organic designs are favored over cultural designs.
89	Peterson et al. (2015)	To investigate how consumers perceive logo changes in rebranding	12 participants (stage 1), 406 students (stage 2)	Interview, Survey	United States	<ul style="list-style-type: none"> • Brand familiarity influences the logo change perceptions, and in turn affects attitudes toward the new logo. • Logo change perceptions and brand involvement can elicit interest (deprivation) curiosity that influences attitudes positively (negatively).

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ID	Author(s) and Year	Research Objectives	Data (Source, Sample, Size)	Methods	Country/ Industry	Findings
90	Roy and Sarkar (2015)	To investigate the effects of rebranding on brand equity and consumer attitudes	50 MBA students (pilot), 180 graduate students (both for study 1 and study 2)	Experiment	United States/ Mobile phone	<ul style="list-style-type: none"> Rebranding news adversely influences the established brands. Such effects are significant for awareness, association, and perceived quality, but not for loyalty.
91	Sääksjärvi et al. (2015)	To investigate the effects of logo varieties on consumers' brand prominence and freshness perceptions	20 participants (pilot 1), 10 participants (pilot 2), 89 students (study 1), 104 students (study 2)	Experiment	Unspecified	When consumers are exposed to logo varieties in a similar way as they subconsciously process the existing logo, they perceive the brand as prominent and fresh.
92	Stach (2015)	To suggest a framework of the use of multi-sensory marketing	24 peer-reviewed journal articles	Literature review	Unspecified	A three-step process to assess multi-sensory semantic congruency is suggested: 1) identifying tangible kernel traits, 2) identifying new sensory modalities, and 3) assessing multisensory semantic congruency.
93	van Grinsven and Das (2015)	<ul style="list-style-type: none"> To investigate the relationship between degree of logo change and logo processing speed To examine moderating effect of brand consciousness and repeated exposure on the relationship 	120 (study 1) and 148 (study 2) undergraduates	Experiment	Netherlands	<ul style="list-style-type: none"> Higher degrees of logo change decrease logo processing speed. The negative relationship between degree of logo change and logo processing speed is more severe for brand conscious consumers. The negative relationship between degree of logo change and logo processing speed decreases as consumers are repeatedly exposed to redesigned brand logos.

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ID	Author(s) and Year	Research Objectives	Data (Source, Sample, Size)	Methods	Country/ Industry	Findings
94	Arnas et al. (2016)	To investigate children's brand awareness development	66 preschoolers aged between 3 and 5	Semi-structured interview, ANOVA, t-test	Turkey	<ul style="list-style-type: none"> Remembering the brand name from the brand logo or product packaging is harder for children than remembering the product from the brand logo or product packaging. Brand characters help children remember products. There is no difference between the genders in children's brand awareness. Brand awareness level increases as the children age increases.
95	Brasel and Hagtvedt (2016)	To investigate the effects of animated brand logo on consumers' attitudes and choices	53 participants (pilot), 182 adult participants recruited from Amazon Mturk (study 1), 84 MBA students (study 2), 120 adult participants recruited from Amazon Mturk (study 3), 124 adult participants recruited from Amazon Mturk (study 4), 128 undergraduate students (study 5)	Experiment, Survey, ANOVA	Unspecified	<ul style="list-style-type: none"> Animated logo can influence consumer attitudes as well as choice behavior. Agent-animated logos (vs. object-animated logos) induce more favorable consumers' attitudes toward dynamic firms but less favorable attitudes toward stable firms. High perceived fit between brand personality and other brand cues such as brand slogans and logo graphics leads to more favorable consumers' attitudes.

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ID	Author(s) and Year	Research Objectives	Data (Source, Sample, Size)	Methods	Country/ Industry	Findings
96	Butcher et al. (2016)	To examine the effects of brand prominence on perceived quality and purchase intentions	397 participants recruited through Twitter and Facebook pages	Survey, Structural equation modeling	Singapore/Luxury goods	<ul style="list-style-type: none"> The enhanced brand prominence perceptions positively influence the quality perceptions, and in turn affect purchase intentions. The luxury products that emphasize the easily recognizable brand elements (e.g. design, logos, colors, and symbols) may not be successful. Rather, an emphasis on quality of products is more recommended.
97	Chen (2016)	To study the effects of logo color on earnings management and firm value	Logos of all firms listed in Hong Kong from 2000 to 2011	Panel regression analysis	Hong Kong	<ul style="list-style-type: none"> Firms whose logos have warm colors are associated with lower earnings management and higher firm value. Firms whose logos consist of fewer colors are associated with lower earnings management and higher firm value. Firms whose logos consist of recognizable elements are associated with lower earnings management and higher firm value.
98	Fajardo et al. (2016)	To examine how logo frame influences consumer purchase intent depending on the level of perceived risk	131 participants from an online panel (study 1), 421 students from a large US university (study 2), 127 participants an online panel (study 3), 245 participants an online panel (study 4), 211 participants an online panel (study 5A), 185 participants an online panel (study 5B), 297 participants an online panel (study 6A), 213 participants an online panel (study 6B)	Experiment, ANOVA	United States	<ul style="list-style-type: none"> A higher level of perceived risk increases the accessibility of a logo frame's association with protection and increases purchase intent. A lower level of perceived risk increases the accessibility of a logo frame's association with confinement and decreases purchase intent. The logo frame effect only extends to secondary brand elements that are related to brand identity.

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ID	Author(s) and Year	Research Objectives	Data (Source, Sample, Size)	Methods	Country/ Industry	Findings
99	Grobert et al. (2016)	<ul style="list-style-type: none"> To examine if there is a positive relationship between brand familiarity and congruence between brand and old logo. To examine if brand attachment and surprise (due to radical logo change) mediate the relationship between brand familiarity and perceived congruence with new logo. 	220 students	Survey, ANOVA	Unspecified/ University	<ul style="list-style-type: none"> Brand familiarity positively influences brand attachment and congruence between brand and old logo. Higher familiarity increases negative surprise, while higher attachment enhances positive surprise. The more positively surprised customers are, the more congruence with the brand the logo is perceived. The more negatively surprised customers are, the less congruence with the brand the logo is perceived.
100	Guido et al. (2016)	To examine consumer preferences for movement directions and trajectories of animated logos	513 students (study 1), 237 participants (study 2), 333 participants (study 3)	Experiment	Italy	<ul style="list-style-type: none"> Individuals prefer logos moving upward (vs. downward). Individuals prefer logos moving up-right (vs. up-left) and along a convex (vs. concave or linear) up-right trajectory when the companies of those logos are perceived as highly innovative companies.
101	Japutra et al. (2016)	To test a conceptual framework of the relationships among self-congruence, brand logo benefit, and commitment	489 undergraduates in Jakarta, Indonesia	Survey, Structural equation modeling	Indonesia/ University	<ul style="list-style-type: none"> Self-congruence affects the perceived brand logo benefit, which in turn positively affects commitment. Actual self-congruence is better than ideal self-congruence in terms of predicting brand logo benefit. Ideal self-congruence is better than actual self-congruence in terms of predicting commitment.

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ID	Author(s) and Year	Research Objectives	Data (Source, Sample, Size)	Methods	Country/ Industry	Findings
102	Jiang et al. (2016)	To investigate how and why circular vs. angular logo shapes affect consumers' judgments of product or company's attributes	109 undergraduates (study 1), 69 undergraduates (study 2), 306 undergraduates (study 3), 165 undergraduates (posttest of study 3), 95 participants recruited from Amazon Mturk (study 4), 231 undergraduates (study 5)	Experiment	United States	<ul style="list-style-type: none"> • Circular (vs. angular) logo shapes activate the perception of softness (vs. hardness). • Such perceptions influence how consumer make judgments about a product or company.
103	Rahinel and Nelson (2016)	<ul style="list-style-type: none"> • To investigate how and when consumers use brand logos to infer the condition of their environment • To understand how this ultimately shapes the perceived utility of safety-oriented products 	109 undergraduates (study 1), 154 undergraduates (study 2a), 70 undergraduates (study 2b), 137 participants from Amazon Mechanical Turk (study 3), 145 undergraduates (study 4)	Experiment	Unspecified	<ul style="list-style-type: none"> • When consumers are exposed to unstable-looking brand logos for shopping of safety-oriented products, those brand logos help them infer the general presence of unsafe conditions in environment. • This process in turn increases the perceived utility of safety-oriented products.
104	Schlosser et al. (2016)	<ul style="list-style-type: none"> • To examine the effects of diagonal orientation of information on consumers' product evaluations • To examine the effects of diagonal orientation depending on the direction of diagonal 	121 undergraduates (study 1), 110 undergraduates (study 2), 310 undergraduates (study 3), 256 products that consist of 133 beverages and 123 supplements (study 4), 141 undergraduates (study 5)	Experiment, ANOVA, ANCOVA, Content analysis	Unspecified	<ul style="list-style-type: none"> • When the product context highlights a favorable view of activity, upwards diagonals lead to more favorable product evaluations. • When the product context highlights a favorable view of passivity, downwards diagonals lead to more favorable product evaluations. • Perceived product efficacy beliefs mediate the interactive effect between diagonal direction and product context on product evaluations. • The diagonal effects are larger with text than images.
105	Séraphin et al. (2016)	To develop an analytical framework to explain how logo color can benefit the tourism marketing	Use the case of the Haitian Destination Marketing Organization (DMO)	Case study	Haiti	To develop the strong destination logos, the logo color should be chosen carefully to effectively communicate the image with travelers.

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ID	Author(s) and Year	Research Objectives	Data (Source, Sample, Size)	Methods	Country/ Industry	Findings
106	Southworth and Ha-Brookshire (2016)	To investigate how Chinese brands can increase US consumers' willingness to try through culturally authentic brand logo designs that create brand uniqueness	289 respondents recruited from an online panel of a national US population	Experiment, ANOVA, Confirmatory factor analysis, Structural equation modeling	China, United States	The perception of cultural authenticity for the Chinese brand positively affects the US consumers' perceptions of the brand's uniqueness and thus increases their willingness to try the brand.
107	van Grinsven and Das (2016)	To investigate the effects of logo complexity and exposure on brand recognition and brand attitude	68 participants (study 1), 164 participants (study 2)	Experiment	Netherlands	The increased exposure leads to the enhanced brand recognition and more positive attitudes for complex (vs. simple) logos.
108	Bresciani and Del Ponte (2017)	To investigate the effects of logo characteristics on the attractiveness perceptions	93 participants (stage 1), 209 participants (stage 2)	Experiment, Multiple card sorting	Switzerland	<ul style="list-style-type: none"> Logos with an icon and brand name are the most preferred. Black logos are preferred to colored logos.
109	Foroudi et al. (2017)	To review literature on corporate logo	The literature relating to the historiography of the corporate logo	Literature review	Unspecified	<ul style="list-style-type: none"> The history of logo literature is discussed. The elements of corporate logos are identified: color, typeface, corporate name, and design. The authors clarify the definitions and components of logo.
110	Hernandez et al. (2017)	To investigate the effects of logo placement on attention and memory depending on reading directions	25 English-speaking natives, 27 Chinese-speaking natives and 22 Arabic-speaking natives	Experiment, Eye tracking, Survey	Unspecified	<ul style="list-style-type: none"> Unidirectional (vs. Bidirectional) readers pay less attention to the logo which is placed on the bottom right corner. Unidirectional (vs. Bidirectional) readers show the higher fluency in feature- (vs. spatial-) based attention.

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ID	Author(s) and Year	Research Objectives	Data (Source, Sample, Size)	Methods	Country/ Industry	Findings
111	Kraus and Gierl (2017)	To investigate the effect of the type of logo on consumer attitude toward co-products	383 students	Experiment, ANOVA, Chi-square test, Online survey, Mediation analysis	Germany	<ul style="list-style-type: none"> As compared to an added or novel logo, the use of an integrative logo leads to more favorable perceptions of brand cooperation, higher perceptions of co-product quality, more positive feelings and a more favorable attitude toward the co-product. As compared to an added logo, a novel logo of co-products leads to more feelings of irritation and frustration and a less favorable attitude. Consumers tend to relate the eco-friendly color to the ethicality. For logos with eco-friendly color, consumers tend to evaluate the associated brands as more ethically.
112	Sundar and Kellaris (2017)	To examine how logo colors influence consumers' ethical judgments about a retailer	239 (pilot 1a), 154 (pilot 1b), 226 (pilot 2), 70 (pilot 3a), 67 (pilot 3b), 74 (study 1), 180 (study 2a), 139 (study 2b), 152 (study 2c), 147 (study 3), and 223 (study 4) participants	Experiment	China/ Mobile Apps	<ul style="list-style-type: none"> Apps featuring more colors, proper complexity, and slight asymmetric designs lead to more downloads. Lowercase wordmarks are more effective in increasing perceptions of brand friendliness than uppercase wordmarks. Uppercase wordmarks are more effective in increasing perceptions of brand authority than lowercase wordmarks. Lettering case effect is mitigated if the wordmark design is complicated.
113	Wang and Li (2017)	To examine the effects of the visual attributes of apps on downloading behaviors	Download information about 725 apps within 19 categories between 31 March 2014 and 2 July 2014	Random effect model	China/ Mobile Apps	<ul style="list-style-type: none"> Apps featuring more colors, proper complexity, and slight asymmetric designs lead to more downloads. Lowercase wordmarks are more effective in increasing perceptions of brand friendliness than uppercase wordmarks. Uppercase wordmarks are more effective in increasing perceptions of brand authority than lowercase wordmarks. Lettering case effect is mitigated if the wordmark design is complicated.
114	Xu et al. (2017)	To examine the effects of uppercase and lowercase wordmarks on consumer brand perceptions	100, 71, and 106 participants in experiments 1a, 1b, and 1c, respectively from a university in northern China (study 1), 200 participants recruited from an online panel (study 2)	Experiment, ANOVA	China	<ul style="list-style-type: none"> Lowercase wordmarks are more effective in increasing perceptions of brand friendliness than uppercase wordmarks. Uppercase wordmarks are more effective in increasing perceptions of brand authority than lowercase wordmarks. Lettering case effect is mitigated if the wordmark design is complicated.

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ID	Author(s) and Year	Research Objectives	Data (Source, Sample, Size)	Methods	Country/ Industry	Findings
115	Zhu et al. (2017)	To examine how consumer response is affected by logo design characteristics in the context of youth education brand	120 participants from 21 Chinese cities	Survey, Cluster analysis, Correlation analysis, Factor analysis, Kansei engineering	China/ Youth education	<ul style="list-style-type: none"> Results suggest that "a sense of contemporaneity," "a sense of esthetics," "a feeling of interest", and "a sense of style" are four factors that influence on liking a logo. There is a positive relationship between the four logo characteristics and liking a logo. Asymmetry in visual brand elements is associated with brand excitement. Such an association is driven by the experience of subjective arousal. CVI changes positively influence people's perceptions on the organization images and CVI appreciation. Such effects vary depending on the types of stakeholders (e.g. employees vs. consumers) and the organizational characteristics.
116	Bajaj and Bond (2018)	To understand the relationship between logo design symmetry and brand personality	147 undergraduates (study 1), 152 Mechanical Turk participants (study 2), 102 Mechanical Turk participants (study 3), 193 undergraduates (study 4)	Experiment, Survey, ANOVA	Unspecified	
117	Bolhuis et al. (2018)	To investigate the internal and external effects of corporate visual identity (CVI)	329 employees from four organizations, 442 online panel participants	Survey	Netherlands	
118	De Marchis et al. (2018)	To investigate consumer perceptions of commercial logos	132 students (study 1), 25 students (study 2)	Experiment, Survey	Spain	<ul style="list-style-type: none"> Emotional arousal correlates positively to aesthetic attraction/cured recall and negatively to symbol knowledge. Familiarity correlates positively to cured recall and negatively to response times.

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ID	Author(s) and Year	Research Objectives	Data (Source, Sample, Size)	Methods	Country/ Industry	Findings
119	Haberstroh et al. (2018)	To examine how self-construal, cultural and individual difference variables affect the influence of visual harmony on consumer evaluations of marketing artifacts' attractiveness	181 students recruited from a public university in Germany (study 1), 950 consumers recruited from Australia, Brazil, China, France, Germany, and Italy (study 2), 289 participants recruited from a German consumer panel (study 3)	Experiment, ANOVA	Australia, Brazil, China, France, Germany, Italy	<ul style="list-style-type: none"> • Self-construal moderates the effect of visual harmony on marketing artifacts' attractiveness. • Specifically, the positive effect of visual harmony on attractiveness is more significant for consumers who possess a more interdependent self-construal and with hedonic products (as compared to utilitarian products).
120	Liou et al. (2018)	To assess foreign subsidiary's corporate visual identity (CVI) transitions during the post-acquisition period	Thomson One database; 330 cross-border acquisitions from five emerging markets, namely, Brazil, Russia, India, China and South Africa	Probit regression model	Brazil, China, India, Russia, South Africa	<ul style="list-style-type: none"> • Economic distance and formal institutional distance increase the likelihood of an acquired subsidiary's CVI change. • Cultural distance decreases the likelihood of CVI change.
121	Merchant et al. (2018)	To investigate how consumers respond to brand icon changes and whether certain consumer groups are more or less receptive the changes	17 focus group participants (focus group) and 171 subjects from an online consumer panel administered by Qualtrics (study 1), 93 subjects from an online consumer panel administered by Qualtrics (study 2), 213 subjects from an online consumer panel administered by Qualtrics (study 3), 141 undergraduate students from a mid-sized university in the United States (study 4)	Experiment, Qualitative interview, Focus group	United States/ Non-profit	<ul style="list-style-type: none"> • The more familiar the icon, the greater the donation intent. • The effect of icon changes is the highest for consumers who have a low need to belong, and within this type of consumers, the effect is most significant for people a fearful attachment style. • Feelings of rejection amplify those effects.

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ID	Author(s) and Year	Research Objectives	Data (Source, Sample, Size)	Methods	Country/ Industry	Findings
122	Otterbring et al. (2018)	To investigate whether physically dominant male employees influence male customers' status-signaling consumption	369 customers (study 1), 114 undergraduates (study 2), 473 undergraduates (study 3)	Field study, Quasi-experiment, Survey, ANOVA	United States/ Retailing	<ul style="list-style-type: none"> When physically dominant male employees are in a store, male customers tend to spend more money and buy more expensive products (as compared to female customers), and this pattern is more evident to male customers who lack bodily markers of dominance. When male customers meet physically dominant male employees in store, they tend to purchase products with a larger logo and a higher price tag.
123	Zhong et al. (2018)	To investigate whether the aspect ratio of logo influences consumers' temporal property assessment and brand evaluation, which is named 'brand elongation effect'	84 (study 1), 120 (study 2), 140 (study 3), and 77 (study 4) mainland Chinese adults	Experiment, ANOVA, t-test	China	<ul style="list-style-type: none"> Strip-shaped logos lead consumers to perceive temporal property longer than square-shaped logos. The effect on evaluation of temporal property is moderated by the valence of temporal property. Only when the temporal property is critical for the product, the perceived temporal length mediates the shape effect on brand evaluation.
124	Luffarelli et al. (2019)	To investigate how the degree of symmetry/asymmetry of brand logos interacts with brand personality to impact brand equity	306 (study 1a), 220 (study 1b), 230 (study 2a), and 140 (study 2b) participants recruited from Amazon Mechanical Turk; The market's financial valuations of 100 firms in 2011 (Interbrand), 14,516 US consumers' brand evaluations (Young & Rubicam), and 202 participants recruited from Amazon Mechanical Turk (study 3)	Experiment, ANOVA, Regression analysis	Unspecified	<ul style="list-style-type: none"> Asymmetrical logos have a positive impact on consumers' evaluations and the market's financial valuations of brands with an exciting personality because asymmetrical logos are likely to be more arousing than symmetrical logos. The visual asymmetry effect varies depending on the levels of logo asymmetry and excitement of the brand personality.

Appendix 2: Topic-based classification of logo literature reviewed in this study

ID	Year	A1	A2	B1	B2	B3	C1	C2	C3	D1	D2	D3	E	F1	F2	F3
1	1995	✓					✓									
2	1995	✓														
3	1995			✓						✓				✓		
4	1995	✓		✓		✓										
5	1996			✓							✓	✓		✓		
6	1996			✓						✓				✓		✓
7	1998	✓					✓									
8	1998	✓														✓
9	1999	✓														✓
10	1999	✓														
11	2000											✓				✓
12	2001		✓	✓										✓		
13	2001	✓														
14	2001			✓				✓								
15	2002			✓		✓				✓				✓		
16	2002			✓						✓				✓		
17	2002		✓													✓
18	2003													✓	✓	
19	2003			✓			✓									✓
20	2003			✓										✓		✓
21	2003			✓											✓	
22	2004				✓					✓						
23	2004			✓						✓						
24	2005	✓														
25	2005	✓				✓										
26	2006			✓								✓				
27	2006	✓														
28	2006	✓														
29	2006	✓														
30	2007			✓										✓		
31	2007	✓					✓									✓
32	2007		✓													
33	2007			✓			✓				✓					✓
34	2008	✓														
35	2008		✓	✓												
36	2008	✓		✓												✓
37	2008			✓												
38	2009	✓		✓			✓					✓				
39	2009															✓
40	2009	✓														✓
41	2009			✓			✓									✓
42	2010	✓		✓								✓				
43	2010			✓				✓			✓					
44	2010													✓		
45	2011			✓											✓	
46	2011			✓						✓						

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ID	Year	A1	A2	B1	B2	B3	C1	C2	C3	D1	D2	D3	E	F1	F2	F3
47	2011		✓	✓									✓	✓		
48	2011															✓
49	2011													✓		
50	2011		✓	✓				✓			✓					✓
51	2012			✓							✓					
52	2012	✓														
53	2012			✓											✓	
54	2012			✓									✓			
55	2012		✓	✓								✓				
56	2012	✓		✓				✓	✓							
57	2012	✓		✓			✓		✓							
58	2012			✓										✓		
59	2012		✓													
60	2012			✓										✓		
61	2013			✓						✓		✓				
62	2013			✓		✓	✓									
63	2013					✓						✓				
64	2013			✓		✓	✓	✓								
65	2013			✓			✓									
66	2013			✓	✓											
67	2013		✓	✓			✓							✓		
68	2013		✓										✓	✓		
69	2013			✓		✓								✓		
70	2014			✓							✓					
71	2014													✓		
72	2014	✓		✓		✓	✓			✓	✓	✓				
73	2014	✓						✓						✓		
74	2014										✓	✓				✓
75	2014		✓	✓			✓									
76	2014	✓		✓				✓								
77	2014	✓														
78	2014			✓		✓						✓				
79	2014			✓						✓	✓					
80	2014		✓	✓									✓			
81	2015										✓			✓		
82	2015			✓								✓		✓		
83	2015			✓							✓					
84	2015			✓		✓										✓
85	2015			✓												
86	2015													✓		
87	2015			✓		✓				✓	✓	✓		✓		
88	2015			✓			✓									
89	2015			✓				✓								
90	2015			✓		✓		✓								
91	2015			✓			✓									
92	2015		✓													
93	2015			✓				✓								
94	2016			✓										✓		
95	2016			✓									✓			

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ID	Year	A1	A2	B1	B2	B3	C1	C2	C3	D1	D2	D3	E	F1	F2	F3
96	2016			✓										✓		
97	2016				✓							✓				
98	2016			✓							✓					
99	2016			✓				✓						✓		
100	2016			✓									✓		✓	
101	2016		✓	✓										✓		
102	2016			✓							✓					
103	2016			✓			✓									
104	2016			✓									✓			
105	2016	✓														
106	2016			✓			✓									✓
107	2016		✓	✓		✓	✓									
108	2017			✓			✓			✓	✓	✓				
109	2017						✓			✓	✓	✓				
110	2017												✓		✓	✓
111	2017			✓					✓							
112	2017			✓								✓		✓		
113	2017						✓				✓	✓			✓	
114	2017			✓						✓						
115	2017			✓			✓							✓		
116	2018					✓					✓					
117	2018	✓														
118	2018		✓	✓			✓									
119	2018		✓				✓									✓
120	2018	✓														✓
121	2018			✓				✓								
122	2018			✓							✓			✓		
123	2018			✓							✓					
124	2019			✓		✓	✓				✓					

For ID, refer to Appendix 1. A: Theoretical Foundations (A1: Corporate Visual Identity, A2: Processing Fluency), B: Outcomes of Logo Use (B1: Consumer Responses, B2: Firm Performance, B3: Brand Equity), C: Logo Design/Redesign (C1: Logo Design, C2: Logo Redesign, C3: Merger/Acquisition/Cobrand), D: Basic Logo Elements (D1: Logo Typeface, D2: Logo Shape, D3: Logo Color), E: Additional Logo Elements, F: Practical Applications of Logo Use (F1: Logo in Various Marketing Contexts, F2: Logo in Multiple Channels, F3: Logo in Different Cultures). Note that the paper with ID = 124 (Luffarelli et al., 2019) was first published online in 2018.

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