Examining the Effect of Emotions Associated with Colour of Logo on Brand Perceptions

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Abstract
The present study has attempted to understand the contribution of emotions associated with colour of logo of Godrej FMCG in formation of positive or negative attitude towards brand. To understand such phenomenon a comprehensive review of literature on the relation between colour and brand perceptions was done. This led us to conduct studies involving identification of emotions reflected by colours of Godrej logo; identification of brand perceptions when an element of logo is changed and lastly effect of elements of new logo, in this case colour, on logos’ acceptance. A well-established company and its reasoning of undergoing only change in colour of logo were prime reasons of selecting logo of Godrej company.

Keywords: Brand perceptions, colour, logo, emotions

JEL Classification: M37

Paper Classification: Research Paper

Introduction
Appropriate design of company logos is an important and complex process. A logo should fulfil the function of providing a distinct image from competitors in addition to communicate a set of shared associations (Kohli, Suri & Thakor 2002). A well designed logo should be easily recognizable and induce positive emotions towards the company (Pittard, Ewing & Jevons, 2007). In this endeavour, colour as one of the element of logo plays a significant role (Seimiene & Kamarauskaite, 2014). It was suggested that various elements of brand contribute significantly in formation of either positive or negative perceptions towards brand (Walsh, Winterich & Mittal, 2010). The formation of these perceptions is direct function of selection of proper colour as each colour reflects certain specific emotions (Adir, Adir, Pascu & Dobrescu 2015). Thus study of emotions associated with colour of logo and their effect in formation of attitude towards brand of a company makes an important study.
Theoretical Background

Colours are everywhere and all individuals are subjected to colours in various forms. They do possess certain aesthetic value but various authors (Pittard, Ewing & Jevons, 2007; Tractinsky & Lowengart 2007; and Hynes 2009) confer that colours carry specific meaning and are associated with different emotions. This formation of association should be carefully managed as wrong association could lead to negative emotional connection with product of company. Context in which colour is used was considered to be strong determinant of selection of particular colour. It was strongly emphasized by various researches (Pryke, Andersson, Lawes & Piper 2002) that same colour can be interpreted to evoke different emotions depending on the context. For instance, red could be associated with negative emotions such as danger and aggressiveness but also as colour of growth and excitement (Bagchi & Cheema 2013). Thus, it becomes very important to understand the context and purpose for which a particular colour is being used. This was displayed by Elliot, Maier, Moller, Freidman and Meinhardt (2007) in their study where role of red on performance in context of achieving tasks was examined. Similarly role of colour in influencing purchase intentions was studied in the context of store environment (Babin, Hardesty & Suterc, 2003; Lee & Rao, 2010).

Choosing elements of brand properly which corresponds with emotional traits of targeted population would have positive impact on brand equity (Bottomley & Doyle 2006). This makes intended characteristics conveyed by brand logo through its elements hugely important. Appropriate matching of such a message would have positive impact on consumer brand perceptions of brand recognition and purchase intent (Matzler, 2008). A change in logo or any of its elements would risk change in message being conveyed. Thus, any change in logo should be governed by utterly important reasons such as brand becoming stale over the years, change in needs of customer, change in profile of targeted customer, structural changes such as mergers & acquisitions or in the face of intense competition (Muzellec, Doogan & Lambkin 2003; Daly & Moloney 2004; Lomax & Mador 2006; Muzellec & Lambkin 2006). Understanding the significance of logos’ role in impacting factors of brand equity such as brand loyalty, awareness, familiarity etc. it is imperative to examine the change in elements of logo on these factors (Liu & Tang, 2009; Wood 2010). Strongly committed consumers would take such changes negatively leading to questioning loyalty towards it (Pimentel & Heckler 2003). Logos predominantly generates intangible benefits in the form of emotional connect with the product. Such connect was found to be strong in high involvement products (Myers, 2003) and any change in logo was proposed to be carried out carefully and gradually to mitigate any negative effect on brand equity. Degree of change in logo would have an effect on consumer brand perception of familiarity or similarity (Alshebil 2007; Wafa, Nabil & Olfa 2009). Measuring such consumer brand perceptions is important because if it is perceived that chances are for better, then it would result in more familiarity than resistance towards change in logo.

Thus extensive literature was found to be available implying the importance of study of emotions exuded by different colours with regard to the context. But limited literature linked such phenomenon with consumer brand perceptions especially in Indian context. Also majority of literature linked change in brand elements on brand equity in their entirety. This study has undertaken the aspect of only change in colour of logo on consumers’ perceptions. An attempt to fulfil these research gaps of linking effect of emotions associated with only colour on brand perceptions was investigated in two studies. Study 1 examined drivers and methods of change in logo by Godrej. Study 2 was devoted to identify specific emotions attached with each colour of new logo from consumer perspective (part 1). This was fulfilled by doing a small pilot survey and then its results were used to conduct a further extensive study by using structured method. A major change in logo could result in scepticism and resistance to change whereas a gradual and minor change
might result in curiosity towards such change (Daly & Moloney, 2004). Part 2 of the study attempted to identify such perceptions towards change in logo. Lastly, in part 3, contribution of emotions associated with each colour of new logo identified in part 1 in creation of perceptions towards change identified in part 2 was examined.

Study 1

Drivers of Change in Logo

Change or modification in one or more elements of brand is an important aspect of marketing strategy for a company and becomes necessary in the light of various market events. Major structural transformation due to mergers and acquisitions or attrition of company’s image due to changing demand patterns or competitive conditions are certain events that force a company to reposition itself (Muzellec et al., 2003). Godrej at least faced with two main market forces of changing competitive position as influx of international forces made FMCG business extensively competitive. Secondly, change in external environment in the form of changing aspirations and consumption habits of young population of India forced company to reinvent itself by launching innovative products and refurbishing of image.

The presence of well established national and international players in the FMCG sector makes it highly competitive industry. Godrej in FMCG space competes with Hindustan Unilever, Dabur, Marico and ITC. This highly competitive industry has grown at an average rate of 16-21 percent1 Recent data indicates that ITC has generated maximum sales of more than 4200 (USD million)1. Competitors like Dabur and Marico have also grown by more than 15% on an annual basis. Favourable demographics, rise in disposable income of the rural consumers, increase in working population aged between 15 to 64 years and opening of FDI investment by the Government were some of the reasons for such robust growth of FMCG sector. Middle class income group is the fastest growing group and would be the main driver of consumption. Number of households that seek for more consumption because of increase in income levels was projected to increase from 3% to 17% by 2030. Also with more opportunities households who were deprived of FMCG products would tend to aspire to buy such products. Such deprived category households was projected to decrease from 30% to 15% by year 2030. This consumption is predominantly driven by youth of the country. The census report of 2011 shows that approximately 50% of Indian population is in age group of 15-24 years. The data shows that India’s working age population (15-64 years) is now 63.4% of the total, as against just short of 60% in 2001. This large working, educated and decision making chunk of population is major user of new technologies in the form of smart phones and internet connectivity. More than 250 million individuals are users of internet as on March 2014. This young population generally termed as Gen Y is less likely to be aware of old range of products of Godrej such as locks and almirahs. Even chairman of Godrej group allayed this disconnect between company’s products and aspirations of large young population.

Thus company felt a need of change in communication strategy to appeal to new generation and be more contemporary. Also, company increased its footprint globally by acquiring FMCG businesses in emerging economies of Asia, Africa and Latin America across three categories – personal wash, home care and hair care. According to Godrej, “since we are on a global growth path, we wish to have a new brand identity that has an international appeal”. It had to project itself as a company which had an international appeal. The change in the corporate strategy of the company to be going globally and to connect with the youngsters in the local market encouraged the company to launch a new logo.
Process of Change in Logo

Facing such multitude of forces, Godrej decided to rebrand its logo in order to communicate changes that company underwent in strategy and product line. The main purpose was to present a differentiated image in the minds of various stakeholders and competitors. This can be achieved by creation of a new name, term, symbol, design or a combination of them for an established brand (Muzellec & Lambkin, 2006). Every element of brand represents certain tangible and intangible aspects that company intends to communicate (Daly & Moloney 2004). Any change in any element of brand would have long term implications as it would have an impact on such aspects. A major change involving change in name and other elements of logo such as design, colour and font affects the company at a corporate level. However, a minor change which involves modifications in only one or a combination of colour, design and font style of logo would mitigate the dangers of losing customer and market share due to a drastic major change (Stuart & Muzellec 2004; Causon, 2004; and Kapferer, 2004). Godrej logo with its same text style for more than 100 years was a reflection of trust, reliability and heritage to almost every household of the country. Thus, company adopted an intermediate strategy of altering only colour of its logo. Kohli et al. (2002) suggested that a logo can be read by interpreting its design, font in which text is written and colour of the logo. All these aspects should depict associations of targeted consumer. The logos should reflect long term association of company to its values, beliefs and consistency of strategy. In applying intermediate strategy and keeping in view consistency function of a brand, Godrej decided to change only colour of its logo as style and font of company was etched in the minds of consumer of every generation. The company realized that it enjoys a heritage lineage in the minds of consumers and any major change such as change in style or font would endanger such profound emotional connect. Thus, old logo which had only one colour of blazing red was modified into a logo with three new vibrant colours Figure 1.

Godrej rebranding exercise began with the change in logo from blazing red to three different vibrant colours of ruby red, citrus green and sky blue in 2008. These colours were used as facilitators to communicate attributes of experience, expression, progression and empathy (Figure 2). Company focused on these attributes in fulfilling the aim of projecting its changed image of an old entity to a company understanding needs and feelings of present generation. The group placed consumer at the centre and repositioned itself with goal of ‘Brighter Living’. Through brighter, living the company is targeting to bring life to their brand.
Ruby red reflects emotions of passion, pleasure, energy and enthusiasm and is aimed at making consumers to remember and treasure experiences from consumption of Godrej’s new products and services. Experience aspects help consumers to cherish innovative products and services that consumers can’t forget and make them hungry for more. Expression attribute of company was communicated through usage of citrus green colour in the logo. Citrus green reflecting harmony with nature, growth and renewed life helped in communicating company’s endeavour to communicate their care for nature by providing eco-friendly products. Also, green colour represented intention to encourage consumers to express their views about company’s renewed line of products. The availability of numerous opportunities for present youth and to depict “sky is the limit” attitude, the company used sky blue colour in its new logo. Blue reflected progression i.e. in modern world with easy accessibility of technology a youth has various opportunities to fulfil their aspirations. By progression, company wanted to communicate its intention to move forward in innovating and providing solutions to needs of consumer.

Study 2

Part 1: Methodology

The old logo of Godrej had only one blazing red colour. To understand emotions associated with this colour, a fundamental study was conducted involving randomly chosen homogeneous group of 45 MBA students. The respondents were shown a block of red colour and asked to link at least five emotions with the colour from a list of 20 emotions associated with different colours under study. This list was compiled after undergoing extensive review of literature pertaining to colours and emotions reflected by them (Babin et al., 2003; Elliot et al. 2007; Bagchi & Cheema, 2013; Bock, Pandelaere & Kenhove, 2012). Similarly for new logo three randomly chosen homogeneous groups of 45 MBA students each were shown blocks of three different colours (ruby red, citrus green and sky blue) and were asked to link emotions they consider are associated with these colours. Applying content analysis number of respondents associated with a particular emotion was tabulated with regard to each colour (Table 1). The results presented an interesting finding regarding similarity between emotions associated with red and ruby red colours. As both colours were more or less found to be similar by respondents, so were the emotions. But aggressiveness was replaced by leadership for ruby red. This was expected as red colour also has negative connotations such as danger and aggressiveness so new logo had a milder version of red in the form of ruby red to mitigate the negative effects of blazing red colour. Taking this aspect into consideration further studies were conducted by using emotions associated with ruby red, citrus green and sky blue colours.

<table>
<thead>
<tr>
<th>Red colour</th>
<th>Number of respondents</th>
<th>Ruby red</th>
<th>Number of respondents</th>
<th>Citrus green</th>
<th>Number of respondents</th>
<th>Sky blue</th>
<th>Number of respondents</th>
</tr>
</thead>
<tbody>
<tr>
<td>Young</td>
<td>23</td>
<td>Excitement</td>
<td>19</td>
<td>Growth</td>
<td>17</td>
<td>Refreshing</td>
<td>24</td>
</tr>
<tr>
<td>Excitement</td>
<td>18</td>
<td>Energetic</td>
<td>15</td>
<td>Nature</td>
<td>24</td>
<td>Happiness</td>
<td>15</td>
</tr>
<tr>
<td>Energetic</td>
<td>17</td>
<td>Royalty</td>
<td>16</td>
<td>Renewal</td>
<td>19</td>
<td>Adaptable</td>
<td>16</td>
</tr>
<tr>
<td>Royalty</td>
<td>16</td>
<td>Young</td>
<td>20</td>
<td>Friendliness</td>
<td>17</td>
<td>Coolness</td>
<td>20</td>
</tr>
<tr>
<td>Aggressive</td>
<td>21</td>
<td>Leadership</td>
<td>14</td>
<td>Caring</td>
<td>14</td>
<td>Reliable</td>
<td>14</td>
</tr>
</tbody>
</table>

Table 1: Number of respondents and emotions w.r.t. each colour
This analysis led to formation of following hypothesis:

H₁: Emotional traits reflected by a particular colour are associated with each other.

This hypothesis was tested by conducting an elaborate study involving all 180 randomly selected homogeneous group of MBA students who were part of study in earlier stage. The selected 15 emotional traits associated with ruby red, citrus green and sky blue colours were listed and respondents were asked to firstly link each of the traits with particular colour. Secondly, the respondents had to rate the listed emotions on a scale of association where ‘1’ meant least associated and ‘5’ meant highly associated. For example, if red was selected as colour of youth then strength of such association was measured on a scale of 1-5. The respondents were not made aware about results of Table 1 implying that they did not know which colour was associated with which emotion. This made different respondents to link an emotional trait with different colours. For instance, an individual might link growth with red whereas another individual might link same trait, i.e., growth with green.

Results

One way ANOVA was applied to analyze data for each emotional trait to test the hypothesis that there is an association of a particular emotion with colour. The results were shown in Table 2. Significant F value (Table 2) implied acceptance of hypothesis H₁, indicating that change in colour has an association with type of colour. Number of respondents and their mean score concluded an association of particular emotion with a particular colour. Youth (N = 107, mean = 4.32) and royalty (N = 138, mean = 4.45) were attributed as emotions reflected by red colour of logo. Similarly growth and naturalness were associated with green colour. Coolness and refreshing were found to be associated with blue colour.

Table 2: Emotions associated with colour of Godrej logo

<table>
<thead>
<tr>
<th>Emotional trait</th>
<th>Number of respondents, N (Red)</th>
<th>Mean</th>
<th>Number of respondents, N (Green)</th>
<th>Mean</th>
<th>Number of respondents, N (Blue)</th>
<th>Mean</th>
<th>F value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Youth</td>
<td>107</td>
<td>4.32</td>
<td>38</td>
<td>3.11</td>
<td>35</td>
<td>2.49</td>
<td>4.58*</td>
</tr>
<tr>
<td>Royalty</td>
<td>138</td>
<td>4.45</td>
<td>20</td>
<td>2.15</td>
<td>22</td>
<td>1.01</td>
<td>8.76*</td>
</tr>
<tr>
<td>Growth</td>
<td>75</td>
<td>3.33</td>
<td>94</td>
<td>4.01</td>
<td>11</td>
<td>2.21</td>
<td>4.58*</td>
</tr>
<tr>
<td>Natural</td>
<td>22</td>
<td>2.23</td>
<td>135</td>
<td>4.12</td>
<td>23</td>
<td>2.35</td>
<td>7.67*</td>
</tr>
<tr>
<td>Coolness</td>
<td>61</td>
<td>3.32</td>
<td>47</td>
<td>2.48</td>
<td>72</td>
<td>3.98</td>
<td>3.79*</td>
</tr>
<tr>
<td>Refreshing</td>
<td>39</td>
<td>2.24</td>
<td>46</td>
<td>3.58</td>
<td>95</td>
<td>4.41</td>
<td>5.23*</td>
</tr>
</tbody>
</table>

*p < 0.05

Part 2: Methodology

To understand targeted consumers’ perception towards change in colour of Godrej logo, a primary survey was conducted involving Gen Y individuals in the age category of 18-25 years. A group of 150 respondents was randomly selected from University MBA students. The group was made aware about changes made in logo and importance of emotions associated with each colour. Extensive literature suggests that any change would either be considered as positive or negative. A positive perception would make individuals to consider the change, in this case change in colour, as likeable. Whereas a negative perception would make individuals to question the reasoning of any change and would be less acceptable. To infer such observable fact, group was subjected
to a structured questionnaire where in questions regarding attitude towards old and new logo; comparison of old and new; acceptability of new logo in comparison to old logo were rated.

The rating of attitude was done by using five point Likert scale where ‘1’ meant that logo was disliked and ‘5’ implied that the logo was liked. This led to formulation of hypothesis that:

\[ H_2: \text{New logo was more liked as compared to old logo} \]

The comparison of old and new logo was done, in terms of minor or major change, by using five point Likert scale where ‘1’ meant no change whereas ‘5’ meant major change leading to formulation of hypothesis that:

\[ H_3: \text{New logo had major changes as compared to old logo} \]

Lastly, to understand the acceptability for the new logo, respondents were asked to rate the new logo as worse/better on five point Likert scale where ‘1’ implied new logo to be worse and ‘5’ represented new logo to be better. This led to formulation of hypothesis that:

\[ H_4: \text{New logo was better than old logo} \]

**Results**

The results of attitude towards new logo as shown in Table 3 indicated that respondents consider new logo positively. Positive and significant mean score (suggesting acceptance of H2) implied that new logo was found to be more likeable than old logo leading to more acceptability towards logo change. The new logo of Godrej has modifications only in colour aspect of logo. Both font and design of logo have been continued from previous logo. This was intention of the company as Godrej brand was well entrenched and established in psyche of consumers whether they being old or new. Because of its heritage, company has adopted only minor modifications in its logo. This aspect has been depicted in the results. An insignificant mean score (suggesting non-acceptance of H3) implied that respondents considered change in new logo to be moderate. Modifications have been made but they have not been major or drastic. Lastly, the results of the survey showed that respondents considered changes for better (significant mean score of 4.27 suggesting acceptance of H4). The changes made in logo were considered to be favourable and create a positive image among respondents. It can be inferred that new Godrej logo was able to connect more with new generation consumers as it was found to be more acceptable and recognizable.

<table>
<thead>
<tr>
<th>Table 3: Attitudes towards new logo</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mean Score</td>
</tr>
<tr>
<td>attitude towards old and new logo</td>
</tr>
<tr>
<td>comparison of old and new</td>
</tr>
<tr>
<td>acceptability of new logo</td>
</tr>
</tbody>
</table>

\(*p < 0.05\)

Thus results from part 2 of study can be used to infer that change in logo would either result in encouraging individuals to accept and like such a change. On the other hand changes not backed by marketing and product strategy might result in creating doubts among targeted segment leading to resistance towards such change.
Part 3: Methodology

This part of study was devoted to understand the contribution of different emotions associated with three colours of new logo of Godrej in generating positive or negative perceptions towards brand represented by logo. The data regarding degree of association of each identified emotional traits (Table 2) with regard to each colour was extracted from survey conducted by using 180 respondents from part 1 of the study. Various researches (Hem & Iverson 2004; Rodriguez, Asoro, Lee & Sar 2012; and Seimiene & Kamarauskaite 2014) have supported the view that positive perception towards change in logo could be evaluated in terms of familiarity towards new logo. On the other hand, negative perception or lack of acceptability towards new logo could be measured through attribute of similarity. Similar literature helped to hypothesize that high similarity score would imply that respondents have considered old and new logo to be similar and thus feel doubtful about company’s intentions towards change in logo. In this context following hypothesis were formulated:

\[ H_5: \text{Various emotional attributes related to ruby red colour of new logo of Godrej had positive impact on familiarity and negative impact on similarity} \]

\[ H_6: \text{Various emotional attributes related to citrus green colour of new logo of Godrej had positive impact on familiarity and negative impact on similarity} \]

\[ H_7: \text{Various emotional attributes related to sky blue colour of new logo of Godrej had positive impact on familiarity and negative impact on similarity} \]

The attributes of familiarity and similarity were measured on a 5-point Likert scale where ‘1’ implied less degree of attribute and ‘5’ meant highest degree. These two questions were asked from same 150 respondents involved in part 2 of the study through another small structured questionnaire.

Results

Multiple regression analysis was applied for testing of hypothesis where predictors were emotions reflected by a particular colour and consumer perceptions of familiarity and similarity were dependent variables.

Table 4: Association between emotional traits and familiarity

<table>
<thead>
<tr>
<th>Colour</th>
<th>Consumer Perception (Dependent Variable)</th>
<th>Emotions associated with colour (Independent variable)</th>
<th>Significant Regression Coefficient (p value)</th>
<th>R square (Adjusted R square)</th>
<th>F value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ruby Red</td>
<td>Familiarity</td>
<td>Young</td>
<td>0.047 (0.008)*</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Royalty</td>
<td>0.357 (0.003)*</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Citrus Green</td>
<td>Familiarity</td>
<td>Growth</td>
<td>0.226 (0.086)**</td>
<td>0.388 (0.327)</td>
<td>16.69*</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Natural</td>
<td>0.116 (0.004)*</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sky Blue</td>
<td>Familiarity</td>
<td>Coolness</td>
<td>0.108 (0.047)*</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Refreshing</td>
<td>-0.176 (0.228)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*p < 0.05, **p < 0.10

Positive and significant regression coefficient for both young (\( \beta = 0.047 \)) and royalty (\( \beta \))
emotional traits associated with ruby red colour of Godrej logo implied its presence to generate interest regarding new logo leading to acceptance of H5. Citrus green was found to exude emotions of naturalness more significantly ($\beta = 0.116$) than growth trait ($\beta = 0.226$) implying acceptance of H6 for the same. Similarly coolness emotional trait associated with sky blue was found to positively contribute ($\beta = 0.108$) to increase acceptance of new logo suggesting acceptance of H7. 38.8% of familiarity towards new logo was found to be contributed by these emotional traits significantly.

Table 5: Association between emotional traits and similarity

<table>
<thead>
<tr>
<th>Colour</th>
<th>Consumer Perception (Dependent Variable)</th>
<th>Emotions associated with colour (Independent variable)</th>
<th>Significant Regression Coefficient (p value)</th>
<th>R square (Adjusted R square)</th>
<th>F value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ruby Red</td>
<td>Similarity</td>
<td>Young</td>
<td>-0.012 (0.016)*</td>
<td>0.163 (0.127)</td>
<td>10.49*</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Royalty</td>
<td>-0.042 (0.075)**</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Citrus Green</td>
<td>Similarity</td>
<td>Growth</td>
<td>-0.018 (0.019)*</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Natural</td>
<td>-0.058 (0.144)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sky Blue</td>
<td>Similarity</td>
<td>Coolness</td>
<td>0.002 (0.157)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Refreshing</td>
<td>0.123 (0.028)*</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*p < 0.05, **p < 0.10

Negative and significant regression coefficients (Table 5) showed that presence of an emotional trait associated with a particular colour would reduce similarity and thus negative perception towards new logo of Godrej. Under this understanding $H_5$ was found to be acceptable for young trait ($\beta = -0.012$) of ruby red and $H_6$ for growth trait ($\beta = -0.018$) of citrus green. Royalty and naturalness emotions were also found to decrease similarity though insignificantly. Interestingly presence of sky blue would bring about enhancement in perception of similarity if it is associated with emotional trait of refreshing ($\beta = 0.123$). From these results, it can be inferred that presence of ruby red and citrus green colour in the logo would encourage targeted consumer to feel attracted towards it. Focusing on positive and significant emotional traits would make it more likeable. On the other hand, sky blue colour was found to have less positive effect on consumer perception towards new logo. Also R square values indicate that identified emotional traits have less contribution in explaining creation of negative perception (16.3%) as compared to perception of familiarity and likeability (38.8%). Adjusted R-square values were calculated for cross validation of suggested model. The model was found to be appropriate for explaining consumer perception as little difference was found between R square and adjusted R-square values.

General Discussion

The results of the study presented significant relationship between emotional traits associated with different colours of a logo and consumer perception towards change in logo. This relationship was understood by studying the case of Godrej FMCG which changed its logo from one unified colour to three new colours. In the first step, drivers and method of change in logo were examined. Study 1 demonstrated that changing aspirations of young India and intense competition were few of the reasons that forced company to communicate its new strategy.
through change in logo. It was also found that company adopted an intermediate strategy of just focusing on change in one aspect of logo rather than adopting a major change. Study 2 was able to identify specific emotional traits reflected by three different colours of new logo. Also, it was revealed that change in brand could result in formation of acceptance or resistance towards such change. Lastly, contribution of each emotional trait associated with selected colours was examined in explaining the formation of either positive or negative brand perception. The results showed that ruby red and citrus green were in dominance in creating positive association with new logo. The study importantly underscored the significance of recognizing the role of selection of colours in forming positive consumer brand perceptions.

Managerial Implications

The study can importantly contribute towards increasing sensitivity towards proper choice of colours in brand communication strategy. Various famous companies such as Airtel, Hero Motocorp, Microsoft and Google in recent times have adopted such approach in order to attach emotionally with its consumers. The study emphasized the importance of understanding elements of logo and their role in reflecting personality traits of customers. The findings of the study can be helpful to managers in brand repositioning. The study specifically examined the impact of change in certain elements of brand and how such change would impact consumers’ perception. Also, significant amount of attention was devoted to effect of gradual or sudden change in brand elements. The study provides enough insight to understand the contribution of minor changes in brand which can be helpful for managers to design the strategy for change in brand.

Future Research

Firstly, the study has emphasized only on change in one aspect of logo, i.e., colour. It would be important to understand the effect of change in font style, design and combination of these elements on consumer brand perception. Secondly, formation of certain brand perception such as like or dislike towards new brand would ultimately have impact on phenomenon of brand equity. The findings of study would be helpful in examining the impact on factors of brand equity such as brand recall and recognition. Lastly, it would be interesting to analyze the cross sectional impact on consumer brand perceptions. For instance, Godrej being more than 100 year old brand, which was case in point for this study, has emotional attachments with older generation. Thus, study comparing emotional traits of new and old generation would be helpful in understanding importance of colour and other elements of logo on formation of consumer perception.

References


Authors’ Profile

Vikas Singla is an Assistant Professor in the School of Management Studies at Punjabi University, Patiala, India. He has been in teaching profession for last eight years. He teaches Business Administration classes and handles subjects in the area of business statistics, research methodology and operations management. His research areas are branding and location analysis. He has contributed in these fields academically by publishing research papers in various national and international journals.

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