

BACHELOR'S THESIS

CORPORATE LOGOS

*Case studies describing how two companies
decide upon corporate logos*

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Abstract

The purpose of this thesis is to gain a better understanding of how companies proceed when selecting a corporate logo. In the thesis we have attempted to describe the different objectives that companies have with their logo, the selection process of a logo and also the benefits of a corporate logo. To be able to reach the purpose of this thesis we have conducted case studies on two companies, Telia and Lulebo. Our research showed that the most common objective with a corporate logo is to create recognition of the company. Regarding the selection process our research shows that the process is not systematically thought out, but companies do go through a certain set of stages that are similar between the companies. Moreover the research shows that the buying center in the logo selection process consists of five roles that are held by individuals with high positions in the company. Concerning the benefits of a corporate logo, our research revealed that companies perceive that a logo can bring a number of benefits to the company.

Sammanfattning

Syftet med denna uppsats är att uppnå en ökad förståelse av hur företag går till väga när de väljer företagets logga. I uppsatsen har vi försökt beskriva de olika målen företag kan ha med sin logga, urvalsprocessen och även vilka fördelar en logga kan medföra företaget. För att kunna nå syftet med uppsatsen har vi utfört case-studies på två företag, Telia och Lulebo. Vår forskning visade att det vanligaste målet med en företagslogga är att den ska skapa igenkännande av företaget. Med avseende på urvalsprocessen av en logga så visar vår forskning att den inte är systematiskt uttänkt men följer ändå ett bestämt antal steg som är liknande för företagen. Dessutom består buying center i loggans urvalsprocess av fem huvudaktörer som oftast besitter högt uppsatta positioner inom företaget. Gällande fördelarna med en logga så visade det sig att företag upplever att det finns ett antal fördelar med att ha en företags logga.

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1 INTRODUCTION

In this initial chapter, a background to the research area is presented, followed by a discussion concerning how companies decide upon logos for their corporation. Thereafter the research purpose relevant to this thesis is stated along with the research questions. Finally, the demarcations of the study are presented followed by an outline of the thesis.

1.1 BACKGROUND

Due to the increased competition in today's business environment, a company's marketing mix strategy has become a more important factor to stay competitive or sometimes even to stay in business (Daniels & Radebaugh, 1998). Promotion, an element of the marketing mix often referred to as marketing communication, is the tool utilized by marketers to communicate with their intended target market (Jobber, 1998).

The intention with marketing communication is to persuade, to inform, or to remind (Jobber, 1998). According to Kotler and Armstrong (1994) a company's total marketing communications program, originally consists of personal selling, sales promotion, public relations and advertising.

Even though people constantly encounter a vast amount of advertising through for example television, the web, newspapers, radio, billboards etc., they rarely tend to notice and remember specific ads. The reason for this is the increased amount of media noise, which has made traditional media a less effective way of reaching and affecting target audiences. (Taranto, 1998) To distinguish themselves from competitors, Kotler (2000) argues that companies should use brands, while these are the crucial aspects that assist a company in the rapidly changing business environment. Brands can consequently be considered a necessary strategic tool for companies to pursue objectives of growth and sales, and as a result, ensuring future success (Ibid).

1.1.1 Branding

The modern brand is considered to have its origin in the United States and Great Britain and appeared for the first time during the second half of the 1800th century. In these countries the achievements of the industrial revolution resulted in mass production, mass distribution and mass communication. The brand became a tool to differentiate all of the products and a way of enhancing the products in the companies marketing efforts. (Melin & Urde, 1990)

The definitions of a brand are numerous and stretch from a purely technical level, e.g., the brand as a differentiating device, to a psychological level, e.g., the brand used by the consumer as a mental short cut or a means of expressing attitudes (Håkansson, 2000). Kotler (1994, p.442) for example has defined a brand, from a functional trademark perspective as:

“A name, term, sign, symbol, or design, or a combination of them, intended to identify the goods or services of one seller or group of sellers and to differentiate them from those of competitors”.

De Chernatony and McDonald, (1992) further state that a brand is not merely a combination of letters and images, but rather a tool to communicate an image of the owner to others. In other words, when consumers buy brands, they are supposedly not only concerned with the functional capabilities of the product, but also interested in the brand’s personality. (Ibid)

Today, branding moves beyond specific product elements (Schmitt & Simonson, 1997). Many corporate managers are now realizing that not only their products are brands but that the entire company is a brand (Woodward, 1999). Brands provide an image, assure customers of quality as well as offer total solutions (Schmitt & Simonson, 1997). Rather than spending their marketing costs on branding individual products, giants like Disney, Microsoft, and Sony, are promoting one corporate brand – an umbrella image that casts one glow over an array of products. In recent years corporate brands have become enormously valuable assets and companies with strong corporate brands can have market values that are more than twice their book value. (Hatch & Schultz, 2001) According to Aaker (1996) the success of a brand depends heavily on the corporate identity, while it represents the essence of the brand.

1.1.2 Communicating the Corporate Brand

Among writers there is a growing consensus that what makes a company distinct from its competitors is the way it communicates to its audiences. Everything a company says, does and makes will communicate, and therefore corporate communication is something that must be considered. (Baker & Balmer, 1997) By using corporate communication a company can influence their image (van Rekom, 1997). Furthermore Balmer (1995) argues that ineffective corporate communication may result in that the perception, which the audience holds about the company, may become negative. Markwick and Fill (1997, p 401) describe the corporate communication as “the process, which translates corporate identity to image”. An organization’s identity is what members see as the central, distinctive, and enduring features of their company (van Riel & van den Ban, 2001). These features can be transmitted through the behavior, the communication, and the symbols of the organization (van Riel & van den Ban, 2001).

Corporate identity for many people is synonymous to a symbol and/or a company name (Baker & Balmer, 1997). Baker and Balmer (1994, p. 366) further describe the corporate identity as;

“The symbols an organization uses to identify itself to people”

If used in the right way corporate identity can project what the company is, what it stands for and what it does (Melewar & Saunders, 2000). The objective of corporate identity is, in other words, to acquire a favorable corporate image among an organization’s target audience (Baker & Balmer, 1997).

According to Balmer and Wilson (1998) the corporate communication should reflect the heart of the corporate identity, hence the company’s personality. Furthermore Balmer

(1995) argues that corporate personality is the cornerstone of the corporate identity. The personality of a company derives from its core values, opinions and cultural character. The personality is also affected by the company's activities on the marketplace, how it handles its business and its persistency. A company's personality can be compared to the personality of a human. The difference between these two is that a company has much more control over its makeup. (Balmer, 1995) The company's personality can help a company to communicate its identity (Aaker, 1996) According to Bernstein (1984) the identity of a company can be represented through the corporate logo of a company.

1.1.3 Logo

The word logo can be used to a variety of elements, but in the context of this thesis it is used to refer to the graphic design that a company uses, with or without its brand name, to identify itself to its target audience. (Bennett 1995; Henderson & Cote, 1998) This is the definition that is adopted throughout this thesis, hence this is what is meant when the term logo is mentioned from now on.

Today logos appear on every different part of a company. Logos appear on television, annual reports, advertisements, packaging, letterheads, business cards, signs, and sometimes even in product designs themselves. Spending on logos can sometimes be the single largest promotion expense for a company. Furthermore, the advertising industry's fastest-growing segment is corporate giveaways like calendars, coffee mugs, clocks, pens, and hats carrying nothing more than the company logo (Henderson & Cote, 1996b).

Practically every business, from coffee shops to computer companies use logos. About 800,000 to 3 million new businesses arise in the United States every year. This number added to the fact that there are a multitude of mergers and acquisitions – more than 3000 in 1996 – occurring annually imply that many new logos are created every year. Changes in corporate image, e.g. name changes, as well as shifts in management and strategy also require new logos. Lastly, most companies update their logos occasionally to keep a modern and brand new look. (Henderson & Cote, 1998)

In 1994, more than 3000 new companies in the United States spent 120 million dollars to create and implement a new logo. Management believe that logos can add value to the organization's image and therefore spend huge sums of money on it. (van Riel & van den Ban, 2001) Selecting and designing logos can consequently be very expensive and costs range from less than \$10,000 to hundreds of thousands of dollars (Henderson & Cote, 1998).

Consequently, the use of logos is widespread and given their wide usage, it is crucial that the logos affect the target customers in the right way. There is evidence that logos, which are not affectively pleasing, can hurt the image of the company. (Henderson & Cote, 1996a)

1.2 PROBLEM DISCUSSION

Proponents of branding stress the importance of logos (Schmitt & Simonson, 1997). Logos are important company assets, and firms spend enormous resources in both time and money

protecting and promoting these symbols (Rubel, 1994 described by Henderson & Cote, 1998).

The theories regarding logo strategy and graphic design literature are not very helpful, as recommendations are based on the expertise of professionals rather than on empirical research. In addition, some research regarding logo strategy still is unpublished and has therefore not been examined through strict statistical tests or peer review. (Henderson & Cote, 1998) Colman, Wober, and Norris (1995) agree and claim that exceptionally little work has been published about processes and results of judgments of corporate logos.

One issue according to Henderson and Cote (1998) that cannot be neglected is the importance of setting a clear objective for the corporate logo. Managers can benefit a great deal from understanding the basic principles in selecting a logo since this can help them select the logo that best fits the organization's objective (Henderson & Cote, 1998). What constitutes a good logo depends on the situation and the objectives for that specific logo. Companies with a small marketing budget might prefer a logo that creates a sense of recognition, whilst companies with larger marketing budget may perhaps have higher demands than just recognition of their company. Other companies do not care about recognition, but focuses on a logo that gives a professional look. (Henderson & Cote, 1998)

Another issue of importance in the area of logo strategy is, according to Henderson and Cote (1998), how companies proceed when selecting a logo. Logos are usually selected by the marketing manager, a committee or the chief executive officer. The logo selection process is common across businesses but it does not occur very often, maybe once or twice in a marketing managers career. As the logo selection process occurs seldom the persons involved in the selection process are often inexperienced. However the companies do not want to leave the decisions up to the advertising agency because the decision of selecting a logo requires deep insight into the company and its goals. (Henderson & Cote, 1998)

Furthermore, an issue repeatedly brought up by researchers as being of importance, is how companies can benefit from assigning a logo to their corporation (Hatch & Schultz, 2001; Henderson & Cote, 1998; Stuart, 1997; Brachel, 1999; van Riel & van den Ban, 2001). A logo cannot just be assigned to an organization. Instead, information about what the organization *is* has to be communicated via the logo to the audience (van Rekom, 1997). Accordingly van Riel and Balmer (1997) state that a logo should be used to communicate a company's corporate identity. Aaker (1996) claims that a strong logo can provide cohesion and structure to a company's identity. Its presence can be a key ingredient of brand development and its absence can be a substantial handicap (Ibid). Semiotics agrees and asserts that companies use logos as part of their sign system, to communicate themselves to external audiences (Henderson & Cote, 1998). Elevating logos to the status of being part of the company's identity reflects their potential power (Aaker, 1996). Henderson and Cote (1996a) share the same opinion and claim that practically every business uses a logo as part of its corporate identity. Logos can also speed recognition, cut through the media clutter (van Riel & van den Ban, 1999), and differentiate the company from its competitors (Brachel, 1999). However, the different researchers all bring up different benefits so there is today no clear unity in what benefits the companies gain with their respective logo.

Due to increased competition in the business world with new businesses arising and a multitude of mergers and acquisitions occurring every year, new logos are constantly assigned to a large number of companies (Henderson & Cote, 1998). Therefore, we believe

it is time to study the “outward face” of companies and further investigate the choice of logos as a representative of the corporation. The above background and problem discussion therefore provide us with a purpose, which will be stated below in the following section.

1.3 PURPOSE

Based on the reasoning above, the purpose of this study is to *gain a better understanding of how companies decide upon a corporate logo*. We have outlined three research questions, which by answering will help us gain the understanding necessary in order to accomplish the stated purpose.

1. How can the objectives of a corporate logo be described?
2. How can the process of selecting a corporate logo be described?
3. How can the benefits of a corporate logo be described?

1.4 DEMARCATIONS

Due to time limitations, it is beyond the scope of our study to cover all the aspects of our research purpose. We have therefore limited our research to view the above stated research questions from the company’s perspective. Our limitations also precluded us from examining design aspects, such as color.

1.5 OUTLINE OF THE THESIS

As shown in the figure on the next page, this thesis consists of six chapters. By now the first chapter is already presented to the reader and therefore only a brief discussion of the content of the following chapters will be presented.

- *Chapter two* consists of an overview of previous theories and research relevant for the purpose of the study.
- *Chapter three* will describe how the research was conducted and will present a description of the utilized methodology for this thesis.
- *Chapter four* will then provide the reader with a presentation of the empirical data that was collected.
- *Chapter five* consists of analyzing the gathered information with help from relevant theories and also to compare the research objects among themselves.
- *Chapter six* finally presents the findings and conclusions derived from our research, as well as the implication for management, theory, and suggestions for further research.

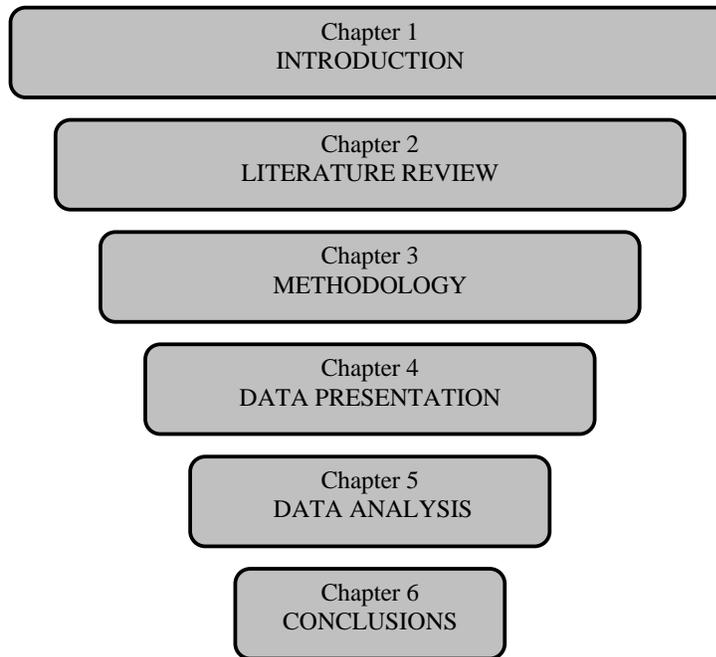


Figure 1.1 Outline of the Thesis
Source: Authors own construction

1.6 SUMMARY

This chapter has presented a background and problem discussion to the area of research and defined the purpose of this study. Specific research questions have also been stated as well as the demarcations of the study. The following chapter will cover previous research conducted within the areas of each research question.

2 LITERATURE REVIEW

After giving a background to the research problem in our previous chapter, it is now convenient to present a literature review within the area of research. First the literature review presents theories that are relevant to the research questions outlined in chapter one. And then a conceptualization is presented at the end of the chapter.

2.1 LOGO OBJECTIVES

Regarding the question of what objectives companies have with their corporate logo we have found a set of guidelines, “Guidelines for Selecting and Modifying Logos” developed by Henderson and Cote (1998), which can help us distinguish the different logo objectives.

2.1.1 Guidelines for Selecting and Modifying Logos

Henderson and Cote (1998) have developed a set of guidelines to help companies select a logo that evokes the desired responses from their target audience. These guidelines are divided into three parts. These are, guidelines for selecting logos, goals for creating a good logo and design guidelines for logos. Guidelines for selecting logos describes the different objectives that companies can have with their logos. Goals for creating a good logo describes the goals that are associated to each objective. Design guidelines for logos describes how a logo should be designed to reach its objective. (Henderson & Cote, 1998)

Selection guidelines

Defining what a good logo is depends on the situation and the objectives with that specific logo. From a traditional perspective a good logo is meaningful, recognizable and affectively positive. Alternatively companies that do not want to spend a lot of money on advertising might prefer a logo that evokes a feeling of recognition. Whilst other firms do not care about recognition but wants a logo that enhances the company image. (Henderson & Cote, 1998)

Therefore the following three are different strategic objectives for logos:

1. *High recognition logos:* Are those logos that create high correct recognition, low false recognition and high positive affect.
2. *Low investment logos:* Are those selected to have high false recognition and positive effect.
3. *High image logos:* Are selected to create strong positive affect with no consideration to recognition what so ever. (Ibid)

Goals for creating a good logo

Henderson and Cote (1998) have identified four different goals that show what characteristics to use depending on the company’s objective with their logo. These goals are presented on the next page, with pictures to make it easier for the reader to understand each goal. The pictures are drafted from Henderson and Cote (1998).



Correct Recognition: Logos should speed recognition of a company. Pictures are perceived faster than words and this helps the logo to create recognition. Many corporate communications are seen only for a moment and therefore it is important that the mind can easily and quickly perceive them. Pictures (e.g., company symbol) can also enhance memory of accompanying verbal material (e.g., company name)

Furthermore if the logo can achieve recognition it will protect the symbol from violation. The recognition of a logo occurs at two levels. First, the target audience must remember seeing the logo (correct recognition). Secondly logos must remind the target audience of the company name (recall). Recall depends heavily on design. To facilitate the recall of the logo it has to have a memorable design. (Ibid)



False Recognition: False recognition occurs when people believe that they have seen the logo but in reality they have never seen it. The reason for this is that the logo resembles something in peoples' everyday life. False recognition brings a sense of knowing that might affect choice among unknown competitors. (Ibid)



Affect: Positive affect is critical to a logo's success because affect can transfer from the logo to the company. Research also implies that evaluations of a company logo can affect the company's evaluation (i.e. affect the company image). Evaluations of logos can influence evaluations of companies. The extent to which affect can be transferred depends on if it is positive or negative, how intense the affective reactions are and how closely the logo is associated with the company. How closely these two are associated depends on if they share associations and if the company has made repeated pairings between itself and its logo. Many logos can transfer negative affect to the extent that it hurts the company image. There are five affective ratings; like/dislike, good/bad, high/low quality, distinctive/not distinctive, and interesting/not interesting. (Henderson & Cote, 1998)



Familiar Meaning: This factor consists of meaning and subjective familiarity.

Meaning puts emphasis on that a logo should evoke the same intended meaning across people. The logo should, in other words communicate one clear message that is difficult to misinterpret. A consensus in meaning is also referred to as stimulus codability. High codable stimuli are for example perceived, interpreted, and retained better than stimuli that are low in codability. This suggests that a logo with a clear meaning is more easily connected to the company, which in turn implies that companies should select a design that communicates the most desirable meaning. (Ibid)

Subjective familiarity refers to logos, as tools to create a sense of familiarity even when they have never been seen before. This can benefit the logo, while it can increase affect, create more consensually held meanings, e.g. a more cohesive image, and even enhance the choice of a brand if brand experience is limited. Moreover, familiarity tends to be perceived and processed faster than other stimuli, which is particularly of importance for logos. Familiar meaning includes therefore both codability and familiarity measures. (Ibid)

Design guidelines for logos

In order to reach the objectives that Henderson and Cote (1998) propose, six design guidelines are suggested. These are presented with pictures gathered from Henderson and Cote (1998), which are displayed in order to make it easier for the reader to understand the meaning of each specific design guideline.



Natural: This variable consists of *representative* and *organic*, and suggests that the design of a logo should illustrate frequently experienced objects.

- Representative, as opposed to abstract, conveys to the realism of a logo. Abstraction in a design signifies that objects are illustrated scarcely, whereas total abstraction goes as far as not implying any evidence what so ever of what is being pictured. In the theory, representative logos increase familiar meaning and correct recognition, as they are easily interpreted and recognized. This is in part the reason why the literature regarding logo strategy repeatedly recommends the use of representative logos.

- Organic design is perceived as meaningful in the design literature, as they imply natural shapes, such as irregular curves. On the other hand, geometric design, that is more synthetic looking, more angular, and more abstract, is less natural and tends therefore to be less meaningful. (Ibid)



Harmony: Harmony stands for a combination between the *symmetry* and the *balance* of a design.

- Balance in a design can be related to symmetry, because a symmetric design is usually considered balanced. On the contrary, however, a balanced design does not always have to be symmetric. Balance is about achieving equal weight on each side of the design's center. Imbalance in a design is considered as upsetting to viewers, according to the literature in the field.

- Symmetric design consists of reflections along the design's axis. In other words, one side of the design is identical with the opposite side. Design literature recommends the use of symmetry in logos, as it is supposed that symmetry enhances positive affective reactions. (Ibid)



Elaborate: An elaborate design includes complexity, activeness, and depth.

- Complexity is comprised of characteristics such as heterogeneity, irregular design, and an increased number of elements and ornaments. Some theories claim that not enough or too much complexity implies little positive affective reactions, whereas complexity that is in between receives higher positive affect. Despite this, logo strategy literature recommends the use of simple logos, while these are thought to be easier to remember.

- Active designs are those that evoke motion and flow. It is supposed that active designs often are more interesting to viewers, and that they tend to be related to other design characteristics such as symmetry, balance, and complexity.

- Depth is supposed to affect recognition among viewers. This is due to the appearance of perspective or three-dimensional design, which easily are connected to characteristics such as complexity and representative. (Ibid)



Parallel: This feature arises when elements or lines are adjacent to each other. This characteristic is however not linked through literature to the response variables. (Ibid)



Repetition: This trait is not directly brought up by literature either. Repetition consists of elements or parts of the design that are similar or identical to one another. (Ibid)



Proportion: The relationship between the horizontal and vertical dimensions of a design is referred to as proportion. Empirical research in the area of design literature suggests that certain proportions of design are more appealing to viewers than others. It is recommended to be close to the golden section in a design. (Ibid)

Table 2.1 below summarizes the goals and guidelines previously presented in a comprehensible way, as well as explains what the companies should strive for depending on what objectives they have with their logo.

Table 2.1 Summary of Design Guidelines

	OBJECTIVES			
	High-Recognition Logos	Low-Investment Logos	High-Image Logos	Poorly Designed Logos
GOALS				
Correct Recognition	Highly Desirable	Not Applicable	Irrelevant	Fails to Achieve
False Recognition	Undesirable	Highly Desirable	Irrelevant	Fails to Achieve
Affect	Desirable	Highly Desirable	Highly Desirable	Fails to Achieve
Familiar Meaning	Desirable	Useful but not Necessary	Useful but not Necessary	Fails to Achieve
DESIGN GUIDELINES				
Natural	High	Moderate	Moderately High	Very Low
Harmony	Moderately High	High	High	Low
Elaborate	Moderately High	Moderately High	High	Overly Low or Overly High
Parallel		Moderately High		
Proportion		Close to Golden Section		
Repetition	Include Some			

Source: Adapted from Henderson & Cote, 1998 p. 25

2.2 LOGO SELECTION

We have not found any relevant theories about how companies select a corporate logo. However we have found theories about Organizational Buying Behavior (OBB) that are applicable to the selection process of logos since our research so far has shown that companies often buy their logos from other companies, usually an advertising agency.

2.2.1 Organizational Buying Behavior

According to Wind and Thomas (1980) Organizational Buying Behavior can be categorized to include three major concepts. These three concepts are the buying process, the buying center and factors affecting these two.

The Buygrid Framework

Zinszer (1997) has acknowledged the Buygrid Framework as one of the most useful analytical tools when looking at industrial buying behavior. The Buygrid framework has been the most lasting through the years (Haas, 1995). The framework was created by Robinson, Faris and Wind (1967). The authors (Ibid) claim that their model is “applicable to buying organizations of all kinds and sizes” (op.cit.,p.10) and displays three buyclasses and eight buyphases.

Each and every purchasing situation can be defined as belonging to any of the three following buyclasses: the new task, the modified-rebuy, or the straight-rebuy. Moreover the buyer’s behavior differs distinctly depending on if it is a subsequent purchase of an initial purchase and if it is with a new supplier or an already existing contact. (Robinson et. al., 1967) Which buyclass that a purchase should belong to is determined by three factors: the newness of the problem, the information requirements and the consideration of new alternatives (Ibid).

Following attributes can characterize the buyclasses in a summarized way. When a *new task buyclass* situation occurs a great deal of information is needed, the problem has never occurred before and many alternative solutions are necessary. The *modified-rebuy* can develop from either a new task or from a straight-rebuy situation. In this kind of situation the purchasing situations are known but they have changed, usually a modified-rebuy requires a low degree of information. The *straight-rebuy* describes a situation with recurring requirements which are handled on a routine basis. Only the already existing suppliers are considered and almost no new information is required. (Robinson et. al., 1967)

The buyphases are a description of the process that a buyer goes through and which eventually leads to a purchase. Some steps can occur at the same time but they do tend to follow each other like displayed in the table on the next page. (Robinson et. al., 1967)

Table 2.2 The Buygrid Analytic Framework for Industrial Buying Situations.

BUYPHASES	BUYCLASSES		
	New Task	Modified-Rebuy	Straight-Rebuy
1. Anticipation or Recognition of a problem (Need) and a General Solution			
2. Determination of Characteristics and Quantity of Needed Item			
3. Description of Characteristics and Quantity of Needed Item			
4. Search and Qualification of Potential Sources			
5. Acquisition and Analysis of Proposals			
6. Evaluation of Proposals and Selection of Supplier(s)			
7. Selection of an Order Routine			
8. Performance Feedback and Evaluation			

Source: Adapted from Robinson et. al., 1967 p. 14

The eight buyphases are as following:

1. *Anticipation or Recognition of a Problem (Need) and a General Solution:* This first phase consists of two parts. The organization discovers a problem and becomes aware that a solution to this problem is to satisfy a need within the company. The second part is to look at what it is that needs to be bought. (Ibid)
2. *Determination of the Characteristics and Quantity of the Needed Item:* Often it is the using department that takes these kinds of decisions. It looks at what is specifically needed. How much time and effort is put into this step depends on if the problem requires a high technology item or a commodity. (Ibid)
3. *Description of the Characteristics and Quantity of the Needed Item:* In this third phase a description of what is needed is created. This description is a foundation for the people that are going to participate in the purchasing decision. At this point it is very important for marketers that they are aware of the roles in the deciding unit and also what information sources the unit base its decisions on. (Ibid)
4. *Search for and Qualification of Potential Sources:* In this phase alternative sources are screened and evaluated. The phase comes to its end when the decision maker has decided upon which suppliers will be considered as potential vendors. (Ibid)
5. *Acquisition and Analysis of Proposals:* The purchasing organization requests detailed information about the different vendors offers. Buyphase four and five often occur simultaneously, except when much information is needed then they are handled separately. (Ibid)
6. *Evaluation of Proposals and Selection of Suppliers:* In this stage the organization weighs the different proposals against each other and then approves on one of them and rejects the others. (Ibid)

7. *Selection of an Order Routine:* This phase starts when the specifications of the agreement are decided upon, the contract is signed and the order is given to a supplier. It is completed when the item is delivered and the purchaser has made his approval. (Ibid)
8. *Performance Feedback and Evaluation:* An evaluation of how well the purchased item solved the organizations problem is conducted and also how well the selected supplier performed. This stage is important so that the organization in the future will be able to handle procurements in a more efficient way. (Ibid)

The Buying Center

According to Wind and Thomas (1980) the Buying Center is the second major concept in OBB (Organizational Buying behavior). The buying center consists of the individuals and groups that share common risks and goals arising from the decision made, in the decision making of a purchase (Webster & Wind, 1972). Moreover Bonoma (1982), and Webster and Wind (1972) state that the buying center has a fixed set of roles regardless of what type of decision is being made. Though the participants seem to change over different purchase situations the roles remain the same (Bonoma, 1982).

The table below describes the members of the buying center and their roles as proposed by Bonoma (1982).

Table 2.3 The Roles of the Buying Center According to Bonoma

Roles	Description
<i>Initiator</i>	Recognizes that a company problem can be avoided or solved by the procurement of a product or a service
<i>Decider</i>	Has the formal or informal power to accept the product or service
<i>Influencer</i>	Add information to the decision process and affects the purchase decision
<i>Purchaser</i>	Selects the product and execute contractual arrangements
<i>Gatekeeper</i>	Controls the flow of information and access to the decision makers
<i>User</i>	Take use of the actual product and help define product requirements

Source: Authors own construction

Who is the most influential person in the buying center is very hard to distinguish, but it is of great importance to the marketer. The ones with the most power are often invisible, at least to vendor representatives, and often the organizational rank does not show how much power a person has within the company. (Bonoma, 1982)

Furthermore the buying center can also be depicted with five dimensions. These five are vertical involvement (which refers to the number of levels of the organizational hierarchy is involved in the purchase), lateral involvement (which refers to the different departments involved in the buying communication), extensivity (refers to the total number of persons involved in the purchase), connectedness (refers to the degree to which the members of the buying center are linked to one another via direct communication). Centrality, which is the last of the five dimensions, explains how central the position of the purchasing manager is in the buying process. (Johnston & Bonoma, 1981)

Factors Affecting the Buying Process and the Buying Center

Concerning the factors affecting the influence of the buying center there are five bases of power in an organization. The different types of power are classified depending on if their

influence is positive (champion power) or negative (veto power). The different types of power are displayed in table 2.4 below.

Table 2.4 The Bases of Power

Type of Power	Champion	Veto
<i>Reward</i> : the ability to provide monetary, social, political or psychological rewards to others for compliance	×	
<i>Coercive</i> : ability to provide monetary or other punishment for non compliance	×	
<i>Attraction</i> : ability to elicit compliance from other because they like you	×	×
<i>Expert</i> : ability to elicit compliance because of technical expertise, either actual or reputed		×
<i>Status</i> : Compliance-gaining ability derived from a legitimate position of power in a company		×

Source: Adapted from Bonoma, 1982 p. 115

According to Wind and Thomas (1980) the factors that explain and predict organizational buying behavior can be characterized into six dimensions, the buying situation, the personal, interpersonal, organizational, inter-organizational, and environmental factors. (Ibid)

The buying situation is affected by several factors such as: time pressure, limited time might lead to a simpler buying behavior, the degree of perceived risk determining the amount of individuals that are involved in the decision and the type of purchase can also affect the decision. (Seth, 1973)

The personal factors include variables that are characteristic for the individual such as gender, personality and religion, etc., whilst the interpersonal factors are concerned with the variables that are present in the social interaction between persons in the buying situation for example cooperation, trust etc. (Wind and Thomas, 1980) Concerning the organizational factors, there are a set of company specific factors that affect the buying behavior. These are, organization orientation, organization size, and degree of centralization. (Seth, 1973)

Regarding the inter-organizational factors that affect buying behavior Wind and Thomas (1980) state that these are the formal and informal interaction pattern between the different parts of the organizational system, the size, network configuration, and also the diversity of the organization. The last factors that affect the buying is the environmental factors, which are out of reach for the company's control. These include political, legal, technological, and social/cultural factors. (Ibid)

2.3 LOGO AS A BENEFIT

Regarding the benefits that a logo can bring a company, there are several different opinions stated by a number of authors. To complement these studies, certain branding theories will also be used in this section. Kotler (1994) defines that the brand is the name, or the symbol, or a combination of them intended to differentiate companies from their competitors, which also reinforce our use of branding theories. Furthermore, in a study by Aaker (1996) the author concluded that the logo can capture much of its brand's identity. For these reasons we find that branding theories are applicable on logos.

The studies concerning benefits of a logo will be presented as follows; the added value of corporate logos, a firm's benefits from using a brand, the logo's ability to enhance the company image, and different dimensions of personality.

2.3.1 The Added Value of Corporate Logos

The identity of an organization is what its members look upon as the central, distinctive and enduring features of their company. Companies transmit these features through the behavior, communication and symbols of the company. Communication (advertising, public relations), and especially the behavior of company members, is hard to control so that one set of features is seen as typical for the company. Logos are a more efficient management tool to orchestrate the desired features that the company wants to communicate. (van Riel & van den Ban, 2001)

If managed correctly a logo can serve as a competitive advantage and be used as a means of increasing company reputation. Logos also act as facilitators to speed up recognition of the company or brand. Pictures are faster than words. This is important as many company communications are only seen briefly. Logos are the main vehicles for communicating the company image, cutting through the clutter of information that people are exposed to, and speeding recognition. (van Riel & van den Ban, 2001)

A study done by van Riel and van den Ban (2001) shows that:

1. A well-designed logo is able to evoke a limited, but essential, amount of desired organizational characteristics with "only" the graphical properties of the symbol.
2. The fit between external perceptions of a new logo and organizational intentions may increase if the launch of the new logo is embedded within a nationwide campaign, explaining the values the company wants to express with this logo. (Ibid)

By nature, all visual shapes have their own meaning. But, this meaning gets stronger or weaker when an organization starts using a visual shape intensively. The associations attached to the organization will, in the long run, color the original perception of the logo or visual shape. The degree to which the organization has a strong set of positive or negative associations and high familiarity will dominate, or at least have an affect on, the nature of the perception that people attach to the logo. (van Riel & van den Ban, 2001) Consequently the authors (Ibid) state that it can be assumed that a set of intrinsic properties and a set of extrinsic properties will affect individuals' understandings and interpretations of a logo.

1. Intrinsic properties of a logo are properties resulting directly from a confrontation with the logo itself divided into:
 - A perception of the graphical parts (what is the factual interpretation of the logo)
 - Perceptions of the referential parts (what does the logo represent) (Ibid)

2. Extrinsic properties are properties originating from the associations with the company behind the logo. These associations are in return partly defined by the behavior of the organization in the past and by the intensity of the communication in which they express their values to their employees and external audience. (Ibid)

2.3.2 A Firm's Benefits from Using a Brand

An important part of any marketing program related to the company name, firm image, and positioning concept, is the communication process often categorized as graphic identity. Graphic identity can be the cornerstone for communicating a company's marketing efforts visually – who it is, and what it stands for. While it has little to do with the quality of the services companies provide, the package they present them in affects their reputation and public esteem. Too often, companies seem to be unaware that the first impression they make on potential customers may be the only chance they get. It is very important that the first and all subsequent impressions are communicating the excellent quality of the company's services and/or products and their concern for their customers. In other words, the graphic identity can help the company make clients, as well as potential clients, think more highly of the company and its services and/or products. (Stuart, 1997)

Companies should make their firm name synonymous with the firm's image and assurance of quality to be able to make potential customers understand what differentiates one company from the other. To accomplish this, the company should transform its company name into a brand name, a high profile symbol that the public recognizes. (Brachel, 1999)

A firm brand can create numerous benefits for a company:

- Differentiates the company from its competitors.
- Creates a strong marketplace image: A brand makes the company distinctive and familiar to those who come in contact with it.
- Projects quality: In businesses where the services are not as tangible as the product, the brand makes a statement about the nature and quality of the company.
- Projects the firm's culture: The brand projects the environment that the company creates for its employees and customers.
- Positions the firm.
- Conveys strength: the brand can help create strong leadership and a solid foundation.
- Serves as springboard for "standout" marketing. A brand is a great platform for innovative marketing strategies. (Ibid)

2.3.3 The Logo's Ability to Enhance the Company Image

A positive and well-known image is an asset for all corporations because image affects the customer's perceptions about the corporation's services/products and communications (Grönroos, 1990). High recognition of a logo is no guarantee that the logo is making a

positive image contribution to the company image. Many logos actually downgrade a company's image to varying degrees. (Schechter, 1995)

Image contribution is a measurement of how the design of a logo enhances or detracts from a company or brand name. A survey is done to measure if the design of the logo contributes to the company image. Consumers study a generic version of the company logo and rank it on the four attributes;

- Trustworthiness and responsibility
- Offering quality products and services
- Offering a product or a service that I would use
- Offering products or services that I would use

The score is derived from the percentage of consumers who "agree strongly" (within a five point rating scale) that the subject possesses those attributes this establishes a base line rating, which represents core "brand esteem". Another group sees the full color logo, and then ranks it on the same four attributes. The difference between the name group and the logo group is the "image contribution" of the logo design. (Schechter, 1995)

2.3.4 Different Dimensions of Personality

According to van Rekom (1997), information about what the company *is* has to be communicated to the audience, and therefore a logo cannot just be assigned to a firm. Cohesion and structure can be provided to the company's identity by the logo. A logo can also capture much of its respective brand's identity. (Aaker, 1996) Furthermore, van Riel and Balmer (1997) claim that the corporate identity can be communicated through the logo. Virtually every business uses a logo as part of its corporate identity (Henderson & Cote, 1996b). Aaker (1996) is of the same opinion and argues that elevating logos as being a part of the corporate identity shows their potential power.

Markwick and Fill (1997) argue that in order to express its identity the organization has to have a clear appreciation of its personality. The corporate personality is the heart of the company's corporate identity (Balmer & Wilson, 1998). Accordingly, Balmer (1995) states that the corporate personality is the cornerstone of the corporate identity.

The brand personality is, according to Aaker (1996) comparable with the perceived personality of a person. The same words, which are used to describe a person, can be used to describe the personality of a brand (Aaker, 1996). Balmer (1995) agrees and argues that the corporate personality can be compared to human personality but with the difference that a company has more control over its "makeup".

To understand an organization's personality, Aaker (1997) has developed a theoretical framework in which the dimensions of brand personality are presented. This framework can be used when an organization wants to gain an insight of its personality. Aaker's (1997) study deals with brand personality but this framework can also be applied to organizations because organizations can function as brands themselves.

The Brand Personality Scale (BPS) is used to measure and structure brand personality and consists of five key dimensions: Sincerity, Excitement, Competence, Sophistication, and Ruggedness. These dimensions are divided into fifteen facets that in turn consist of suitable adjectives. The intention of creating the Brand Personality Scale was to develop a reliable, valid and generalized scale to evaluate a brand's personality dimensions, not only from the consumer's point of view, but to analyze the marketer's brand development perspective as well. (Aaker, 1997)

The different components of the Brand Personality Scale are presented in the work of Aaker (1996) listed in the table below.

Table 2.5 A Brand Personality Scale (BPS)

<p>Sincerity <i>Down-To-Earth:</i> family oriented, small-town, conventional, blue-collar <i>Honest:</i> sincere, real, ethical, thoughtful, caring <i>Wholesome:</i> original, genuine, ageless, classic, old-fashioned <i>Cheerful:</i> sentimental, friendly, warm, happy</p> <p>Excitement <i>Daring:</i> trendy, exciting, off-beat, flashy, provocative <i>Spirited:</i> cool, young, lively, outgoing, adventurous <i>Imaginative:</i> unique, humorous, surprising, artistic, fun <i>Up-To-Date:</i> independent, contemporary, innovative, aggressive</p> <p>Competence <i>Reliable:</i> hardworking, secure, efficient, trustworthy, careful <i>Intelligent:</i> technical, corporate, serious <i>Successful:</i> leader, confident, influential</p> <p>Sophistication <i>Upper Class:</i> glamorous, good-looking, pretentious, sophisticated <i>Charming:</i> feminine, smooth, sexy, gentle</p> <p>Ruggedness <i>Outdoorsy:</i> masculine, Western, active, athletic <i>Tough:</i> rugged, strong, no-nonsense</p>

Source: Aaker, 1996 p. 144

According to Hankinson & Cowking (1993) there are several mapping techniques, including principal components analysis, principal co-ordinates analysis and multidimensional scaling, that can be used to create brand maps. With all these techniques, the similarities between brands are measured across a large collection of relevant dimensions (or variables).

To visualize the results of using the Brand Personality Scale, Aaker (1997) suggests two alternatives. Either, a graded polar chart, or bar charts can be utilized to displays the 15 different personality facets. Those different illustrations would help the brand owner obtain a clear view of the important brand personality variables that should be communicated to the target market. (Wallenklint, 1998) In the figure 2.1 on the next page a polar chart visualizing the dimensions and facets of a brand's personality is displayed.

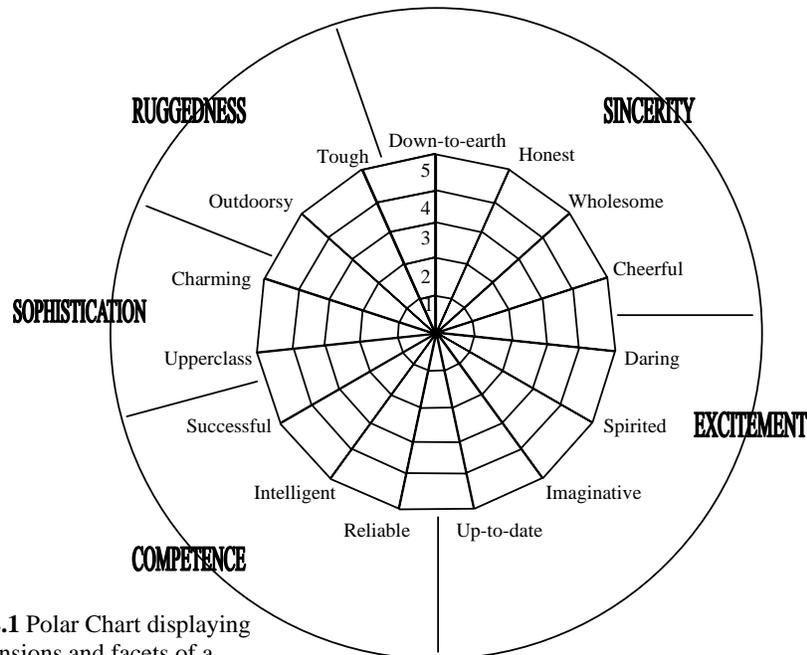


Figure 2.1 Polar Chart displaying the dimensions and facets of a brand's personality

Source: Adapted from Wallenklint, 1998 p. 17

Mapping techniques are primarily used to visualize the brand personality and all of these have in common that they display how the brand is perceived (Wallenklint, 1998).

2.4 CONCEPTUAL FRAMEWORK

In order to answer the research questions in chapter one it is now appropriate to try to clarify and motivate how we have conceptualized each research question. Miles and Huberman (1994, p.18), state that “a conceptual framework explains, either graphically or in a narrative form, the main things to be studied”. Moreover, the authors (Ibid) claim that it is easier to create a conceptual framework after a list of research questions have been outlined. The conceptualization will also assist us in outlining an interview guide, which in turn will enable the data collection. (Ibid)

Initially, we will give explanation to why some parts of the literature review will not be used in the conceptual framework. Certain sections within OBB are mainly included in the literature review so that the reader can gain an overall picture of the buying process and the buying center. Therefore the parts discussing Webster and Wind's (1980) factors affecting the buying process, and Bonoma's (1982) bases of power in the buying center will be excluded as these will not add to the conceptual groundwork that is needed to deal with the research questions outlined in chapter one. Moreover design guidelines will be precluded from our study as stated in our demarcations in chapter one. The Schechter study (1995) (explained on p.16 in section 2.3.3) only looks at the logo from the consumers perspective and therefore it is not applicable to our research questions since they exclusively take consideration to the company's perspective of its logo. Consequently the Schechter study (1995) will not be utilized in our conceptualization.

2.4.1 The Objectives of a Corporate Logo – Research Question One

Regarding the objectives for a corporate logo we have chosen to use certain parts of Henderson and Cote's (1998) "Guidelines for Selecting and Modifying Logos". We will use the authors' (Ibid) objectives and goals presented previously in the chapter.

Henderson and Cote (1998) give the most extensive information regarding the objectives with logos, and this is why we base our conceptualization on their study. A matrix that combines the objectives and goals is displayed below. As the goals are closely connected to the objective, these will also be used to distinguish what objective the companies have with their logo.

Table 2.6 Summary of Logo Objectives and Goals

	OBJECTIVES		
	High-Recognition Logos	Low-Investment Logos	High-Image Logos
GOALS			
Correct Recognition	Highly Desirable	Not Applicable	Irrelevant
False Recognition	Undesirable	Highly Desirable	Irrelevant
Affect	Desirable	Highly Desirable	Highly Desirable
Familiar Meaning	Desirable	Useful but not Necessary	Useful but not Necessary

Source: Adapted from Henderson & Cote, 1998 p. 25

2.4.2 The Process of Selecting a Logo– Research Question Two

To examine the logo selection process, we find it appropriate to use the Buygrid framework as proposed by Robinson et. al. (1967). This theory is included because it is applicable to all kinds of purchasing organizations and since it has received much support and recognition among researchers in the area of organizational buying behavior. Based on the research we have conducted so far, we consider all these steps applicable to the selection process of a logo.

1. Anticipation or Recognition of a Problem (Need) and a General Solution
2. Determination of the characteristics and Quantity of the needed item
3. Description of the Characteristics and Quantity of the Needed Item
4. Search for and Qualification of Potential Sources
5. Acquisition and Analysis of proposals
6. Evaluation of Proposals and Selection of Suppliers
7. Selection of an Order Routine
8. Performance Feedback and Evaluation

Moreover we will examine some of the roles in the Buying center proposed by Bonoma (1982), in order to gain a better understanding of the persons involved in the decision making process. The roles are defined as follows: *Initiator, Decider, Influencer, Purchaser, Gatekeeper, and User*. The reasons why this theory will be used is that it provides an insight of the specific roles and responsibilities within the buying process. Since the logo is an occurrence that does not include an actual user (but rather is used by the company as a whole) in the context according to Bonoma (1982), it will not be included in our framework. Therefore the roles we will examine will be.

- Initiator
- Decider
- Influencer
- Purchaser
- Gatekeeper

2.4.3 The Benefits of a Corporate Logo – Research Question Three

Regarding the benefits with the use of a corporate logo, we will look at the major benefits, which are suggested by the different authors, mentioned earlier in this chapter. We have chosen to investigate the benefits stated by van Riel and van den Ban (2001). Their benefits are supported by other authors such as Stuart (1997), Brachel (1999), Henderson and Cote (1998), Schechter (1995), Aaker (1996) and van Rekom (1997). These seven authors also add to or complement to van Riel and van den Ban's (2001) reasoning.

The benefits will be summarized in an eclectic list that will be presented below. In an eclectic list the factors are combined by several authors. Van Riel and van den Ban (2001) have stated all the benefits below so they will not be referred to. However, we will refer to the supporting researchers and show how they have complemented to van Riel and van den Ban's (2001) reasoning.

- ✓ A logo is an efficient management tool to orchestrate the desired company features that the company wants to communicate.
 - The logo can position the firm (Brachel, 1999)
- ✓ The logo can serve as a competitive advantage
 - The logo can project quality (Brachel, 1999)
 - The logo can convey strength (Brachel, 1999)
 - The logo can differentiate the company from its competitors (Ibid)
 - The logo can make clients and potential customers think more highly of the company and its products/services (Stuart, 1997)
 - Logos can transfer the feeling of high quality (Henderson & Cote, 1998)
- ✓ Logos are the main vehicle for communicating company image.
 - Logos can create a strong image (Brachel, 1999)
 - High Image logos can create positive affect (Henderson & Cote, 1998)

- Logos can contribute to the corporate image (Schechter, 1995)
- ✓ Logos can cut through the media clutter (media noise)
 - Logos can serve as a spring board for standout marketing (Brachel, 1999)
 - Logos are a great platform for innovative marketing (Ibid)
- ✓ Logos can speed recognition.
 - A good logo is a logo that is easy to recognize (Henderson & Cote, 1998)
- ✓ A well-designed logo can evoke a limited, but essential amount of company characteristics with only its graphical properties.
 - The logo can communicate who the company is and what it stands for (Stuart, 1997)
 - The logo projects the environment that the company creates for its employees and for its customers (Brachel, 1999)
 - The logo can capture much of its respective brand's identity (Aaker, 1996)
 - A logo cannot just be assigned to a company. It has to say something about what the company is (van Rekom, 1997)

We have chosen to investigate the very last benefit (the logo's ability to communicate corporate identity) further. The reason why we choose to highlight the logo's ability to communicate corporate identity is because our survey of the literature has shown that this is the benefit most emphasized by authors in the field. To investigate this benefit mentioned above, we have chosen to use Aaker's (1996) brand personality framework. The reason for this choice is that Aaker (1996) is one of the first researchers that developed a theoretical framework for the brand personality dimensions plus a reliable and valid scale to measure these dimensions.

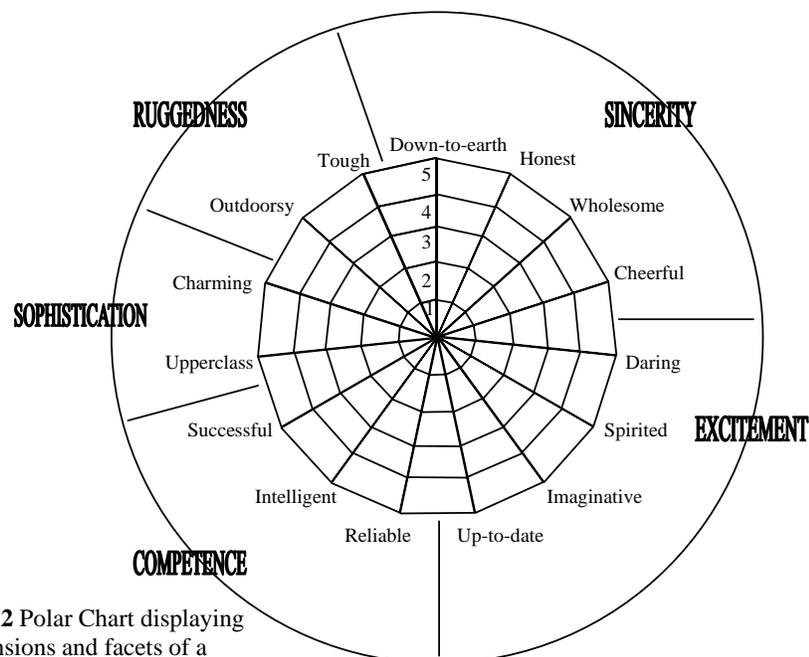


Figure 2.2 Polar Chart displaying the dimensions and facets of a brand's personality

Source: Adapted from Wallenklint, 1998 p. 17

The brand personality framework can be used both for brands and for organizations (Aaker, 1997). We find that this framework is also applicable to logos since Aaker (1996) states that the logo can capture much of its respective brands identity. Furthermore, identity is closely connected to personality. According to Balmer (1995), and Balmer and Wilson (1998) the personality is the cornerstone of identity. Moreover the corporate communication should reflect the corporate personality because this is the heart of the company's corporate identity (Balmer & Wilson, 1998). This reasoning supports our choice of theory.

By gathering data with regards to the five dimensions and 15 facets (explained by the 42 traits) of the Brand Personality Scale we will get a structured answer on how the company perceives its personality and also how they perceive their logo's personality. The findings will be compared in order to see if the company's personality corresponds with the logo's personality. If the personalities correspond, it will be a benefit for the company.

This figure shows our emerged frame of reference and how the three research questions are connected.

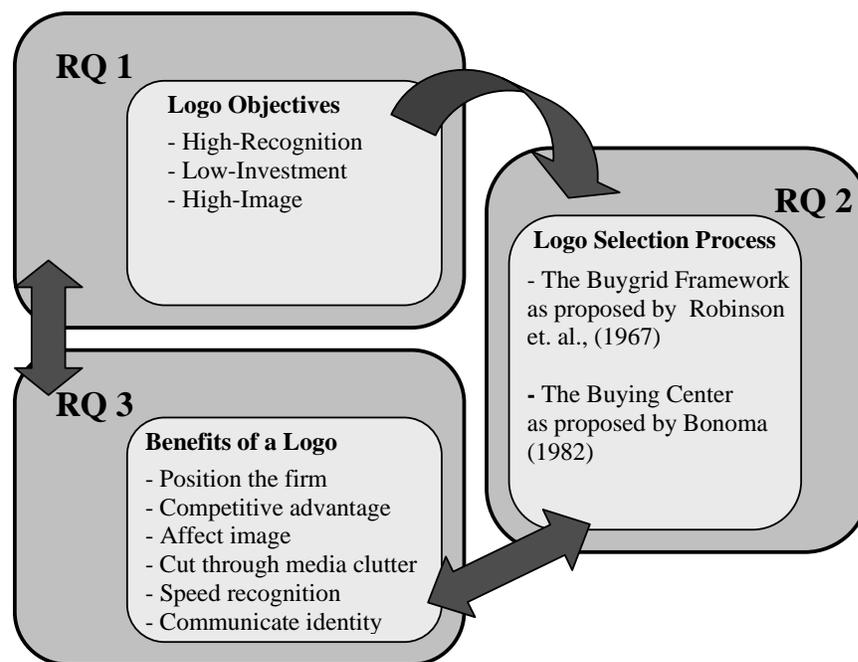


Figure 2.3 Emerged Frame of Reference
Source: Authors own construction

2.5 SUMMARY

This chapter has provided a literature review of prior research within the relevant area. Literature related to each of the research questions have been reviewed and narrowed down into a conceptual framework. The contents of the conceptual framework will be the basis for the data collection. The following chapter will explain the methodology behind the research of this thesis.

3 METHODOLOGY

The previous chapter presented a theoretical review and a conceptual framework tied to the research questions of this study. This chapter describes the methodology used in this thesis and works as a guideline to help the reader follow how the purpose of the study is approached.

3.1 RESEARCH PURPOSE

The purpose of academic research can be exploratory, descriptive or explanatory (Yin, 1994). The category to which a study belongs depends on the ambitions and knowledge within the research area (Wallén, 1996).

Exploratory studies aim for basic knowledge within the problem area. These kinds of studies are appropriate when a problem is hard to demarcate and when relevant theory is uncertain. Furthermore they are also suitable when important characteristics and relations are hard to determine. (Eriksson & Wiedersheim-Paul, 1997)

Descriptive research is suitable when a problem is clearly structured but the aim is not to conduct research about the connections between causes and symptoms (Eriksson & Wiedersheim-Paul, 1997). The researchers know what they want to investigate but they don't know the answers (Ibid).

When the purpose of the research is to explain the study is called explanatory. To explain means to analyze causes and connections (Eriksson & Wiedersheim-Paul, 1997). The researcher tries to identify the factors, which jointly cause a certain phenomena (Lundahl & Skärvad, 1992).

The research purpose of this thesis is to explore how companies decide upon a corporate logo. By exploring our purpose, we will gain a better understanding of our research area. The study is also descriptive in the sense of describing the empirical data we have collected. The research purpose of our study is clearly structured, which also justifies the descriptive research. Furthermore our research purpose is partly explanatory since we aim to explain the results gained in the two preceding stages by answering our research questions and drawing conclusions on the matter. However the explanatory purpose is secondary, we do not try to explain the connections between causes and symptoms within the area of our research. However we summarize and try to explain the findings in our study. This, we do by answering our research questions and drawing conclusions. As the exploratory, descriptive, and partly explanatory purpose of this study is now motivated, the following section will present the research approach.

3.2 RESEARCH APPROACH

The two main methodological research approaches within social sciences are according to Holme and Solvang (1991) the quantitative and the qualitative approaches. Quantitative research tries to explain a phenomenon with numbers to obtain results, therefore basing the conclusions on data that can be quantified (Lundahl & Skärvad, 1992). Whereas qualitative

research bases its conclusion on non-quantifiable data, for example values, perceptions and attitudes. However it is possible that these data could be quantified as well. (Lundahl & Skärvad, 1992) Closeness to the studied object is characteristic for qualitative research. Also the researcher wants to gain a lot of information from few research objects and the researcher is not aiming to generalize but to gain a deeper understanding of the studied area. (Holme & Solvang, 1991)

Based on the discussion above and the purpose and research questions of this study the approach of this study will be qualitative. The reasoning behind this choice is that we want to gain a better understanding of how companies decide upon a corporate logo. We do not intend to generalize. Instead we will study a relatively small sample to be able to more thoroughly investigate several variables, which in turn will help us, gain the better understanding that we desire. In other words, the qualitative approach will enable us to obtain more in-depth information.

3.3 RESEARCH STRATEGY

Eriksson and Wiedersheim-Paul (1997) have identified three major strategies that a researcher can pursue: case studies, surveys and experiments. This is agreed upon by Yin (1994), but he also complements these strategies with archival analysis and histories. Which research strategy to use is determined by looking at three different conditions, these three are (1) the type of research question posed, (2) the extent of control that the investigator has over actual behavioral events and, (3) the degree of focus on contemporary as opposed to historical events. (Ibid) An outline of the different available research methods is outlined in the table below.

Table 3.1 Relevant Situations for Different Research Strategies

Strategy	Form of research question	Requires control over behavioral events	Focuses on contemporary events
<i>Experiment</i>	how, why	yes	yes
<i>Survey</i>	who, what, where, how many, how much	no	yes
<i>Archival Analysis</i>	who, what, where, how many, how much	no	yes/no
<i>History</i>	how, why	no	no
<i>Case Study</i>	how, why	no	yes

Source: Adapted from Yin, 1994 p. 6

Since our research did not require any control over behavioral events, experiments were not a relevant research strategy for us. A survey does not give the opportunity to get a deeper understanding of the studied object, however surveys give exact but shallow data and are appropriate when investigating many entities and few variables. (Eriksson & Wiedersheim-Paul, 1997) Therefore a survey was not useful, since this research strategy does not correlate with our qualitative purpose. Since our research is qualitative in its nature and does not imply precise and quantitative data, archival analysis does not suit the qualitative approach of our study. We focus our research on contemporary events and therefore

“history” is not applicable. According to Yin (1994) a case study is appropriate when the researcher studies few objects in depth. We have therefore conducted two case studies since we only study two objects, we want to gain much information about them, and our research is based on contemporary events.

3.4 DATA COLLECTION METHOD

In a report the research can be based on primary and secondary data or both. Data that is collected for the first time and for a specific purpose is called primary data. Secondary data consists of already existing information collected by other researchers. Secondary data is easier to use because it is already existing information and therefore it is often used initially. (Lundahl & Skärvad, 1992)

Yin (1994) lists six different ways of collecting data, these ways are: documentation, archival records, interviews, direct observations participant observations, and physical artifacts. He further argues that no single source has an advantage over the others. Instead the different sources complement each other because they all have different strengths and weaknesses. (Ibid)

According to Yin (1994) a researcher should use multiple sources of evidence when conducting a case study. This in order to improve the validity and the reliability of the study. The use of multiple sources is called triangulation. When using triangulation a very important advantage can be obtained namely converging evidence. (Ibid) By converging evidence Yin (1994) means that a conclusion or a result is more accurate and convincing when it is based on several sources of information rather than few. A table of Yin’s (1994) sources is displayed in the beginning of the next page.

Archival records are not used since they are characterized as quantitative and precise and this does not appropriate for the purpose of this study. Observations will not be used, since they are time consuming and also they may be biased. Physical artifacts are not used either because this study does not need evidence of cultural features.

Documentary information is likely to be relevant in every case study (Yin, 1994) and it will be used in this study. Documentation is considered to be secondary data. Examples of documents are letters, administrative documents (i.e. annual reports and other internal documents) formal studies and articles (Ibid).

Yin (1994) states that interviews are the most important sources of data collection in case studies. An interview can be described as an interaction via telephone or in person between the interviewer and the respondent (Eriksson & Wiedersheim-Paul, 1997). An important factor in qualitative studies are closeness to the respondents and flexibility and using interviews makes this possible (Holme & Solvang, 1991). When in-depth information is desired interviews are suitable and this kind of information is needed to fulfill the purpose of this study. We want to study how companies decide upon a corporate logo, and according to Yin (1994) the interview allows the researchers to focus on the case study topic. Considering the discussion above, interviews are chosen as our primary data collection method. There are some potential disadvantages with interviews for example they can be biased by poorly designed questions also there can be a risk for reflexivity. Reflexivity means that the interviewee tells the interviewer what he or she wants to hear. (Ibid)

Table 3.2 Six Sources of Evidence: Strengths and Weaknesses

Source of Evidence	Strengths	Weaknesses
Documentation	<ul style="list-style-type: none"> - Stable: can be reviewed repeatedly - Unobtrusive: not created as a result of the case - Exact: contains exact names, references, and details of an event - Broad coverage: long span of time, many events, and many settings 	<ul style="list-style-type: none"> - Retrievability: can be low - Biased selectivity: if collection is incomplete - Reporting bias: reflects (unknown) bias of author - Access: may be deliberately blocked
Archival Records	<ul style="list-style-type: none"> - (Same as above for documentation) - Precise and quantitative 	<ul style="list-style-type: none"> - (Same as above for documentation) - Accessibility due to privacy reasons
Interviews	<ul style="list-style-type: none"> - Targeted: focuses directly on case study topic - Insightful: provides perceived casual inferences 	<ul style="list-style-type: none"> - Bias due to poorly constructed questionnaires - Response bias - Inaccuracies due to poor recall - Reflexivity: interviewee gives what the interviewer wants to hear
Direct Observations	<ul style="list-style-type: none"> - Reality: covers events in real time - Contextual: covers context of event 	<ul style="list-style-type: none"> - Time consuming - Selectivity: unless broad coverage - Reflexivity: event may proceed differently because it is being observed - Cost: hours needed by human observers
Participant Observation	<ul style="list-style-type: none"> - (Same as for direct observations) - Insightful into interpersonal behavior and motives 	<ul style="list-style-type: none"> - (Same as for direct observations) - Bias due to investigator's manipulation of events
Physical Artifacts	<ul style="list-style-type: none"> - Insightful into cultural features - Insightful into technical operations 	<ul style="list-style-type: none"> - Selectivity - Availability

Source: Adapted from Yin, 1994 p. 80

There are three different types of interviews: open-ended, structured and focused (Yin, 1994). According to Yin (1994) the open-ended interview is the most common method. The researcher asks the respondent unstructured questions, this way allowing the interview to be more like a discussion. The purpose of an open-ended interview is to get the respondent to discuss his or her own attitudes, values and perceptions. (Lundahl & Skärvad, 1992) The structured interview contains structured questions similar to those of a survey. These questions are constructed in a way so that the researcher systematically can go through the areas of interest to him or her. The questions and the purpose are completely outlined before the actual interview takes place. (Ibid) In a focused interview the researcher is probably following a questionnaire but the character of the interview is open and resembles a conversation. The time period of the interview is often quite brief. The purpose of a focused interview is often to confirm certain facts that are already known to the researcher. (Yin, 1994)

In this thesis focused interviews have been used since we have used an interview guide and we have had the opportunity to make conversation with the respondents. This type of interview was also the most appropriate since it allows us to collect the data necessary to reach our purpose by as mentioned allowing us to lead informal conversation with the respondents based on predetermined topics. (Ibid)

The interviews were conducted both personally and by telephone. In order to accurately register the empirical data we used a tape recorder during the interviews. (Ibid) This is recommended by Yin (1994) and makes it possible to double-check emerges and also easier to apprehend the data received from the respondents. In addition to the tape recorders we took notes during the interviews and the respondents were aware of the tape recorder and did not object to the fact that they were being recorded. The main parts of the interview guide were sent out two hours in advance in order to give the respondents time to prepare for the questions and gather the necessary information to answer them as accurately as possible. The reason why the interview guide was sent out only two hours prior to the interview was to try to avoid the respondents from getting biased. The interviews all took about one and a half hour and the respondents were asked to add any information that they felt would be of importance and had not been mentioned. To be sure that the respondents would understand the questions clearly and to avoid misunderstandings the interviews were conducted in Swedish, which was the respondent's native language.

Now that we have explained that we have used focused telephone/personal interviews as our primary data collection method and documentation as our secondary data collection method we will show how the sample selection was done.

3.5 SAMPLE SELECTION

It is either impossible, too expensive or too impractical to be able to collect data from all the potential units of analysis included in a research problem (Mann, 1995; Zikmund, 1994). Therefore, and due to limited time and financial resources assigned to this thesis, we have chosen to investigate a smaller number of units, a sample selection.

According to Miles and Huberman (1994), investigating contrasting cases can, by specifying how and where, and possibly, why it carries on as it does, help understand a single-case finding. Further, the authors (ibid) state that a sampling frame is needed although contrasting cases are used, and this should be guided by the study's purpose, research questions and the conceptual framework. We therefore have chosen to set our sampling frame to Swedish companies that use a corporate logo and that are market leaders in their specific field. Regarding how many cases that should be used in a multiple-case study, Miles and Huberman (1994) state that it depends on how rich and complex the within case sampling is. Since the research questions and conceptualization of this thesis provided us with fairly high complexity for each case, and the fact that our focus was to accomplish the exploratory, descriptive and to some extent explanatory purpose of the research we decided to include two companies in our sample.

After having determined to conduct the studies from the companies' perspective as well as selecting Swedish companies with a corporate logo, we identified, listed and called the companies in order to locate the appropriate respondent responsible of the corporate logo. Selecting the respondent with the right knowledge about the research area is according to

Holme and Solvang (1991) crucial for qualitative research. Consequently, we contacted the head responsible for the company's logo at each company in our sample selection, and in both cases these were the persons who became our respondents.

When deciding on the companies for our study we chose two companies, active in different areas, with which the best contact was established. The reason for this was that we thought it would facilitate the communication process for our interviews. The companies chosen as sample for this thesis fell on Lulebo and Telia AB. The chosen interview respondents within these companies came to be Birgitta Wäppling and Maria Hauffman. Due to their positions we believe that these two were the most suitable respondents for the data collection of this thesis. This section has clarified how the sample for the data collection of this thesis was collected. The next section will discuss how the data has been analyzed.

3.6 DATA ANALYSIS

According to Yin (1994), data analysis implies examining, categorizing, tabulating or otherwise recombining the collected data. When analyzing the data collected from the interviews the intentions are to find answers on the earlier stated research questions (Miles & Huberman, 1994). The authors further state that when writing about data analysis the focus is on data in form of words. The analysis is then divided into three parts:

1. *Data reduction*: The process of selecting, focusing, simplifying, abstracting, and transforming the data. The purpose is to organize the data so that final conclusions can be drawn and verified.
2. *Data Display*: Taking the reduced data and displaying it in an organized, compressed way so that conclusions can be easily drawn.
3. *Conclusion drawing/verification*: Deciding what things mean – noting regularities, patterns, explanations, possible configurations, casual flows, and propositions.

When analyzing the data in this thesis we have decided to follow Miles and Huberman's (1994) proposition. For each research question we have compared the empirical findings against the already existing theories and recommendations brought up in our conceptual framework. According to Miles and Huberman (1994) it is possible to proceed to cross-case analysis when one have understood the dynamics of each particular case. The intention with cross-case analysis is to compare the different cases with each other in order to find similarities and differences. Finally, once the data reduction and the data display are done through within- and cross-case analyses respectively, conclusions on each research question are drawn based on the findings of the study. We have now described how the data was analyzed, and the following section will proceed by presenting the quality standards of this study.

3.7 QUALITY STANDARDS – VALIDITY & RELIABILITY

According to Yin (1994) there are four common tests to establish the quality standards of a case study research. These tests are construct validity, internal validity, external validity

and reliability (Ibid). Validity is defined, by Eriksson and Weiderheim-Paul (1997), as a measuring instrument’s ability to measure what it is supposed to measure. This term can be divided into external and internal validity. According to the authors (Ibid) the correspondence between reality and the value received when using an operational definition is the external validity. The external validity is independent of the internal validity and cannot be estimated without knowing how the empirical data was collected and what the empirical data looks like. Internal validity is the correspondence between the terms and the operational definitions of them. In most studies it is very important to clarify to what degree internal validity has been achieved, it is seldom possible to reach a hundred percent internal validity. Furthermore it is important to be aware of to what extent the measuring instruments measure too much, too little or the wrong things. (Lundahl & Skärvad, 1992)

Internal validity is exclusively used in explanatory studies and casual studies and as the purpose of this research is descriptive in its nature considerations of internal validity will not be discussed in following sections.

As mentioned validity is a measuring instrument’s ability to measure what it is supposed to measure. This is the most important demand on a measuring instrument. If a measuring instrument does not measure what to it is supposed to measure it does not matter if the measurement is good in itself. (Eriksson & Wiedersheim-Paul, 1997) According to Yin (1994), construct validity is the determination of the correct measuring instruments for the concepts being studied.

Reliability means an instrument’s ability to give accurate and stable results. If someone else should use the same measuring instrument at another time and on another sample and still get the same results the measuring instrument has high reliability. (Eriksson & Wiedersheim-Paul, 1997) The purpose of reliability is to minimize errors and bias in a research (Yin, 1994).

The table below displays the recommended case study tactics for each test and a cross-reference to the phase of research when the tactics should be used.

Table 3.3 Case Study Tactics for Four Design Tests

Tests	Case Study Tactic	Phase of Research in which Tactic Occurs
Construct Validity	<ul style="list-style-type: none"> - Use multiple sources of evidence - Establish chain of evidence - Have key informants review draft case study report 	Data collection Data collection Composition
Internal Validity	<ul style="list-style-type: none"> - Do pattern-matching - Do explanation-building - Do time-series analysis 	Data analysis Data analysis Data analysis
External Validity	<ul style="list-style-type: none"> - Use replication logic in multiple-case studys 	Research design
Reliability	<ul style="list-style-type: none"> - Use case study protocol - Develop case study data base 	Data collection Data collection

Source: Adapted from Yin, 1994 p. 33

3.7.1 Construct Validity

We have strived to increase the construct validity of this study by several factors. We have used multiple sources, which Yin (1994) calls triangulation, to collect evidence (interviews and documentation). To reduce the risk for misunderstandings in the interview guide, it was tested in advance on other people than our real respondents. This gave us an opportunity to correct any dubious questions in it. To be sure that we would interview the right persons at each company we asked the company to guide us to the person, which had the most knowledge of our area of interest. Having the right respondent should increase the validity of the study. Any questions that the respondents felt was complicated we explained and we also posed control questions in order to make sure that the respondent had understood the question correctly. We tried not to pose any leading questions in order to avoid bias. All interviews were recorded so that we would have the opportunity to double check all answers, which helps us reduce the risk for misunderstanding the respondent's answers.

The construct validity can be damaged by the fact that the interview guide was translated from English to Swedish and then the respondents answers were translated from Swedish to English, which increases the risk of translation errors. However we found it to be more important to be able to lead a fluent discussion and that the respondents got the questions in their, and our native language.

3.7.2 External Validity

No generalizations can be drawn from this study. This is due to the fact that a theory must be tested through replication of the findings in surroundings where the theory has specified that the same results should occur (Yin, 1994). Since this study is a multiple case study with only two cases the external validity is quite low because with such a low number of cases replication is impossible to perform.

3.7.3 Reliability

Reliability demonstrates that the operations of a study, for example the data collection methods can be repeated. When they are repeated they should show equal results. A researcher who follows the exact same procedures as described by an earlier researcher should get the exact same results and also be able to draw the same conclusions as the researcher before him. Case study protocols and databases can increase the reliability of a study. (Yin, 1994) None of these measures have been used in this study. Nevertheless we believe that the interview guide together with this methodology chapter might be a substitute to a case study protocol, because it shows very clearly how we have gone about conducting this study. Furthermore we tape-recorded the interviews and anyone that wants to, is free to listen to the cassettes.

3.8 SUMMARY

This chapter has dealt with the aspects of how to collect data, beginning with stating the purpose of the research, then moving on to research approach and strategy. The different methods of data collection have been presented, and also the sample selection and the analytical strategy. To finish, the validity and reliability of this thesis has been discussed. The following chapter will present the empirical data collected, through the use of the presented methodology.

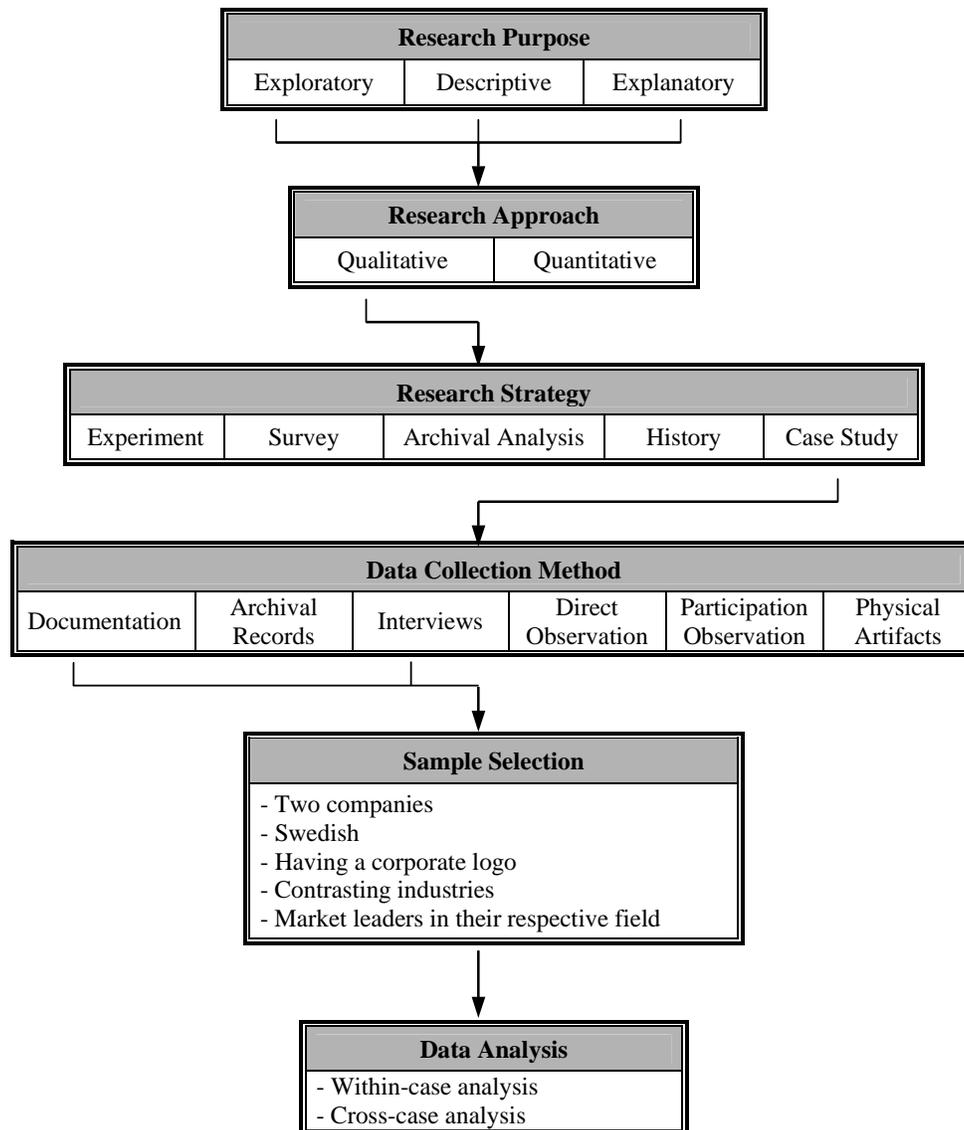


Figure 3.1 Graphical Summary of Research Methodology
 Source: Authors own construction

4 DATA PRESENTATION

The previous chapter presented the methodology of this thesis. In this chapter, the empirical data collected from the two companies will be presented. The companies will be presented separately. To begin with, every section will give an introduction to the company, and thereafter the data will be presented in the same order as our research questions are posed and conceptualized. Hence, what objective companies have with their logo, followed by the selection process, which the company goes through when selecting a logo, is presented. Finally, the benefits of a corporate logo, as perceived by the companies are presented.

4.1 TELIA AB

Telia AB was founded November first 1853. Today, almost 150 years later, the company has 14.000 employees and the annual turnover is 57 billion Swedish crowns. Telia is the leading company in northern Europe within its field, which is communications. The company invests a lot of money in marketing, about 2 billion Swedish crowns per year and three million of these are used to strengthen the corporate image and the visual identity. Recently Telia got a new logo, which is quite unusual, as this only happens once every 10-20 years. (www.telia.se) Our respondent Maria Hauffman works in the marketing division at Telia. Hauffman is in charge of the corporate image and visual identity.



4.1.1 The Objectives of a Corporate Logo

When the new Telia logo was created there were several goals that Telia based their choice on, Hauffman states. The main goals were that it would communicate the value words that were drafted from the internal interviews and investigations and also that it would function as a sender. Furthermore the logo had to be compatible to different computer systems, there were a lot of talk about pixels and color codes. It takes more than just technical work to make a logo that works so to speak and we are still working on it, Hauffman concludes. The new Telia logo was kept a secret from everyone but a few people within the company but when they launched it they had an enormous campaign. Telia is the leading company in its market and of course they didn't want their logo to resemble any logo that already existed. The company wanted the logo to be new and they also wanted it to be distinct in the sense that it could separate Telia from its competitors.

Hauffman also said that they wanted people to like Telia as a company and therefore it was very important to them that the logo was to be liked. As mentioned before Telia had decided what they wanted people to think of, when they saw the Telia logo, for example innovative, youthful and dynamic. Although it would be very desirable that everyone perceived and associated the Telia logo the same way i.e. with the value words that Telia had decided, Hauffman did not believe that they could control this fully.

4.1.2 The Process of Selecting a Logo

Telia's marketing manager and the board of directors were the ones who took the initiative when Telia decided to select a new logo for the company. The marketing division selected a number of logo proposals, which had been received from the advertising agencies that Telia had decided to work with. After this the marketing manager could present the selected logo suggestions to the CEO and the board. The CEO then made a proposal as to which logo the board should choose and the board affirmed the CEO's choice. When this was decided, the marketing manager contacted the advertising agency that had designed the selected logo and confirmed the choice.

In 1995 the need for a new Telia logo was discovered. The old logo, with a kings crown above it, was associated to authorities and also that the company was careful, serious, restrained and a bit old fashioned, this was something that Telia wanted to get away from. Therefore it was decided that Telia should select a new logo.

Kerstin Åkerstedt was the marketing manager at Telia and she was the one responsible for the project of exchanging Telia's logo into the present one. When it was decided that Telia's old logo should be exchanged for a new one, the marketing division started by doing a thorough introductory investigation and interviews within the company.

When this was done a platform for the Telia logo was made with consideration to what the marketing division had found out in their internal investigations and interviews. The platform for the Telia logo described what it should represent and also what it should "breathe". It was decided that the Telia logo should be associated with a number of value-words that in their turn represented what Telia as a company is. The value-words were *Dynamic, Innovative, Visionary, Open, Warm, Youthful, Self-confident, Sparkling, Energy and the Modern Communication*. Also it should show that Telia is in the front edge of technology. With these words in mind Interbrand, which was the advertising agency that Telia finally hired, created a proposal for a new Telia logo.

Kerstin Åkerstedt contacted the advertising agencies that would get the opportunity to create the new Telia logo. Telia contacted four advertising agencies with which they have worked before. All four advertising agencies could then present their own logo proposals to Åkerstedt and the marketing division. It is the marketing division's responsibility to pick out logo proposals that correlate with Telia, its vision and its business mission. The marketing manager (Åkerstedt) presented the logo proposals that the marketing division had chosen to the board. It is the CEO's (Jan-Åke Kark) job to give a suggestion as to which of the logo proposals should be chosen. The board then took the decision to affirm the CEO's choice of logo. The marketing manager (Kerstin Åkerstedt) then confirmed the choice of logo to Interbrand and closed the deal. Finally the logo was tested in order to see if it gave the right associations. Telia hired another company that performed these tests. From initiation to implementation it took Telia four months to create their new logo, which was released in April 2000. The reason for this short time span was that they wanted to get the new logo before they went public.

4.1.3 The Benefits of a Corporate Logo

One benefit with the logo is, as Hauffman sees it, that it can be used as a sender. The logo can also create the feeling of presence, and remind people of Telia's existence. Furthermore Hauffman states that the logo can be used in many different contexts, to clarify Telia's role, for example to announce a Telia store or that Telia is sponsoring an event. The logo also functions as a guarantor for Telia's quality and values.

The Telia logo is strong. It has a penetration of 98 percent, which means that 98 percent of the people that were asked about the Telia logo in a test recognized the logo and associated it with the company. It also means that Telia is in the top of consumers minds. The first thing that pops into peoples' minds when they think about a company in the communications field, is Telia. Hauffman sees this as a great competitive advantage as this is positive for the short-term sales figures.

Hauffman believes that the logo enhance the image that the customers hold about Telia and Telia's services, by communicating the value-words mentioned earlier in this chapter. However Hauffman concluded that the logo could not communicate everything that Telia stands for, but definitely reinforce some of the things that Telia stands for.

Regarding the logo's ability to reach customer through the media clutter Hauffman states that the logo cannot do this by itself. Furthermore it is not the logo's job to reach the customer. Instead the logo should function as a sender, it is the message that should reach the customer. The logo just says, "It is Telia that is sending this message". She continues by saying that Telia has not been very good at taking advantage of the visual identity and its possibilities. "We have to have something in our corporate communication that is always there, something that "feels" Telia" Hauffman concludes. However the whole design system of the company is being improved and she believes that when this is done Telia will have more penetrating power than before.

When it comes to the question of how the logo can help position the company Hauffman says that, the logo can help position the company in the sense that it should always correspond with the way that the company wants to be perceived.

Hauffman agreed that the logo could help to create standout marketing but they do not use the Telia logo this way. The logo is used as a sender and a guarantor for Telia. Its job is to tell people that this is Telia and this message is sent to you by Telia. In other words it can reinforce the message source identification.

Hauffman fully agree that the logo helps the company to be recognized. Furthermore she stated that speeding recognition of the company is the logo's main purpose.

Concerning the logo's ability to communicate the corporate identity Hauffman agrees that the logo can communicate *certain parts of* the company identity. She also says that right now Telia is trying to change how people perceive them by changing position. The logo is a part of this position switch and it is one of the first things that Telia has changed in order to reach their new position. Hauffman says " If you ask how we are today you will get one picture and if you ask how we will be tomorrow I will give you another picture". Because of Telia's efforts to alter their positioning on the market the picture that the consumers have of the company will not be the same as the one that Telia is trying to communicate with their

logo, she continues. There is a gap between what we are and how we want people to perceive us, Hauffman states.

Furthermore she believes that Telia is a somewhat *up-to-date* company (rated as 3 according to our interview guide, Appendix 1 and 2). We want to be more up-to-date but we are not there states the respondent. *Charming* was not one of Telia's main characteristics. According to Hauffman it did not matter if people perceived Telia as charming or not charming (rated as 1). *Down-to-earth* does not correlate with the company's personality (rated as 1). Telia is definitely *successful* Hauffman said (rated as 4). *Daring* is also something that Telia is (rated as 4). When it came to *outdoorsy* Hauffman commented with a straight "no" (rated as 1). *Imaginative*, Hauffman said, Telia is not yet. However they are striving towards it (rated as 3).

The word *wholesome* does not describe Telia as a company (rated as 1). On the other hand *reliable* was definitely something that Telia felt was a very important characteristic for a company and Hauffman considered Telia to be very reliable (rated as 5). *Upper class* is not a word that Hauffman feels describes Telia as a company (rated as 1). Hauffman did consider Telia to be a very *honest* company (rated as 5). Further Hauffman said that Telia is a *tough* company in the sense that they are very solid and have great competence within their area (rated as 4).

Spirited which is explained by the words cool, young, lively, outgoing and adventurous Hauffman was not completely sure about since one of their own value words was youthful she thought that the word young was definitely something that the logo should communicate. However, she did not feel that Telia could be described with any of the other words that spirited included. Further she said that because Telia was about to make a position switch they were not youthful yet but they wanted to be and therefore they wanted the logo to communicate youthfulness. Despite this the word spirited got a rather low grade because the other words (that describes the word spirited) did not fit Telia as an organization and was not how Telia wants their customers to perceive them (rated as 3). The company Telia is not very *cheerful* as such (rated as 3). The adjective *intelligent* is explained with the words technological, corporate and serious. Hauffman said that Telia is an intelligent company but not a technological one. Telia is more interested in what you can do with the technology, how it can help people communicate, and not the technology itself (rated as 4). To this Hauffman also added that the graphical design of the brand (i.e. the logo) should correspond with the soul of the company.

Regarding the question of what Telia believes their logo personality to be Hauffman states that she definitely thinks that that logo's personality is *up-to date* (rated as 5). The respondent further stated that she thinks that the logo looks *charming* (rated as 3). She did not believe that the logo is *down-to-earth* (rated as 1). However *successful* was something that she perceived the logo to be (rated as 4). *Daring* was also something that fitted the logo's personality according to Hauffman (rated as 4). The logo is not *outdoorsy* or *wholesome* commented the respondent (both rated as 1). However the logo is definitely *imaginative* said Hauffman (rated as 5). The respondent also thinks that the logo looks *reliable* (rated as 5). Furthermore Hauffman states that the logo's personality is not *upper class* (rated as 1). The respondent believes that the logo does not look *honest* (rated as 1). *Tough* is not a part of the logo's personality according to Hauffman (rated as 4). The respondent also thought that the logo is *cheerful* (rated as 4). Finally She stated that the adjective *intelligent* does not describe the logo's personality (rated as 1).

4.2 LULEBO

The company Lulebo, which was founded in 1997, has always been the market leader in the real-estate field in the area of Luleå. Their turnover of 535 million crowns annually makes them one of the 15 largest real-estate companies in Sweden. The real-estates, now owned by Lulebo, were former part of the municipality of Luleå and administrated by HSB (Hyresgästernas Sparkasse och Byggnadsförening) and Riksbyggen. Reorganization was however made in 1997 and Lulebo became a detached company of the municipality of Luleå. Nonetheless, the board of the municipality of Luleå still is the owner of the company. (www.lulebo.se) At present Lulebo has 64 employees, of whom one is the marketing manager, our respondent Birgitta Wäppling. She told us that Lulebo does not budget separately for the logo and therefore it is difficult to specify how much money is spent on the logo annually, nevertheless our respondent approximates that the company spends about three million crowns on marketing per year. Finally, Wäppling told us that the logo of Lulebo has not yet been updated, which according to her depends on the relative youth of the company.



4.2.1 The Objectives of a Corporate Logo

The main goal that was considered when the logo of Lulebo was created was first and foremost that it would communicate what the company stood for. It was of importance that the logo represented its line of business, and that it would communicate real-estate and houses. Furthermore, Wäppling states that the idea was to create a logo that would be a classic and therefore last for many years. The intention was consequently to have a logo that did not need to be changed or updated. Wäppling explains, that the reason for creating a classic logo is that it generates safety and security to the target audience, and that it further creates recognition for the company.

As just mentioned, Lulebo thought it to be important that the logo would be recognized on the consumer market. Wäppling clarifies that it was very important for the company to be recognized, since it was a newly started company. Moreover it was of importance that the consumers knew what company the logo belonged to and what it stood for, Wäppling says. Wäppling further states that it was important that the logo resembled something connected to the company and what it stands for. However, Wäppling confirms that Lulebo did not want their logo to look like a logo that already existed. Lulebo wanted to create a completely new logo that differentiated the company from its competitors. The main importance for the company, according to Wäppling, was to create recognition with the logo. The importance of affect, she says, was not discussed in the company. Therefore she does not believe that the purpose of the logo was to create affect among its customers.

On the other hand, our respondent affirms that the company wanted its logo to communicate that Lulebo was something new and different to its target audience. It was important that the logo conveyed that Lulebo was a new company. However, Wäppling claims that, although

it was important to create a logo that was perceived the same way among the target audience, the main objective with the logo was to create recognition of the company among customers.

4.2.2 The Process of Selecting a Logo

Regarding the process of selecting the logo, Lulebo had just two persons from the company involved. Since the firm was recently started, there were only two employed, in the business, the CEO, Anders Sandberg and the financial manager, Wiola Wennberg and therefore the choice of the logo fell on them. The board was involved in the selection process as well, since they are the ones approving the final decision. As were the advertising agencies responsible for developing the desired logo.

The initiative of creating the new logo was taken by the CEO, Anders Sandberg. The new started company needed a logo as soon as possible since it was in its introduction phase. The CEO and the financial manager had come to the conclusion that a specific logo was the most appropriate for the company and therefore the decision regarding the logo was informally theirs. However, the selected logo was presented to the board, which officially took the final decision concerning the logo. While the CEO and the financial manager together agreed upon which logo to choose, our respondent affirms that neither of them was more dominant than the other in the choice. Nevertheless, it was the CEO who ordered the purchase, as well as concluded the arrangements with the chosen advertising agency. The contact through the whole process of the logo selection was established directly with the two persons employed at the company. Consequently, the CEO and the financial manager regulated the information jointly.

In 1997 the CEO of Lulebo identified a need for a logo, while the company was newly started. He then decided, together with the financial manager, what the logo should represent. They came to the conclusion that the logo would symbolize Lulebo's line of business, and what the company stood for. It was important for the logo to be associated with real estate, houses, and to be a classic that would last many years. Initially, two local advertising agencies were contacted by Lulebo. They were given the task to develop a logo for the new-started company. However, when the proposals were returned to Lulebo, none were appropriate for the company and what it stood for. The suggested logos were according to the respondent, perceived as too angular and consequently the proposals were turned down. One of the new suggestions that one of the advertising agencies proposed was a stylized stairs. This logo became the approved and chosen logo of Lulebo, which the CEO ordered from the advertising agency. Small investigations have been conducted since the logo was first launched on the market. And these surveys show that most of the people living in the area of Luleå recognizes and knows what the logo of Lulebo stands for.

The whole process from the initial idea of creating a logo to the completed and implemented logo took about one month. This short timeframe was due to the urgency, while the company was in its introduction phase and had speed up the process to be able to be running.

4.2.3 The Benefits of a Corporate Logo

One benefit that Wäppling sees with the use of their logo is that it makes the company recognizable and that it conveys safety to the people (market). Wäppling further says that she does not consider the logo to be a competitive advantage for the company. This, she explains is due to the large market shares the company has on the relatively small market. In regards to create image, Wäppling believes that the logo can affect the image, while it conveys a great deal of what the company stands for. She adds that the logo can help radiate a lot about the company, although the firm is a well-known and large company in a small town. On the other hand, Wäppling affirms that Lulebo is moving from being a pure real-estate company to be a more service producing company. With this in mind she considers the logo to be too sharp compared with what the company really is, and therefore it does not succeed in representing what the company actually stands for.

Wäppling states that the logo is able to convey a message and that the logo is always associated to something. She argues that the logo in association with the company's way of acting makes it possible to create prestige for the company. However, she affirms that the company has to take some action to support the logo. According to the respondent, Lulebo's strong market position has implied that the company had no need to use the logo to position itself. However, Wäppling admits that the logo was used the first year to reach out to the customers. The logo was always part in the advertising as a tool to express what the company stood for e.g. through TV-commercials. Lulebo wanted to be known not only for their rental apartments but also for their commercial premises and for their support to students. Wäppling considers these factors still to be essential and she claims that the logo is of importance, while it has, and still acts as an intermediary between the customers and the company. The success of Lulebo can, according to our respondent, therefore partly be explained due to the logo's ability to reach the customers through the media. Whereas Lulebo did not have to compete for their position on the market, their logo has not been of importance when it comes to facilitate the positioning of the company on the market, says Wäppling. Regarding standout marketing, she further states that the logo has not been used with such intentions. Wäppling clarifies that Lulebo is if anything more of a strict and old-fashioned company using the logo to conclude the marketing, and therefore they have not considered the logo as a tool to make their marketing stand out. Wäppling also states that there have been small tests done to figure out how the logo is perceived on the market. The findings of these surveys show that the majority of the citizens in the area of Luleå recognizes and knows what the logo stands for. Wäppling recognizes that the fact that the logo is easily recognizable makes it a little misfortune to change.

Concerning the logo's ability to communicate the identity of the company, Wäppling is of the opinion that it is important that the logo corresponds with the service-oriented company Lulebo actually is. She further explains that since the company was established, the major effort has lied in the takeover of the real estate from HSB and Riksbyggen. However, Wäppling affirms that the company wants to change their image of a real-estate administrating company to the customer oriented service company that Lulebo in reality is. She clarifies that she would like the logo to be perceived as soft, while symbolizing service, kindness and humanity. Furthermore, our respondent feels that the logo should represent the people who live in the houses and not only stand for the company as walls, ceilings and floors. According to Wäppling, the logo should stand for, a service producing company where the people are given the priority. The service and the people have always been the foremost priority at Lulebo, and therefore our respondent finds it important to show it in the

logo as well. Consequently she suggests that the company should have a softer logo that stands for what the company is.

Unfortunately, Wäppling believes that the logo, which aim is to represent stairs, still symbolizes real estate, construction, and technology. Wäppling finds the logo to be sharp, angular and very stiff. In other words, she finds the logo to indicate technique, machines, grass cutting, maintenance and construction. What Wäppling additionally considers the logo to communicate is a real-estate administrating and technological construction company.

Wäppling considers Lulebo to be relatively *up-to-date*. She believes it is important for a company like Lulebo to follow the evolution, while it otherwise can imply losing ground. The company is young and comparatively up-to-date and therefore she rates it fairly high (rated as 4). Wäppling does not consider the company to be *charming* (rated as 1). On the other hand, our respondent definitely asserts that her company is *down-to-earth* (rated as 5). *Successful* is another trait of the company. Lulebo has large market shares, which suggests that the company is successful, says Wäppling (rated as 5). It is on the other hand difficult for our respondent to decide whether the company is *daring* or not. The company is both reserved as well as provocative at some occasions, Wäppling explains. She further states that the company is relatively exciting and therefore she believes it to be somewhere in between (rated as 3). *Outdoorsy* is not what the company wants to be, according to our respondent. She wants the technical aspect, which makes the company masculine, to soften. Wäppling considers even here to be a little in between (rated as 2). Lulebo is according to our respondent becoming increasingly *imaginative*. She claims the company, although it is quite young, to be innovative and that the customers will notice certain changes in a short time (rated as 4). The company is furthermore genuine and classic according to Wäppling and therefore she believes it to be *wholesome*, although she affirms that the company is not old-fashioned (rated as 4). Moreover the company is definitely trustworthy, hardworking and secure, and therefore it is definitely *reliable* (rated as 5). *Upper class* is not anything the company is. Lulebo addresses itself to middle-income and low-income earners, and consequently the company does not suggest anything else, according to our respondent (rated as 1). *Honesty* is the characteristic the whole company gives priority, and for that reason Wäppling believes it to be the main trait of the company (rated as 5). Accordingly Wäppling implies that the company is very *tough* (rated as 5). She continues by explaining that the company is young and stable, but does not risk anything. As a result she does not perceive Lulebo as being adventurous, and therefore not *spirited* either (rated as 2). The company is moreover a really friendly and warm company according to Wäppling. The low turnover among employees, which she asserts not always to be good, shows what a *cheerful* company Lulebo is (rated as 5). Lulebo is an *intelligent* company, according to Wäppling. She says that the company never does anything unpremeditated and without investigations (rated as 5).

Wäppling believes the logo not to be very *up-to-date*. She says that the logo does almost not say anything at all about the company as being innovative, aggressive and so on (rated as 2). Furthermore the logo conveys, according to our respondent, nothing about the company as being *charming* (rated as 1). Conversely, she believes the logo to be *down-to-earth*, while she considers the logo to suggest safety (rated as 4). Wäppling continues by affirming that the logo succeeds in radiating Lulebo's *successfulness* (rated as 5). On the other hand, she does not feel the logo to be *daring* (rated as 1). While the logo suggests a lot of technique, Wäppling finds the logo to be *outdoorsy* (rated as 5). *Imaginative* is not really any trait you can notice from looking at the logo, according to our respondent (rated as 2). In contrast,

she considers the logo to be classic as it has been used for quite a while. Thus, she believes the logo to be *wholesome*, although she does not think “original” is a suitable trait for the logo (rated as 4). The logo furthermore is believed to look *reliable*. Wäppling says that it is possible to see that the logo is secure and trustworthy (rated as 4). *Upper class* is not what the logo suggests, according to our respondent (rated as 1). Wäppling hesitates to the question, if she believes the logo’s personality to convey *honesty*. Finally she decides that it does to some extent, but not really much (rated as 3). The logo is *tough*, she believes. It radiates very sharp corners (rated as 5). On the other hand she does not consider the logo at all to be *spirited* (rated as 1). *Cheerful* is not either a characteristic that can be noticed through the logo, according to Wäppling (rated as 1). Finally she estimates the logo to be able to convey *intelligence* (rated as 5).

4.3 SUMMARY

This chapter has presented the empirical data gathered at Telia AB and Lulebo related to the three research questions stated in chapter one. In the next chapter, analysis of the empirical data will not only be compared with the theories selected for each research question, but also between the companies.

5 DATA ANALYSIS

In this chapter we will compare the empirical data presented in chapter four with the conceptual framework in chapter two. The disposition of this chapter is determined by the order of our research questions. We will begin by comparing each case with theory (within-case analysis) and then the two cases will be compared to each other displayed through a cross case analysis. This way the analysis of each topic area will be complete before we continue to the next area. By analyzing this data we will be able to draw conclusions, which will be presented in chapter six.

5.1 THE OBJECTIVES WITH A CORPORATE LOGO

In this section the objectives that companies have with their logos will be analyzed. First the objectives each company has with their logo will be identified and compared with the three strategic objectives of Henderson and Cote (1998). Thereafter Telia’s and Lulebo’s goals will be compared with the objective they were found to have.

5.1.1 Within-Case Analysis of Telia

Telia’s objective with their logo is that it should communicate the company’s value words, described in the data presentation (chapter four), and also that it should function as a sender. Telia’s intention with this is that the logo should communicate that Telia is the company behind the logo. The purpose of the logo is to make sure that the customers understand that it is Telia who sends the message. In other words Telia’s aim is that the company should be recognized through the logo. This implies that the objective with their corporate logo is to create recognition for the company. Consequently Telia’s objective corresponds with Henderson and Cote’s (1998) description of a high-recognition logo.

Based on the reasoning above the objective with the corporate logo is, according to Telia to achieve high recognition. To further study the objective of the company, the goals of Telia will be compared with the goals connected to the different objectives proposed by Henderson and Cote (1998). If Telia’s goals corresponds with those that are associated to the high recognition logo, this would support that Telia’s objective is, as mentioned, to have a high recognition logo.

Table 5.1 Data Display of the Companies’ Goals and Objectives

OBJECTIVE/ COMPANY	High-Recognition Logos	Telia	Low-Investment Logos	Telia	High-Image Logos	Telia
GOALS						
<i>Correct Recognition</i>	Highly Desirable	✗	Not Applicable		Irrelevant	
<i>False Recognition</i>	Undesirable	✗	Highly Desirable		Irrelevant	
<i>Affect</i>	Desirable		Highly Desirable	✗	Highly Desirable	✗
<i>Familiar Meaning</i>	Desirable	✗	Useful but not Necessary		Useful but not Necessary	

Source: Authors own construction

Telia recognized correct recognition and affect to be highly desirable for their corporate logo, whereas familiar meaning was identified as desirable. False recognition was nothing the company sought after (undesirable). As presented in the table 5.1 on the previous page, the pattern shows that Telia considers three of the four goals, connected to the high-recognition logo objective, to be desirable for their logo. Regarding the low-investment logo objective, Telia only regards one goal to be desirable and this is also true for the high-image logo objective. The goal referred to as affect, was rated as highly desirable and therefore was placed under the objectives low-investment and high-image logos. Due to the fact that most of Telia's goals correspond with the goals for the high-recognition logo objective, it implies that Telia's objective is to have a high-recognition logo.

The reasoning above indicates that both Telia's overall objective and goals with their logo corresponds fairly well with the theory concerning high-recognition logos.

5.1.2 Within-Case Analysis of Lulebo

Regarding the objectives with Lulebo's logo the company wished it to be associated with their line of business. Moreover Lulebo wanted their logo to communicate what the company stood for, but most important was that it would be easily recognized among their target audience. This implies that the objective with Lulebo's corporate logo is to create recognition for the company. Consequently the company's objective corresponds with Henderson and Cote's (1998) description of a high-recognition logo.

Based on the reasoning above the objective with Lulebo's corporate logo, is to achieve high recognition. To study the objective of the company further, the goals of Lulebo will be compared with the goals associated with the different objectives proposed by Henderson and Cote (1998). If Lulebo's goals corresponds with those that are associated to the high recognition logo, this would support that Lulebo's objective is, as mentioned, to have a high recognition logo.

Table 5.2 Data Display of the Companies' Goals and Objectives

OBJECTIVE / COMPANY	High-Recognition Logos	Lulebo	Low-Investment Logos	Lulebo	High-Image Logos	Lulebo
<i>Correct Recognition</i>	Highly Desirable	✗	Not Applicable		Irrelevant	
<i>False Recognition</i>	Undesirable	✗	Highly Desirable		Irrelevant	
<i>Affect</i>	Desirable		Highly Desirable		Highly Desirable	
<i>Familiar Meaning</i>	Desirable	✗	Useful but not Necessary		Useful but not Necessary	

Source: Authors own construction

Lulebo identified correct recognition to be highly desirable and familiar meaning to be desirable for their logo. False recognition was not something the company wanted for their logo, and affect was not even considered when choosing the corporate logo. In the table above the pattern shows that Lulebo considers three of the four goals, connected to the high-recognition logo objective, to be desirable for their logo. Neither the low-investment nor the

high-image logos' goals corresponded with the goals of Lulebo. The goal *affect* was not considered by Lulebo and therefore it is not included in the table. Because of the fact that Lulebo's goals correspond with the goals for the high-recognition logo, it implies that the objective of Lulebo is to have a high-recognition logo.

The reasoning above indicates that both Lulebo's overall objective and goals with their logo corresponds quite well with the theory concerning high-recognition logos.

5.1.3 Cross-Case Analysis

In this section the objectives of both companies are presented and compared and thereafter the companies' goals (that explain the company's objective with their logo) will be displayed and compared to each other.

As can be noticed in the within-cases previously presented, there are many similarities between Telia's and Lulebo's objectives with their logos. Both companies claim that the most important purpose of their logo is to create recognition for the company. Furthermore both companies also consider it to be important that the logo communicates what the company stands for. Consequently this implies that both Telia's and Lulebo's objective is to create high recognition through their logo (i.e. have a high-recognition logo).

The table on the following page displays and compares Telia's and Lulebo's goals with their logo. The comparison will show differences and similarities between the companies' goals and illustrate their individual objective.

Table 5.3 Data Display of the Companies' Goals and Objectives

OBJECTIVES GOALS	High-Recognition Logos	Low-Investment Logos	High-Image Logos
<i>Correct Recognition</i>	Highly Desirable 	Not Applicable	Irrelevant
<i>False Recognition</i>	Undesirable 	Highly Desirable	Irrelevant
<i>Affect</i>	Desirable	Highly Desirable 	Highly Desirable 
<i>Familiar Meaning</i>	Desirable 	Useful but not Necessary	Useful but not Necessary

Source: Authors own construction

As shown in table 5.3, most of Telia's and Lulebo's goals correspond with each other and with Henderson and Cote's (1998) description of a high recognition logo objective. However, the goal *affect* was perceived as being highly desirable for Telia, whereas Lulebo had not considered this goal.

The cross-case analysis finally shows that both companies, irrespective of what way one looks at it, have high-recognition logos as their objective for their corporate logo.

5.2 THE PROCESS OF SELECTING A LOGO

In this section, the analysis of how companies proceed when selecting their logo will be described. First comes the within-case analysis of both companies and then the cross-case analysis between them.

5.2.1 Within-Case Analysis of Telia

This section will begin by comparing the empirical findings of the logo selection process with the Buygrid framework as proposed by Robinson et al. (1967). Thereafter the empirical findings collected from the companies will be compared with the Buying center brought up by Bonoma (1982).

Selection Process

In the conceptual framework, the *first* step of the selection process is described as anticipation or recognition of a problem (need) and finding a general solution. As for Telia the recognized problem was that the old logo did not get the right associations and therefore the need for a new logo arose. The *second* step is determination of characteristics and quantity of needed item. Likewise, Telia conducted internal investigations to determine what the logo should represent. Description of characteristics and quantity of needed item is the *third* step in Robinson et al.'s (1967) proposed theory. At this point, Telia made an exact description of what the logo should communicate about the company. The *fourth* and *fifth* stages of the theory, defined as search and qualification of potential sources, and acquisition and analysis of proposals overlapped for Telia, which Robinson et al. (1967) state is quite usual. They sought up and chose to work with firms that they already knew. As for the *sixth* stage of the theory, described as evaluation of proposals and selection of supplier(s), Telia selected the advertising agency that had the logo proposal that best fitted Telia's requirements. For the *seventh* stage, selection of an order routine, Telia confirmed the choice of logo to the supplier (the advertising agency) and closed the deal with the chosen supplier. The *eighth* and final stage of the proposed theory is performance feedback and evaluation. To evaluate the logo performance, Telia tested its logo to see if it got the right associations. From the analysis above it can be seen that Telia goes through all eight stages in the theory proposed by Robinson et al. (1967). The timeframe for the whole process from initiation to implementation of the new logo was four months.

Buying Center Roles

The buying center outlined in our conceptual framework consists of five roles. The first role is the initiator, the one who recognizes that the company has a problem that can be avoided or solved by purchasing a product or a service. The second role, the decider is the one that has the formal or informal power to accept the product or service. The third role, influencer, is the person who adds information to the decision process and affects the purchase decision. The purchaser is the fourth role in the buying center, and the person responsible for selecting the product and executing contractual arrangements. Finally the fifth role is the gatekeeper who controls the flow of information and has access to the decision makers.

Table 5.4 Data Display of The Roles of the Buying Center

Roles	Title (name)
<i>Initiator</i>	Board of directors and Marketing manager
<i>Decider</i>	Board of directors
<i>Influencer</i>	Marketing division and CEO
<i>Purchaser</i>	Marketing manager
<i>Gatekeeper</i>	Marketing manager

Source: Authors own construction

The respondent at Telia identified the board of directors together with the marketing manager to be the *initiators*. As the board has the decision-making power in the company, they were the *deciders* regarding the choice of the logo as well. The marketing division and the CEO are the *influencers* since they affected the purchase decision by choosing the logos that were to be presented to the board. Furthermore the respondent claims that the one responsible for executing the contractual agreements was the marketing manager (Kerstin Åkerstedt) and consequently she was the *purchaser*. Finally the company recognizes the *gatekeeper* as the marketing manager while she was the one in contact with the advertising agencies. Consequently we find our empirical findings of Telia, to correspond well with the theory in our conceptual framework, since all the roles were identified.

5.2.2 Within-Case Analysis of Lulebo

Like the previous section, this section will compare the empirical findings of the logo selection process with the Buygrid framework as proposed by Robinson et al. (1967). The findings collected from the companies will thereafter be compared with the Buying center brought up by Bonoma (1982).

Selection Process

As described in the conceptual framework the *first* step in the selection process is to anticipate or recognize a problem (need) and also to find a general solution. Likewise Lulebo recognized the need of a logo, since the company was newly started and did not have one. The *second* stage describes the determination of characteristics and quantity of needed item. Lulebo went through this stage when they decided that the logo should be associated with their line of business and what they stood for. As for the *third* step in the theory, description of characteristics and quantity of needed item, Lulebo clarified what they wanted to communicate through their logo. The *fourth* step is defined as search and qualification of potential sources. Similarly, Lulebo chose two local advertising agencies. In the *fifth* stage, acquisition and analysis of proposals, Lulebo contacted two advertising agencies that were given the opportunity to create a logo proposal. The theory's *sixth* stage explains the evaluation of proposals and selection of supplier(s). In this stage Lulebo rejected the initial proposals from both firms. However new proposals were made and the advertising agency with the best proposal was approved. For the *seventh* stage, selection of an order routine, Lulebo ordered the purchase and concluded the arrangements with the chosen advertising agency. Lastly, the *eighth* step of the theory describes performance feedback and evaluation. In order to evaluate the logo's ability to communicate to the company's target audience small tests were conducted. From the analysis above it can be seen that Lulebo goes through all eight stages in the theory proposed by Robinson et al.

(1967), and the timeframe for the whole process from initiation to implementation of the logo was one month.

Buying Center Roles

The buying center according to Bonoma (1982) outlined in our conceptual framework consists of five roles; the initiator i.e. the one who recognizes that the company has a problem that can be avoided or solved by purchasing a product or a service, the decider i.e. the one that has the formal or informal power to accept the product or service, the influencer i.e. the person who adds information to the decision process and affects the purchase decision, the purchaser i.e. the person responsible for selecting the product and executing contractual arrangements and finally the gatekeeper who controls the flow of information and has access to the decision makers.

Table 5.5 Data Display of The Roles of the Buying Center

Roles	Title (name)
<i>Initiator</i>	CEO
<i>Decider</i>	Board (formal) CEO and Financial manager (informal)
<i>Influencer</i>	CEO and Financial manager
<i>Purchaser</i>	CEO
<i>Gatekeeper</i>	CEO and Financial manager

Source: Authors own construction

The respondent at Lulebo identified the CEO to be the *initiator*, as he was the one who recognized the need for a logo to the new company. The *deciders* regarding the choice of the logo were informally the CEO and the financial manager. However the approval was formally made by the board of the municipality of Luleå. The CEO and the financial manager were the *influencers* since they were the only two persons involved in the selection of the company logo and neither of them was more dominant than the other. Furthermore the respondent claims that the one responsible for ordering the purchase and concluding the agreements, i.e. the *purchaser*, was the CEO. Finally the company recognizes the *gatekeepers* as the CEO and the financial manager while they were the only two in contact with the advertising agencies. As a result, we have found the empirical data of Lulebo to correlate well with the theory proposed in our conceptual framework, while the company identified all the roles in the buying center.

5.2.3 Cross-Case Analysis

In order to distinguish similarities and differences in the logo selection process at Telia and Lulebo, two cross-case analyses are conducted below. The first cross-case analysis puts the two companies' selection processes in relation to each other. The second cross-case analysis compares the roles of the companies' Buying centers.

Selection Process

Table 5.6 on the next page displays Telia's and Lulebo's perception of the number and description of the stages that are utilized in each company's logo selection process. This is compared with the number of stages in the Buygrid framework.

Table 5.6 Data Display of Phases in the Logo Selection Process

Roles	Telia AB	Lulebo
1. Anticipation or Recognition of a problem (Need) and a General Solution	✗	✗
2. Determination of Characteristics and Quantity of Needed Item	✗	✗
3. Description of Characteristics and Quantity of Needed Item	✗	✗
4. Search and Qualification of Potential Sources	✗	✗
5. Acquisition and Analysis of Proposals	✗	✗
6. Evaluation of Proposals and Selection of Supplier(s)	✗	✗
7. Selection of an Order Routine	✗	✗
8. Performance Feedback and Evaluation	✗	✗

Source: Authors own construction

The pattern shows that both case study companies go through all the stages (buyphases) in the Buygrid framework proposed by Robinson et al (1967). The time frame for the selection process diverged considerably between the two cases. Telia goes through a longer process (time wise) than Lulebo, while their logo selection took four months and Lulebo's selection process only took one month. As can be observed above the two companies have very similar logo selection processes.

Buying Center Roles

In the table below the companies' perception of their different roles are presented and compared. Furthermore they are also compared with the roles in Bonoma's (1982) buying center.

Table 5.7 Data Display of The Roles of the Buying Center

Roles	Telia AB	Lulebo
<i>Initiator</i>	Board Marketing manager	CEO
<i>Decider</i>	Board	Board (formal) CEO (informal) Financial manager (informal)
<i>Influencer</i>	Marketing division	CEO Financial manager
<i>Purchaser</i>	Marketing manager	CEO
<i>Gatekeeper</i>	Marketing manager	CEO Financial manager

Source: Authors own construction

One pattern that is revealed throughout this table is that, in both cases one person is more active and holds most of the roles in the buying center. Furthermore the board in both companies formally holds the role of the decider. However there are some differences that can be recognized between the companies' roles. In Telia's case all of the roles in the buying center were held by persons active within the marketing field, except from the board. Lulebo's roles, on the other hand, consists of the CEO and the financial manager who's main task does not concern marketing.

5.3 THE BENEFITS OF A CORPORATE LOGO

In the last section of this chapter we will present the different analyses for the benefits of using a logo as a communication tool. First the within-case analysis for each company will be presented and then the cross-case analysis.

5.3.1 Within-Case Analysis of Telia

Telia is of the same opinion as van Riel and van den Ban (2001), and Brachel (1999), as the company finds it possible for the logo to help position the firm on the market, in the sense that it always corresponds with the way Telia wants to be perceived. Furthermore, Telia regards their logo to be a competitive advantage, which supports the theories presented in the conceptual framework of van Riel and van den Ban (2001), Brachel (1999), Stuart (1997), and Henderson and Cote (1998). Regarding the logo's capability of affecting the company image, Telia agrees partly with van Riel and van den Ban (2001). Telia states that the logo can enhance the company image, however it is not the main vehicles for communicating the corporate image of Telia. Telia does not support the authors (Ibid) statement concerning the logo's ability of cutting through the media clutter. The company believes that the logo is not able to obtain this by itself, but instead the whole design system of the company has to correlate to succeed in reaching the customers. When it comes to standout marketing, Telia agrees that a logo can help create standout marketing, although the company does not utilize their logo this way. Regarding the logo's ability to position the firm, Telia is of the same opinion as the authors van Riel and van den Ban (2001) and Brachel (1999). In line with van Riel and van den Ban (2001) and Henderson and Cote (1998), Telia finds that the logo can speed the recognition of the company and also believes that it is the logo's main purpose to create recognition.

In order to find out if the logo has the ability to convey the company's identity, we will compare the company's personality (identity) with the logo's personality (identity). The better these two corresponds, the more benefit the company gains from the logo.

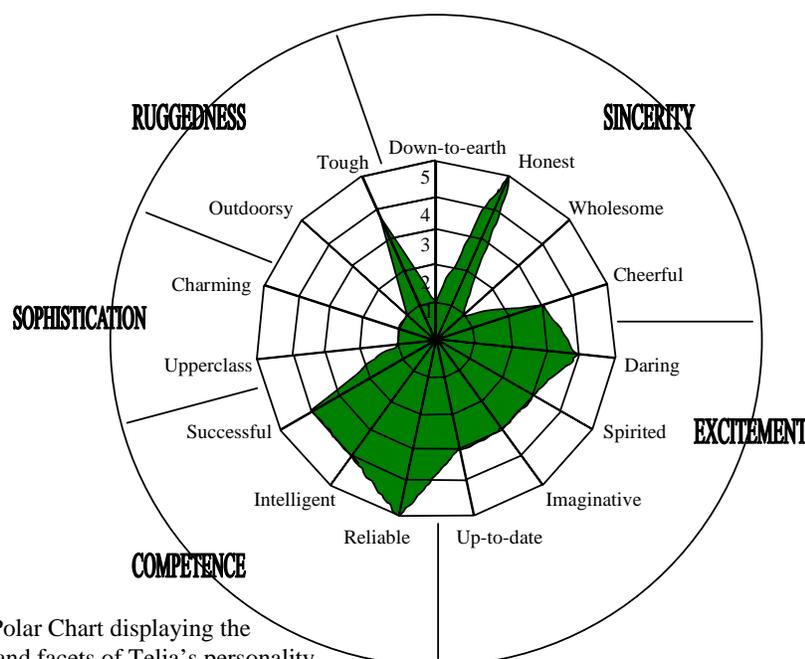


Figure 5.1 Polar Chart displaying the dimensions and facets of Telia's personality

Telia considers its personality to be like visualized in figure 5.1 on the previous page.

Company Personality:

Sincerity: In this dimension just one of the four facets scored high. Honesty scored five and this implies that it is the most important feature of this dimension. The facet cheerful is acceptable for Telia and was rated as three. The two remaining facets scored lowest in the sincerity dimension, and consequently they are regarded as the least important facets for the company. *Excitement:* The different facets of this dimension obtained an acceptable score of three, except from the feature, daring, which scored a four. *Competence:* Two of the three facets in this dimension obtained a score number of four and the last got a five. This indicates that this dimension is important. *Sophistication:* The low score in both these features signifies the little importance that this dimension has for the company. *Ruggedness:* The dimension of ruggedness scored a diverse result. Outdoorsy scored a one, whereas tough obtained a four.

Thus the mean value of the company's personality dimensions resulted as shown in the table below.

Table 5.8 Mean Value of Brand Dimension of the company Telia

Dimensions	Company – Telia AB
Sincerity	2,50
Excitement	3,25
Competence	4,33
Sophistication	1,00
Ruggedness	2,50

The most important personality dimension for Telia is *Competence* (mean value 4,33) and the second most significant is *Excitement* (3,25). The least essential personality dimension is *Sophistication* (1,00). This implies that Telia perceives itself as a competent and exciting company, but not at all sophisticated.

Logo Personality

Sincerity: The dimension of sincerity scored the lowest number on all facets except from one, cheerful, which acquired a number four. *Excitement:* The score was above average on all these facets. The facets up-to-date and imaginative were even graded as fives, which implies that this is the most important dimension of Telia's logo. *Competence:* In the dimension of competence the logo scored very unequally. The facet reliable scored a five, while intelligent scored a one and successful a four. *Sophistication:* This dimension provided the logo with a three in the facet charming, although upper class only scored a one. *Ruggedness:* Both facets in this dimension scored the lowest numbers, which indicates that this dimension is not of importance for the logo.

Telia regards its logo's personality to be like the one visualized in figure 5.2 on the next page.

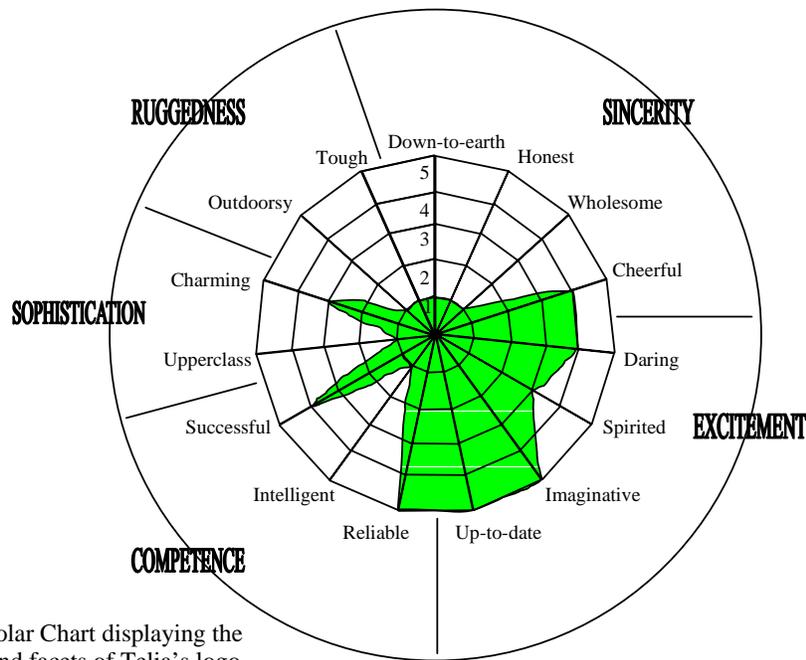


Figure 5.2 Polar Chart displaying the dimensions and facets of Telia's logo personality

Thus the mean value of the logo's personality dimensions resulted as shown in the table below.

Table 5.9 Mean Value of Brand Dimension of Telia's logo

Dimensions	Logo – Telia AB
Sincerity	1,75
Excitement	4,25
Competence	3,33
Sophistication	2,00
Ruggedness	1,00

The most important personality dimension for Telia's logo is *Excitement* (mean value 4,25) and the second most significant is *Competence* (3,33). The least essential personality dimension is *Ruggedness* (1,00). This implies that Telia perceives its logo to be exciting and somewhat competent, and not at all rugged.

In order to see if the logo's personality correlates with the company's personality the mean values of the dimensions from each (logo and company) will be compared. This is to estimate the size of the difference between the company's personality and the logo's personality. The table 5.10, on the next page shows the comparison between the mean scores of Telia and its logo. The lower number in the "difference" column, the better the personalities corresponds.

Table 5.10 Difference between Telia's personality and Telia's logo personality

Dimensions	Company – Telia AB	Logo – Telia AB	Difference
Sincerity	2,50	1,75	0,75
Excitement	3,25	4,25	1,00
Competence	4,33	3,33	1,00
Sophistication	1,00	2,00	1,00
Ruggedness	2,50	1,00	1,50

As shown in the table above none of the dimensions of personality between the company and the logo matches each other completely. *Sincerity*: Both logo and company scored a low mean value on the sincerity dimension, which results in a difference in personalities of 0,75. *Excitement*: In this dimension the logo's mean value is quite high, whereas the company scores an average number. This diversity in mean values in the personality of the logo and the company gives a dissimilarity of one. *Competence*: The logo scores lower in this dimension in comparison with the company. The size of the difference attains one. *Sophistication*: Both logo and company personalities scored low in this dimension. The difference between both personalities attained a divergent size of one. *Ruggedness*: In this dimension, both company and logo mean value scored below average. The final difference was measured to one and a half.

In accordance with the suggestion proposed by several authors in our conceptual framework, Telia's logo can convey some aspects of the company's identity, however not all.

5.3.2 Within-Case Analysis of Lulebo

Contradictory to what the authors in the conceptual framework suggest, Lulebo does not believe that their logo has been of importance when it comes to positioning the company. This, due to the fact that Lulebo always has been market leaders in their field. Furthermore the company is not in accordance with what van Riel and van den Ban (2001), Brachel (1999), Henderson and Cote (1998) and Stuart (1997) states, since Lulebo does not consider their logo to be a competitive advantage for the company. This is due to the large market shares Lulebo has on a relatively small market. On the other hand Lulebo does agree with the authors van Riel and van den Ban (2001), regarding the logos ability to affect the corporate image. Regarding the question if the logo can help reach customers through the media clutter Lulebo partly agrees. However due to Lulebo's strong market position the company has never considered reaching through the media noise to be a problem. Concerning the question regarding the logos ability to help create standout marketing Lulebo is not of the same opinion as Brachel (1999). This, because Lulebo has not utilized their logo with this intention (i.e. to make their marketing standout). In line with van Riel and van den Ban (2001), and Henderson and Cote (1998) Lulebo consider their logo to create recognition among their target audience.

In order to find out if the logo has the ability to convey the company's identity, we will compare the company's personality (identity) with the logo's personality (identity). The better these two corresponds, the more benefit the company gains from the logo.

Lulebo considers its personality to be like the one visualized in figure 5.3.

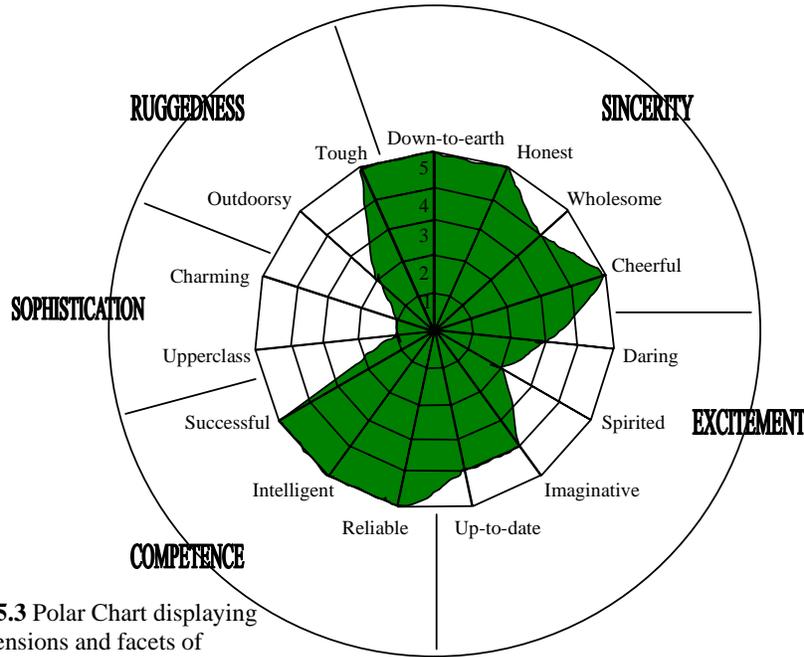


Figure 5.3 Polar Chart displaying the dimensions and facets of Lulebo’s personality

Company Personality:

Sincerity: In this dimension all of the four facets scored high which implies that they are important. *Excitement:* the facets in this dimension scored quite different imaginative and up to date both scored four while spirited scored two and daring three. *Competence:* All facets in this dimension scored five and this might imply that this dimension is very important. *Sophistication:* this dimensions facets both scored one. *Ruggedness:* the two facets in this dimension scored quite different, outdoorsy scored two and though scored five.

Thus the mean value of the company’s personality dimensions resulted as shown in the table below.

Table 5.11 Mean Value of Brand Dimension of the company Lulebo

Dimensions	Company – Lulebo
Sincerity	4,75
Excitement	3,25
Competence	5,00
Sophistication	1,00
Ruggedness	3,50

The most important personality dimension for Lulebo is *Competence* (mean value 5,00) and the second most significant is *Sincerity* (4,75). The least essential personality dimension is *Sophistication* (1,00). This implies that Lulebo perceives itself as a competent and sincere company, and not at all sophisticated.

Lulebo regards its logo's personality to be like the one visualized in figure 5.4

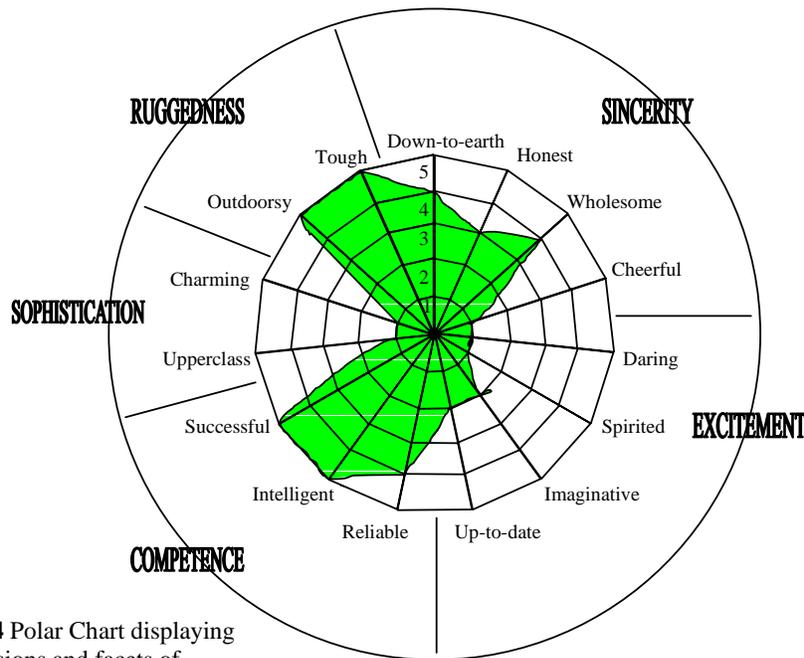


Figure 5.4 Polar Chart displaying the dimensions and facets of Lulebo's logo personality

Logo Personality

Sincerity: The two facets down-to-earth and wholesome in this dimension scored four, which is quite high. Cheerful and honest had somewhat lower scores. This might imply that the two first facets are more important. *Excitement:* All the different facets in this dimension scored low, no facets scored higher than two. *Competence:* The high scores that all the facets in this dimension got, might imply that they are important. *Sophistication:* In this dimension both facets scored very low. *Ruggedness:* In this last dimension both facets scored a five.

Thus the mean value of the logo's personality dimensions resulted as shown in the table below.

Table 5.12 Mean Value of Brand Dimension of Lulebo's logo

Dimensions	Logo – Lulebo
Sincerity	3,00
Excitement	1,50
Competence	4,67
Sophistication	1,00
Ruggedness	5,00

The most important personality dimension for Lulebo's logo is *Ruggedness* (mean value 5,00) and the second most significant is *Competence* (4,67). The least essential personality

dimension is *Sophistication* (1,00). This implies that Lulebo perceives its logo to be rugged and competent, and not at all sophisticated.

In order to see if the logo's personality correlates with the company's personality the mean value of the dimensions from each (logo and company) will be compared. This is to estimate the size of the difference between the company's personality and the logo's personality. The table below shows the comparison between the mean scores of Lulebo and its logo. The lower number in the "difference" column, the better the personalities correspond.

Table 5.13 Difference between Lulebo's personality and Lulebo's logo personality

Dimensions	Company – Lulebo	Logo – Lulebo	Difference
Sincerity	4,75	3,00	1,75
Excitement	3,25	1,50	1,75
Competence	5,00	4,67	0,33
Sophistication	1,00	1,00	0,00
Ruggedness	3,50	5,00	1,50

As shown in the table above none of the dimensions of personality between the company and the logo matches each other completely, except for one. *Sincerity*: In this dimension the company scored a high mean value on its personality, while the logo scored an average number. The difference between the scores is 1,75. *Excitement*: In this dimension the company's mean value is right above average, whereas the logo scores a low number. Consequently the logo and company personalities differ by 1,75. *Competence*: Both the logo and the company scored very high in this dimension. This small diversity in mean value in the personality of the logo and the company gives a dissimilarity of 0,33. *Sophistication*: Both logo and company personalities scored the lowest mean value possible in this dimension. Consequently there is no difference between the personalities. *Ruggedness*: In this dimension the logo's mean value is very high, whereas the company scores a quite average number. This diversity in mean values in the personality of the logo and the company gives a dissimilarity of one and a half.

To summarize this benefit, Lulebo's logo can communicate some aspects of the company's identity, but not all. These findings are in accordance with the suggestion proposed by several authors in our conceptual framework.

5.3.3 Cross-Case Analysis

We will in this section compare what the different companies perceive as benefits with their logo. The benefits perceived by the two companies are exhibited in the table 5.13 on the following page.

As shown in the table, Telia perceives the logo's ability to position the firm as a benefit, whereas Lulebo does not recognize this benefit. Accordingly the competitive advantage created by the logo is identified by Telia but not by Lulebo. However, both case study companies believe the logo can affect the company image in a positive way. Lulebo further perceives the logo to be able to cut through media clutter, while Telia is not of the same opinion. Telia finds that the logo cannot help create standout marketing for their company,

and this is agreed upon by Lulebo. On the other hand both companies support the opinion that the logo can speed a firm's recognition. Finally the companies are also in accordance regarding the logo's ability to communicate various aspects of the corporate identity.

Table 5.14 Displaying the perceived benefits of Telia and Lulebo

Benefits	Telia AB	Lulebo
Position the firm	×	
Competitive advantage	×	
Affect the company image	×	×
Cut through the media clutter		×
Create standout marketing		
Speed recognition	×	×
Communicate corporate identity	×	×

To further investigate the two logos' ability to communicate the corporate identity, the differences between the companies' personality and the logos' personality has been assembled and compared. The differences between the companies' personality and their respective logo's personality are presented in the table below.

The lower the number is in the "difference" column, the better the company and logo personalities corresponds, which implies a greater benefit for the company.

Table 5.15 Displaying the differences in company and logo personality dimensions between Telia and Lulebo

Dimensions	Difference – Telia AB	Difference – Lulebo
Sincerity	0,75	1,75
Excitement	1,00	1,75
Competence	1,00	0,33
Sophistication	1,00	0,00
Ruggedness	1,50	1,50

Telia's total "differences" are smaller than Lulebo's. This implies that Telia's logo personality corresponds more with the company personality, compared with Lulebo and their logo.

5.4 SUMMARY

This chapter has presented the analyses of the collected data by using within-case, and cross-case analysis techniques as suggested by Yin (1994). The next chapter will present our findings and conclusions of the research conducted, as well as implications for management, theory and further research.

6 FINDINGS AND CONCLUSIONS

In this chapter we will conclude the empirical findings of our research. In order to do this we will state each of our research questions, outlined in chapter one, once more and attempt to answer them based on our conducted research. This will hopefully help us reach our stated purpose, which is to gain a better understanding of how companies decide upon a corporate logo.

6.1 HOW CAN THE OBJECTIVES OF A CORPORATE LOGO BE DESCRIBED?

Our research shows that there is one primary objective that can be identified with a corporate logo and that is to create recognition of the company. Companies believe it to be of importance that the logo communicates what the company stands for and also what line of business they are in.

Somewhat surprisingly we found that despite the differences in size, marketing budget, and timeframe between the companies, they both have the same objective with their logo. We have been unable to discern the underlying reason behind this occurrence.

The goal “affect” is according to Henderson and Cote (1998) desirable, independent of what objective a company has with its logo. Our research indicates that Telia believes it to be highly desirable that people like their logo (i.e. Telia strives for high affect). On the other hand Lulebo did not even consider affect as a goal to reach their objective of creating recognition for their company. We believe that this has to do with that larger companies have more financial means, spends more time and conducts more research before choosing a logo. This implies that larger companies may have a greater chance of choosing a good logo that corresponds with their objective.

In order to briefly summarize how the objectives of a corporate logo can be described, our findings from this thesis will be listed below:

- The main objective with a corporate logo is to create high recognition of the company
- Large companies presumably are more likely to select a logo that corresponds well with their logo objective

6.2 HOW CAN THE PROCESS OF SELECTING A LOGO BE DESCRIBED?

Based on our research we have found that the logo selection process is quite similar for companies. Although the process does not seem to be systematically thought out, the companies still go through a certain set of stages. The process begins when a need to update or create a new logo arises and ends with the evaluation of their new logo. The timeframe for the logo selection varies considerably, from one month to four months.

Concerning the fact that the process of selecting logos is not systematically thought out, we have reason to believe that this depends on the fact that the logo selection process seldom occurs and therefore it is rarely the same persons involved in the process. Since most organisations require a suitable logo for their corporation, it is natural that companies recognize the need for a logo. Telia as a company had changed over the years and this made them recognize the need for a new logo. Lulebo was a newly started company and therefore recognized the need for a corporate logo as well. Furthermore both companies have some objectives with their logo, uses a marketing agency to design their corporate logo, and evaluates the most suitable logo for the company. Finally it is important for companies to evaluate if their logo reaches the objective that the company has with it. From the reasoning above we conclude that whether the company is nationwide and spends much money and time on its logo, or if it is regional and has less means, the process is still the same when choosing a logo.

Regarding the shorter timeframe at Lulebo in relation to Telia, our research indicates that Lulebo is a smaller company, with a smaller marketing division, which means that there are fewer persons involved in the process of selecting logos and consequently the timeframe will be shortened. Furthermore the company was newly started when the need for a logo was recognized, and therefore it became urgent to acquire a logo quickly. Telia on the other hand is a large company with a large marketing division, many employees and high financial means. This implies that their process of selecting a logo is more thorough and therefore the timeframe is more extensive. In addition Telia is active in a more competitive market than Lulebo. This could indicate that Telia has to put more effort in selecting a logo in order to differentiate themselves on the market, which could mean a lengthening of the process.

The research of this thesis shows that regarding the roles in the buying centers, companies have assigned persons to all the roles, and one individual is particularly active in most of the roles. Furthermore it can be noticed that the board holds the role of the decider when selecting a corporate logo. Additionally, we found that individuals in top management positions held the majority of the roles of the selection process. These are not unexpected results since the logo selection process involves a great deal of money and due to the fact that the logo is the outward face of the company.

One difference regarding the roles in the buying center is that the CEO of Lulebo was involved in all roles while the CEO of Telia only held one role (influencer). The reason for this we believe is that when Lulebo started out there were not enough employees to divide the roles of the logo selection upon.

To sum up how the process of selecting a logo can be described we will list our most important conclusions drawn from this study:

- The logo selection process can not be described as a systematically thought out process, however companies undergo the same stages when selecting their logo
- The timeframe regarding the logo selection process varies between companies
- The buying center within the logo selection process consists of five roles; the initiator, the decider, the influencer, the purchaser and the gatekeeper
- The roles in the buying center of the logo selection process are primarily held by individuals in top management positions

6.3 HOW CAN THE BENEFITS OF A CORPORATE LOGO BE DESCRIBED?

The analysis of this thesis shows that the two most significantly recognized benefits of having a corporate logo are that it affects the company image and speeds recognition. Moreover our research shows that companies do not perceive that their logo can help create standout marketing. Finally our study indicates that a corporate logo can communicate some characteristics of a company's identity.

Companies are in accordance regarding the logo's ability to affect the company image in a beneficial way. The common view is that the logo can affect the image by conveying what the company stands for. Furthermore companies also agree that a great benefit with a corporate logo is that it is recognized by the target audience and associated with the company. However, companies do not consider the logo to be able to help create standout marketing. Telia does not consider this to be the logo's purpose whilst Lulebo consider themselves to be too conventional to use their logo in this type of context.

When investigating the stated benefit that the logo should be able to communicate the corporate identity, we found that this was possible to a certain extent. Our study shows that the identity of the logo does not completely correspond with the identity of the company. This implies that our empirical findings correlates with the benefit stated in the conceptual framework that a logo can communicate a limited but essential amount of the company's identity. Furthermore we find that Telia's logo brings more benefit to the company since the differences in the personality dimensions are less extreme in Telia's case than in Lulebo's. The reason why we found Telia to have a logo that brings more benefit to the company than Lulebo's logo can be that Telia has larger financial means designed for marketing. This implies that Telia has the opportunity to conduct more research before choosing a logo, dedicate more time to the logo selection process, and also that they can employ staff with more expertise within the field of logo strategy. We conclude that it is difficult to summarize the whole identity of the company in the corporate logo.

Companies diverge in their opinion regarding the stated benefit of the logo's ability to position the firm. Telia considers the logo to be able to help position the company in the sense that it corresponds with the way Telia wants to be perceived, e.g. that the company is in the front edge of technology and that they are innovative etc. Lulebo however has never had to compete for their position on the market and therefore the logo has not been used to help position the company on the market. Consequently Lulebo's logo has not brought this benefit to the company. This might be due to the fact that Telia is active on a much more competitive market than Lulebo, and therefore it is more important for them to position the firm among competitors. Furthermore Telia considers its logo to be a competitive advantage, whereas Lulebo does not perceive this as a benefit with their logo. Telia's logo helps the company to stay in the top of consumers' minds, which results in high short-term sales figures. On the other hand Lulebo has never used their logo in this context since they have always been market leaders on a relatively small market. Concerning the question of the benefit of using the logo to cut through the media clutter. Lulebo finds that this is a benefit with their logo while it has helped Lulebo succeed in reaching the customers through the media clutter. Telia is not of this opinion and states that the logo cannot cut through the media clutter by itself, but only in combination with a clear message and the rest of the company's design system.

As a brief summary we will list the most commonly recognized benefits of a corporate logo that we found with regards to our study:

- The corporate logo affects the company image
- The corporate logo speeds recognition of the company
- The corporate logo communicates a significant part of the corporate identity

6.4 IMPLICATIONS

In this last section we will provide recommendations for managers who are about to decide upon a new logo for their corporation. Additionally we will provide implications for theory and for further research within the area.

6.4.1 Implications for Management

This research has shown that it is essential to state a clear objective, as it is of importance for the selection of a corporate logo, and also for the evaluation of the logo's ability to reach the set objective. It is crucial for managers to evaluate the corporate logo carefully in the target market in order to avoid the logo from downgrading the company image. The corporate logo should moreover be carefully selected based on the objective that the company has defined with it. It is of great importance that the company succeeds in selecting the logo that corresponds best with their set objective whilst this will bring them the most benefits.

As for implications to advertising agencies that desire to be considered as potential vendors for creating a new corporate logo, our study shows that they should be aware of the people holding the roles in the buying center. This thesis indicates that the persons involved in the logo selection process have top management positions. Therefore it is of great importance to have a good relation to them, and preferably to the marketing manager who usually is involved in the selection process of the logo. Advertising agencies should, if possible, also find out and investigate the companies' objective with the logo as well as the company identity in order to create the most desirable logo for the company.

6.4.2 Implications for Theory

The conceptual framework brought up some theories that we have found to correlate well with the empirical findings of this thesis. The buying process suggested by Robinson et al. (1967) has been found to be applicable in the area of logo selection since all the stages were relevant for the logo selection process. Moreover the roles in Bonoma's (1982) buying center were appropriate to describe the persons involved in the process of selecting a logo. Consequently both theories have been reinforced. Regarding the benefits of a corporate logo, the logos ability to affect company image, speed recognition and communicate corporate identity all have supported by the case study companies and have therefore also been reinforced.

6.4.3 Implications for Further Research

While writing this thesis we have encountered several issues connected to our research purpose. Nevertheless, it has been beyond of our study to investigate them all and therefore we will propose these areas as implications for further research.

Our research has presented a somewhat narrow insight in how companies decide upon a logo for their corporation. We find it of interest to further investigate this field by looking at the design criteria of a logo and especially colour while we believe it to have an impact on the perception of the logo. Furthermore we have only conducted our research from the company's point view and therefore we find it would be interesting to investigate the logo from the consumer's perspective. This would also be of great interest for the companies. Additionally we propose an investigation on how advertising agencies proceed when designing a corporate logo. Finally we would find it interesting to conduct a research on the logo selection process at companies within the same line of industry.

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Interviews

- Hauffman, Maria, responsible for corporate image and visual identity at Telia AB, Luleå 2002, May 2 at 17.00-18.10
- Wäppling, Birgitta, Marketing Manager and responsible for the corporate logo at Lulebo, Luleå, 2002, May 3 at 09.15-10.40

Interview Guide-English version

General Information

Company name:

Respondents name and title:

Line of industry:

Number of employees:

Annual turnover (SEK):

Year of company establishment:

Approximate percentage of marketing budget spent on logo:

How often do you up-date your logo:

Del 1: Objectives with your logo

1. Did you have specific objectives with your logo that you based your selection on?
Which?
2. When you chose your logo, how important was it that the customers would recognize it?
3. When you chose your logo, how important was it that the logo resembled something that the customers would believe they had seen before?
4. When you chose your logo, how important was it that the customers would like it?
5. When you chose your logo, how important was it that the customer would perceive the logo the same way (mutual understanding)?

Del 2: How you selected your logo

1. Which persons/divisions/organizations were involved in the selection of your logo?
2. Please identify which person that had which role in the selection of your logo

	Position/Title
Who took the initiative?	
Who took the final decision?	
Who had the main influence?	
Who made the purchase?	
Who controlled the information flow?	

3. Please describe how you went by selecting your logo.
4. How long did it take to create your present logo from initiation to implemented logo?

Del 3: Benefits with your logo

1. What are the main benefits that your company gains from your logo?
2. How do you perceive your logo's ability to position the firm on the market?
3. How do you perceive your logo as a competitive advantage for your company?
4. How do you perceive your logo's ability to affect the company's image?
5. How do you perceive your logo's ability to reach customer through the media clutter?
6. How do you perceive your logo's ability to help create standout marketing?
7. How do you perceive your logo's ability to create recognition of the company?
8.
 - a) How would you describe your company?
 - b) How would you describe your logo?
 - c) On a scale from one to five rate what fits your company's personality. *Remark: The score 5 is the highest rate (greater match) whereas 1 stands for the lowest rate (less match)*

Personality facets	1	2	3	4	5
Up-to-date					
Charming					
Down-to-Earth					
Successful					
Daring					
Outdoorsy					
Imaginative					
Wholesome					
Reliable					
Upper-class					
Honest					
Thought					
Spirited					
Cheerful					
Intelligent					

- d) On a scale from one to five rate what fits your logo's personality. *Remark: The score 5 is the highest rate (greater importance) whereas 1 stands for the lowest rate (lesser importance)*

Personality facets	1	2	3	4	5
Up-to-date					
Charming					
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Intelligent					

Interview Guide - Swedish version

Allmän information

Företagsnamn:

Referensens namn och titel:

Bransch:

Antal anställda:

Omsättning per år (SEK):

När grundades företaget:

Hur många procent av marknadsförings budgeten används till er logga:

Hur ofta uppdaterar ni er logga:

Del 1: Mål med er logga

1. Hade ni speciella mål som ni baserade ert val av logga på? Vilka?
2. Vid valet av er logga, hur viktigt var det för er att kunderna skulle känna igen er logga?
3. Vid valet av er logga, hur viktigt var det för er att er logga liknade något välbekant i vardagen, som kunderna skulle tro sig ha sett förr?
4. Vid valet av er logga, hur viktigt var det för er att kunderna skulle tycka om er logga?
5. Vid valet av er logga, hur viktigt var det för er att kunderna uppfattade er logga på samma sätt (ömsesidig förståelse)?

Del 2: Hur ni valde er logga

1. Vilka personer/avdelningar/organisationer var inblandade i valet av ert företags logga?
2. Identifiera vilken person som hade vilken roll i valet av er logga:

	Position/Titel
Vem tog initiativet?	
Vem tog det slutgiltiga beslutet?	
Vem hade huvud inflytande?	
Vem utförde inköpet?	
Vem styrde informationsflödet?	

3. Beskriv hur ni gick tillväga när ni valde er logga.
4. Hur lång tid tog det att skapa er nuvarande logga, från initiering till färdig/implementerad logga?

Del 3: Fördelar med er logga

1. Vilka är de största fördelarna ert företag upplever med er logga?
2. Hur uppfattar ni loggans möjligheter att positionera företaget på marknaden?
3. Hur uppfattar ni er logga som en konkurrensfördel för ert företag?
4. Hur uppfattar ni loggans möjligheter att påverka företagets image?
5. Hur uppfattar ni loggans möjligheter att nå kunderna genom media brusset?
6. Hur anser ni att er logga hjälper er att förstärka/stödja marknadsföring som verkligen når ut till kunderna, som något utöver det vanliga?
7. Hur uppfattar ni loggans möjlighet att skapa igenkännande för företaget?
8.
 - a) Hur skulle ni vilja beskriva ert företag?
 - b) Hur skulle ni vilja beskriva er logga?
 - c) På en skala från ett till fem bedöm vad ni anser ert företags personlighet vara.
Notera: Poängen 5 innebär att personlighetsdraget är av hög vikt medan poängen 1 innebär att personlighetsdraget är av liten vikt.

Personlighetsdrag	1	2	3	4	5
Modern					
Charmig					
Jordnära					
Framgångsrik					
Utmanande					
Friluftskraftig					
Fantasifull					
Hälsosam/sund					
Pålitlig					
Överklass					
Ärlig					
Tuff					
Livfull					
Gladlynt					
Intelligent					

- d) På en skala från ett till fem bedöm vad ni anser er loggas personlighet vara.
Notera: Poängen 5 innebär att personlighetsdraget är av hög vikt medan poängen 1 innebär att personlighetsdraget är av liten vikt.

Personlighetsdrag	1	2	3	4	5
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Överklass					
Ärlig					
Tuff					
Livfull					
Gladlynt					
Intelligent					